

The Three Neighbors in *The Room*: A Study of Harold Pinter

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ABSTRACT

In order to analyze Harold Pinter's, play *The Room*, this essay examines the importance of Slavoj Zizek's three sorts of neighbor theory. The play's social relationships and power structures are insightfully interpreted in this essay by considering the play's characters and themes through the eyes of the play's imagined, symbolic, and real neighbors. The play *The Room* is more than simply a portrayal of social connections, the paper says, but a complex examination of the ways in which power, desire, and suffering interact in the human experience. Zizek's theory provides a helpful framework for evaluating the play's issues and repercussions.

KEYWORDS

Harold Pinter; *The Room*; Slavoj Zizek; three kinds of neighbor; imaginary neighbor; symbolic neighbor; Real neighbor; power structures.

INTRODUCTION

Due to his ethnicity as a member of the minority and his political beliefs, Harold Pinter, a British dramatist, screenwriter, actor, and director, had several difficulties. In East London's Hackney in 1930, Pinter's Jewish parents gave birth to him; as a child, he was subjected to anti-Semitic prejudice. (Pinter, 2006). Pinter tells how he often experienced harassment and taunting on the streets, which had a profound impact on him, in his memoirs "The Dwarfs." (Pinter, 1991).

Due in large part to his political beliefs, Pinter continued to face prejudice well into adulthood. As a result of his involvement with the Campaign for Nuclear Disarmament (CND) and opposition to the Vietnam War, he was the subject of government monitoring and harassment. (Billington, 2008). In his address given in 1984 at the National Theatre in London, Pinter criticized the Thatcher administration's treatment of the working class and adherence to American foreign policy. The American government's repugnant and illegal practices must be outright rejected, he said. The terrorists are indeed them. They alone qualify as primitives. (Pinter, 1984).

Pinter was criticized by establishment figures and conservatives who called him a subversive and a traitor for his outspokenness and left-wing beliefs. The mainstream media often ignored him, and he was not given a knighthood. (Fleming, 2016). When asked about the effects of political persecution on his life and work in a 2005 interview with *The Guardian*, Pinter said: "I've been living with it for so long, I've almost got used to it. But it's still there. You still feel like you're banging your head against a brick wall. It's like you're not part of the club, and they don't want you to be" (Wardle, 2005).

Pinter persisted in creating plays that were well praised, including *The Birthday Party*, *The Caretaker*, and *Betrayal*, despite the difficulties he encountered. In addition, he wrote scripts, including *The French Lieutenant's Woman* and *The Trial*, which he adapted from his own plays for the big screen. He was recognized for his dark humor and terse, enigmatic

speech, and his works often dealt with themes of power, treachery, and repression (Esslin, 2001).

Harold Pinter was a marginalized and persecuted person whose encounters with prejudice and political repression had a significant negative effect on his career. Pinter persevered in his art and continued to create ground-breaking works that went against the grain of British theatre and cinema despite the obstacles he encountered.

The Room, a one-act drama by Harold Pinter, was performed for the first time in 1957. Because of its somber and ludicrous subjects, it is regarded as one of Pinter's early compositions. A solitary chamber serves as the setting for the play, which centers on exchanges between Rose, a character who lives there with her spouse Bert, and various guests.

Rose is seen waiting for her spouse to come back at the start of the play. She receives a visit from a pair who say they are seeking to hire a room, but their intentions are not obvious. When Riley, a blind guy, shows up later, Rose becomes upset as the guests start to take over the area and violate her personal space.

Pinter uses his techniques of menace to build suspense throughout the entire play. The audience must frequently piece together the meaning behind the characters' often enigmatic and vague speech. In the play, Rose utters one of the most well-known lines: "I can't stand living in this room any longer. I shall go mad if I stay" (Pinter, 1957). This sentence perfectly expresses both the character's mounting discomfort and the play's overall atmosphere of anxiety and captivity.

Many reviewers have noted the impact of Samuel Beckett's *Waiting for Godot* on Pinter's writing, and *The Room* has been commended for its singular blending of humor and dread. "The Room is both hilarious and terrifying, a play that lures you into its world with the promise of laughter and then blindsides you with its darkness" reviewer Ben Brantley said in a piece for *The New York Times* (Brantley, 2015).

The Room is a strong and disturbing play that highlights Pinter's early ability to create nuanced, mysterious characters. The imprisonment, seclusion, and psychological fear that it explores are still relevant to viewers today.

LITERATURE REVIEW

A Lacanian Threshold

French psychologist Jacques Lacan created a novel theory paradigm for comprehending the human mind. The difference between the imaginary, the symbolic, and the Real is one of the central ideas in Lacanian theory.

The world of immediate senses, symbols, and identifications is the imaginary. We build our sense of who we are and how we relate to others in the realm of visible and physical experience. Lacan argues that the imaginary is an active and creative process of creating meaning and identity rather than just an inert mirror of reality. The idea of the imaginary is closely related to that of the ego, the aspect of the mind that is in charge of our sense of self, according to Lacanian theory.

The mirror stage, a crucial stage in a person's growth when they first identify themselves as a separate entity, is what Lacan claims defines the imaginary. Lacan explains this procedure as follows:

"In this image-identification with his semblable [fellow human], the child finds again the jubilant confirmation of his unity, but this time in a dual recognition. He knows now that the small, whole, primordial being is his own self, and he also perceives, from this moment, the reality of an alter ego" (Lacan, 2006).

The symbolic medium is the realm of language, society, and meaning, according to Lacan. We interact and comprehend our environment by using signs and body language. Lacan, however, contends that the symbolic is an integral component of the human experience and goes beyond simply being an instrument for dialogue. By enabling us to establish order and meaning, the symbolic aids in our efforts to make sense of the perplexing and disorderly world in which we live.

According to Lacan, the Name-of-the-Father is a metaphor for the power and dominance of the father character. He contends that it establishes both the symbolic hierarchy and the purpose of language. According to Lacan, "The Name-of-the-Father designates the function of the paternal metaphor in the symbolic order, that is, the function of the signifier of the signifier" (Lacan, 2006).

The Unrepresentable, Unspeakable, and Impossible are all parts of the Real. It is the realm of unprocessed experience that defies the symbolic and is insufficiently expressed by language or culture. For Lacan, the Real is a positive and active force that upsets the symbolic order and questions our perception of reality, not just a dearth or absence.

According to Lacan, the object petit an item that symbolizes the subject's unfulfilled and unrepresentable desire—defines the Real. According to Lacan: "The objet petit a is the object-cause of desire, in so far as it is determined in its immanence as surplus, by the very split in the subject that it has come to symbolize in the fantas" (Lacan, 2006).

Slovenian scholar and cultural theorist Slavoj Zizek has significantly advanced the subject. The notion of three types of neighbors the imaginary neighbor, the symbolic neighbor, and the Real neighbor—is one of his core ideas.

The Lacanian paradigm of the imaginary, symbolic, and Real serves as the foundation for Zizek's theory of the three neighbors. Zizek, however, adds a political element to these ideas by examining how they play out in our interactions with others.

The perfect acquaintance we picture someone who shares our beliefs and values—is our imaginary neighbor. According to Zizek, the imaginary neighbor is a crucial component of human sociality because it gives us a sense of belonging to a group. Zizek warns, however, against exaggerating how great our relationships are. We risk overlooking their shortcomings and failing to recognize them as completely human when we project our wishes onto them. The character of the "imaginary neighbor" in Zizek's description of this process is as the following: "The figure of the neighbor as the 'imaginary neighbor' embodies the object of our fantasy, the (unattainable) object that would bring us satisfaction" (Zizek, 2017).

The symbolic neighbor, on the other hand, is the neighbor we identify with and connect to because we share culturally relevant emblems and standards. He is our neighbor who is distinct from us but with whom we can still converse and comprehend. Zizek contends that the symbolic neighbor—which enables us to negotiate the intricacies of cultural difference—is a crucial component of human sociality.

Zizek contends, however, that the symbolic neighbor can also serve as a catalyst for conflict and bloodshed. We can foster a feeling of us versus them that can breed animosity and violence by stressing our cultural differences and defining our identity in contrast to our neighbors. Zizek explains this procedure as follows: "The symbolic neighbor is the neighbor as the bearer of symbolic differences and tensions. It is the neighbor as different and potentially hostile" (Zizek, 2017).

Concerning the Real neighbor, he is the person, we interact with directly and without intermediaries. This type of neighbor is the one who questions our perception of truth because they are distinct from us. Zizek proposes that the Real neighbor is a crucial component of human sociality because he forces us to face the constraints of our own knowledge and experience.

Zizek believes that the Real neighbor can also be a cause of fear and worry. The Real neighbor has the power to destabilize our sense of security and stability by presenting us with the unrepresentable and the unfathomable. "The figure of the neighbor as the 'Real neighbor' is the figure that appears when the stable, symbolic order falls apart" (Zizek, 2017).

Three Neighbors in The Room

The Room by Harold Pinter provides a rich and intricate examination of social connections and power structures. The three kinds of neighbor theory put forth by Slavoj Zizek offers a useful paradigm for examining the play's topics and consequences.

According to Zizek, the neighbor is a dream or a reflection of our hopes and worries. This is referred to as the imaginary neighbor. The imaginary neighbor can be compared to Mr. Kidd in *The Room*. Uninvited and claiming to be a piano technician, he is a shadowy character whose real identity and intentions are unknown. A kind of phantom double of the self, the imaginary neighbor "embodies the ultimate point of identification, the absolute Other as a kind of shadowy double of the self" (Žižek, 2008). Mr. Kidd, a character who upends Rose's secure and cozy world, stands for the unknowable and the unexpected in this way.

On the other side, the neighbor as a societal or cultural creation is the symbolic neighbor. Bert, a character in *The Room*, serves as an illustration of the symbolic neighbor. His outfit, along with the way he interrogates Rose, serves as a symbol of the state and its power. The symbolic neighbor, according to Zizek, "is the representative of the big Other, the master signifier which guarantees the functioning of the social order" (Žižek, 2008). In this way, Bert stands for the societal power systems that limit personal agency.

Regarding the Real neighbor, he is the one who encounters the traumatizing and unrepresentable. This is represented in *The Room* by Riley, a figure who appears only momentarily but has a significant effect on the play's direction. According to Zizek (2008), the Real neighbor "is a traumatic encounter with the absolute excess or void that cannot be integrated into our symbolic universe". Riley stands for the suppressed and unknowable that lies beneath the veneer of societal order in this way.

We can comprehend the themes and consequences of *The Room* more fully if we examine it through the prism of Zizek's idea of the three types of neighbors. The play is a complicated study of the ways in which power, desire, and pain interact in the human experience rather than just a depiction of social relationships.

RESULTS AND DISCUSSION

A Contextual Perusal

The history and creative production of Harold Pinter are connected to the psychoanalytical ideas of "othering" and "fear of the neighbor." A feeling of "us" versus "them" is created and reinforced through the process of "othering," which divides societal groups. Certain organizations and people may become marginalized as a consequence of this process. Characters involved in power conflicts and societal structures that involve "othering" and a dread of the unknowable are frequently shown in Pinter's works. Demonization and marginalization are two aspects of undermining the presence of the minorities.

The psychological dimension of the neighbor, which Zizek examines in his theory of the three categories of neighbor, and the concept of "othering" are closely linked. According to Zizek, the neighbor is not only a real thing but also a symbolic representation of the Other, the Unknown, and the Unfamiliar. Because they pose a danger to our sense of security and identity, the neighbor is frequently the source of dread and anxiety. In many of Pinter's works,

protagonists are in conflict to draw limits between themselves and the Other and are afraid of their neighbors.

For instance, Stanley is portrayed by the other characters in Pinter's play *The Birthday Party* as a person who is both dreaded and ignored:

"Stanley: I don't want to be here. I don't want to be anywhere near here. It's all wrong. You don't understand.

Meg: We all love you here.

Stanley: That's the way it is, is it? That's the way it's always been?"

Throughout the play, Stanley's dread of the other is evident as he searches for a location where he can feel comfortable and safe. However, the other characters in the play are resolved to minimize Stanley and "other" him as an outcast.

In Pinter's *The Caretaker*, this feeling of "othering" and dread of the neighbor is also evident. The other characters in the drama portray Davies as someone they both dread and mistrust because they perceive him as a danger to their sense of harmony and control:

"Mick: I'm in charge here. You do what I say. If you don't like it, you can leave.

Davies: Yes, yes. I understand. But I have my rights.

Mick: You have no rights here. You do what I say."

In the play, Davies is the epitome of an alien, standing in for everything strange and foreign. The other characters are resolved to "other" him and keep him at arm's length because his existence challenges their established order and authority.

The concept of "othering" and the dread of the stranger are closely linked to Harold Pinter's works. Pinter examines the intricate power relationships and societal structures that support our sense of security and identity in his plays. We can learn more about the ways that the need to set limits and the dread of the other influence our views of the world around us by looking at Pinter's works.

The Imaginary Neighbor in The Room

The idea of the imaginary neighbor is included in Slavoj Žižek's thesis of the three types of neighbors. The imaginary neighbor is a metaphor for the mental representation of the other that we create based on our own expectations and dreams. This picture is a result of our own personal wants and anxieties, whether it is idolized or vilified. The imaginary neighbor, according to Žižek, "is not simply someone we happen to live near or next to, but rather the figure of the Other that we construct through our fantasies, fears, and projections." (Žižek, 2014)

The notion of the imaginary neighbor is derived from the Lacanian concept of the imaginary, which denotes the realm of pictures and depictions that influence our perception of reality and who we are. The figure that depicts the Other as a full object of desire or dread, or a reflection of our own desires and fears onto the figure of the Other, is what Žižek refers to as "the imaginary neighbor." (Žižek, 2014)

The way foreigners portrayed in popular culture is one instance of the imaginary neighbor. Foreigners are frequently portrayed as the Other and as a danger to the country's established order and security. This creation is founded on our own biased worries and dreams rather than an objective truth. The character that enables us to identify the cause of our worry in the Other rather than in ourselves is the imaginary neighbor, according to Žižek (Žižek, 2014).

Žižek frequently discusses the ways in which the imaginary neighbor is used as a weapon of ideological influence in his study of popular culture and politics. Politicians and media organizations can sway public opinion and reshape social reality by creating a romanticized or vilified picture of the Other. As Žižek notes, "the imaginary neighbor is the figure that

allows us to believe in the existence of a unified and homogeneous social order, in which we are all part of the same community and share the same values." (Žižek, 2014)

Mr. Kidd, a character in Harold Pinter's *The Room*, can be seen as representing the idea of the imaginary neighbor. Mr. Kidd is a shadowy and elusive character who doesn't seem to have a specific goal or purpose in the narrative. He has a calm, self-contained demeanor. He is described as "small and neat, with a quiet, self-contained manner" and speaks in a soft, measured voice (Pinter, 1960).

The other characters, especially Rose and Bert Hudd, feel tense and uneasy because of Mr. Kidd's presence in the room. They are suspicious of his motives and uneasy about his enigmatic manner. This feeling of unease is a hallmark of the imaginary neighbor, according to Žižek, who points out that our conceptions of the Other frequently reflect our own anxieties and projections.

Mr. Kidd's friendship with Rose is one instance of how he exemplifies the imaginary neighbor. Rose is portrayed as a helpless and lonely character who longs to leave her loveless marriage throughout the entire play. She views Mr. Kidd as a possible rescuer and a means of escape from her depressing situation. But when Mr. Kidd shows that he is just as aggressive and deceitful as her spouse, her romanticized view of him is destroyed. The risks of putting our own wants onto the image of the Other are highlighted by this treachery.

The fact that Mr. Kidd's name is unclear in the entire play also heightens the suspense. The imaginary neighbor is characterized by this lack of precision because our images and dreams frequently obfuscate the Other's reality. As Žižek notes, "the imaginary neighbor is always something of a mystery, a figure that we can never fully understand or comprehend" (Žižek, 2014).

Understanding the play and Slavoj Žižek's theory depends significantly on how Mr. Kidd is analyzed as representing the imaginary neighbor in *The Room*. The risks of putting our own wants and anxieties onto the image of the Other are first and foremost stressed by this concept. Accordingly, "the Other is never just a neutral object of knowledge, but always involves an element of our own self-representation" (Žižek, 2006).

This implies that the characters' opinions of Mr. Kidd in *The Room* are influenced by their own fears and doubts. While Bert Hudd sees him as a danger because he is unsure of his own manhood, Rose sees him as a possible rescuer because she is miserable in her marriage. We can start to lower the walls separating us and create a more sympathetic and empathic community by realizing how projection shapes our perception of the Other.

Additionally, encountering Mr. Kidd as the imaginary neighbor emphasizes the ways in which power relations manifest in interpersonal encounters. Žižek (2006) writes that "the Other is never a neutral figure, but always represents a certain power that we either submit to or resist.

Mr. Kidd has a certain influence over the other characters in *The Room* because of how secretive and intriguing he is. He can influence and control them by acting on their wants and anxieties.

The wider societal and governmental environment also reflects this dominance relationship. The Other is always already entrenched in a social framework, a set of power relations that influence our views and encounters, as Žižek points out (2006). One interpretation of *The Room* is that it is a reflection on the ways in which authority functions in modern society, especially in connection to issues of class and gender.

The Symbolic Neighbor in The Room

The symbolic neighbor, according to Slavoj Žižek, is a notion that describes how the Other is filtered through the different linguistic and cultural systems we live in. Žižek (1999) writes

that "the Other is not simply a given reality, but rather something that is always already structured by the symbolic order". This implies that the language and societal norms that we employ to make sense of the environment around us have an impact on how we perceive the Other.

Thus, the symbolic neighbor is a byproduct of the structure of our social world. According to Zizek (2008), "the symbolic order is the structure that organizes our social interactions, creating a network of meanings and symbols that mediate our relations with others". We are able to converse with one another and make sense of the world around us thanks to this symbolic order, but it also restricts and controls how we engage with others.

The idea of the symbolic neighbor emphasizes how ideology shapes the way we view the other, which is one of its major consequences. Ideology is a set of views and ideals that, according to Zizek (2008), "ideology is the system of beliefs and values that mediate our relations with the Other, shaping our perceptions and interactions". The broader cultural context in which we exist has a significant influence on the way our beliefs and values are organized, and this can be seen in the symbolic neighbor.

Furthermore, the idea of the symbolic neighbor stresses the part that power plays in influencing how we engage with others. Power relations are "always already inscribed in the symbolic order" according to Zizek (1999), "shaping our interactions with the Other and determining our position in the social hierarchy". This indicates that power imbalances that occur within the broader societal setting frequently influence how we perceive the Other.

In this regard, the symbolic neighbor is referred to as a "subjective supplement" in Slavoj Zizek's theory, someone who is required to uphold the coherence of one's own symbolic world (Zizek; 1999). To put it another way, the symbolic neighbor is an essential Other who aids in drawing the lines separating one's own identity and society. Mr. and Mrs. Sands in *The Room* can be seen as embodiments of this idea of the symbolic neighbor.

Mr. and Mrs. Sands are portrayed as a unit from the outset of the play, with Mrs. Sands yielding to her husband's authority and Mr. Sands controlling her. Since they are the first people Rose engages with when she enters the chamber, they are also portrayed as being an essential component of the space and the world it symbolizes. They serve as a concrete representation of a married pair and a family, which is essential for the upkeep of the room's symbolic world.

Additionally, Mr. and Mrs. Sands are portrayed as being part of civilization outside of the room. They bring the rules and standards of that society, along with the fear of violence and authority, into the room when they welcome Bert and the other males in. According to Zizek, the symbolic neighbor is frequently linked to the "law of the father" and "paternal authority," both of which are present in Mr. Sands' character (Zizek, 1999).

However, it's crucial to keep in mind that Mr. and Mrs. Sands are complicated people with their own goals and reasons rather than being mere models or emblems of the symbolic neighbor. According to Pinter in an interview, "I'm not interested in symbols, or archetypes, or myths. I'm interested in characters" (Billington, 2007). In the play's world, Mr. and Mrs. Sands represent the symbolic neighbor, but they also have their own distinct characters and challenges.

Ultimately, it can be said that Mr. and Mrs. Sands from *The Room* represent Zizek's idea of the symbolic neighbor because they are essential typical characters, who serve to outline the room's figurative perimeter and symbolize society as a whole outside the room. They are nevertheless complicated individuals in and of themselves, and the play's themes of power, authority, and identity are significantly impacted by their inclusion.

The Real Neighbor in The Room

According to Zizek, the Real neighbor is distinct from the imaginary and symbolic neighbors in both character and purpose. The Real neighbor, in Zizek's opinion, is the one who violates the law and upends the social order (Zizek, 2008).

The Real Neighbor stands for those distressing and upsetting parts of reality that undermine our sense of order and consistency. This kind of neighbor is distinguished by their capacity to point out the conflicts and irregularities in the social order and to sabotage the efficient operation of the symbolic order. In this regard, the Real neighbor can be viewed as a disorienting force that reveals the social order's brittleness and subjectivity.

Zizek's idea of the Real neighbor is highly influenced by Lacanian psychoanalysis theory, particularly the idea that the Real is an experiential realm that is not represented symbolically. The Real is "that which always eludes the symbolic order" (Lacan, 1977). In this respect, the Real neighbor symbolizes an "otherness" that resists our efforts to classify and comprehend it within the confines of the symbolic order.

Understanding social and political events is significantly impacted by Zizek's idea of the Real neighbor. Zizek pushes us to reevaluate our presumptions about the nature of social order and the role of disturbance and difference in forming our knowledge of the world around us by stressing the disruptive and unsettling effects of the Real. As a result, Zizek's theory of the three different neighbor categories provides an effective paradigm for examining social and political events in terms of how they relate to the Real.

Pertaining to this, Bert Hudd represents the Real neighbor in Harold Pinter's *The Room*. In the play, Bert Hudd is a figure who questions societal norms and upends the security of the symbolic order. Bert Hudd serves as a reminder of the painful and upsetting aspects of reality that the symbolic order tries to suppress by exposing the frailty of the social order and the random nature of the symbolic order through his appearance and actions.

Through his obtrusive actions, Bert Hudd represents the Real neighbor in one manner. He behaves in an unusual and upsetting way, in contrast to the other characters in the play who follow societal standards and traditions. For instance, he shouts and disturbs others, interrupting Mr. and Mrs. Sands' courteous discussion. This behavior highlights the social order's frailty and the symbolic order's discretionary character, both of which can be easily upset by the Real neighbor.

Additionally, Bert Hudd's demeanor and looks help him to embody the Real neighbor. The Real neighbor is typically "an outsider, a foreigner, an immigrant, a madman, a pervert, or a criminal" (Zizek, 2008). Bert Hudd matches this definition because he is an outsider who enters the room without being asked and acts in a way that the other characters find unusual. He is an outcast due to his messy look and unpredictable behavior, and his existence disturbs the sense of harmony and security that the other characters work to uphold.

Understanding the play and Zizek's theory is greatly impacted by Bert Hudd's portrayal of the Real neighbor. Pinter and Zizek push us to reevaluate our beliefs about the nature of social order and the impact of disturbance and diversity on how we perceive the world. They do this by emphasizing the painful and destructive elements of reality.

Bert's outgoing personality and destructive tendencies are obvious. He is described as having "a peculiar lurching walk" and a "curious expression" as he enters the room (Pinter, 1960). His words and actions appear to resist any rational or cogent explanation, and he talks incoherently and without reasoning.

This is consistent with Zizek's description of the Real neighbor as a force that questions the status quo and causes disruption. The Real neighbor, according to Zizek, "breaks the rules, disturbs the social order" (Zizek, 2008). Bert's actions are unmistakably disturbing

and unstable, and his existence highlights the shortcomings of the symbolic order's efforts to classify and comprehend reality.

Bert's obtrusive presence also reveals the suppressed wounds and fears that lay at the core of the social order. The painful underpinning of our reality, as Zizek contends, as well as the fact that reality is inherently contradictory and lacking, are confronted by "The Real Neighbor" for us (Zizek, 2008). This traumatizing substance can be seen in Bert's absurd words and deeds, which show the concealed worries and fears that lay beneath the symbolic order.

Bert's tendency to cause trouble also emphasizes how fragile the characters' circumstances are in *The Room*. The characters' efforts to keep order and calm throughout the play become more and more useless as they become more and more imprisoned and restricted within the room. The concluding hiccup that highlights the shortcomings of their efforts to uphold order and control was Bert's arrival.

Understanding the play and Zizek's theory will be greatly impacted by the examination of how Bert Hudd personifies the Real neighbor in *The Room*. The destructive force that threatens to reveal the boundaries and frailty of the symbolic order, as well as the suppressed fears and traumas that lay beneath it, is represented by Bert Hudd's figure.

The disclosure of the underlying hostility and violence that underpins the symbolic order is one consequence of this study. In order to preserve the stability and unity of the system, Zizek contends that the symbolic order is upheld through a process of rejection and brutality in which specific components are eliminated. This omitted element is embodied by Bert Hudd in *The Room*, and his disturbing presence reveals the underlying brutality and hostility of the symbolic order. The Other is not just an indifferent symbolic order, but is instead built around a basic act of rejection and suppression that is always defined by violence, according to Zizek (Zizek, 1999).

This suggests that the symbolic order is not an impartial or good force, but is instead built upon a fundamentally violent act of rejection and suppression.

The exposure of the wounds and fears that lay at the root of the symbolic order is another consequence of this study. The Real neighbor, according to Zizek, stands for the catastrophic excess that defies symbolization and poses a danger to the security of the symbolic order. In *The Room*, Bert Hudd's personification of this traumatic excess reveals the suppressed traumas and fears that lay at the core of the symbolic order. The traumatic surplus that defies symbolization and the traumatic nucleus that defies the suppression and restriction required for the formation of the symbolic order are what Zizek refers to as "The Real" (Zizek, 1999)

This suggests that the underlying traumas and fears that support the symbolic order are suppressed, and that the Real neighbor stands for the destructive force that poses a danger to reveal these suppressed elements.

CONCLUSION

The three kinds of neighbors described by Slavoj Zizek in his theories have been examined in this paper as well as how they are depicted in Harold Pinter's play *The Room*. This paper has emphasized the consequences of Zizek's theory for comprehending the play through the study of Mr. Kidd, Mr. and Mrs. Sands, and Bert Hudd.

Mr. Kidd symbolizes the romanticized and made-up notion of the neighbor that we create in our thoughts, and he serves as the embodiment of the imaginary neighbor. Mr. and Mrs. Sands symbolize the law and order that regulates interpersonal relationships and preserves the safety of the symbolic order, and they serve as the embodiment of the symbolic neighbor. Bert Hudd, who stands for the catastrophic excess that defies symbolization and poses a danger to the security of the symbolic order, is the embodiment of the Real Neighbor.

As well as the suppressed wounds and worries required for the symbolic order's formation, the study of these figures has exposed the innate violence and hostility that underpins it. The precariousness and frailty of the symbolic order, as well as the fears and traumas that underpin it, have been emphasized by this study.

In conclusion, this study has shown how Zizek's theory is relevant to comprehending the processes of social relationships and the formation of identity. Studying Pinter's *The Room* has given these theories a useful example, emphasizing the intricate relationship between the metaphorical, idealized, and actual peers in social interactions.

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