

Mujtaba Mohammedali-The Three Neighbors in the Room.

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

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Mujtaba Mohammedali Yahya Al-Hilo

Mujtaba.mohammedali@sadiq.edu.iq

Lecturer at Imam Ja'afar Al-Sadiq University

Iraq/Najaf

ABSTRACT

In order to analyse Harold Pinter's play The Room, this essay examines the importance of Slavoj Zizek's three sorts of neighbour 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 neighbours. 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 criticised the Thatcher administration's treatment of the working class and adherence to American foreign policy. The American government's repugnant and illegal practises must be outright rejected, he said. The terrorists are indeed them. They alone qualify as primitives. (Pinter, 1984).

Pinter was criticised 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).

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