

**The Portrayal of The Modern Man in Edward Albee's Play  
*The Zoo Story* and Harold Pinter's Play *The Caretaker***

تصوير الرجل المعاصر في مسرحية إدوارد ألبى قصة حديقة الحيوان  
ومسرحية هارولد بينتر " ذا كير تيكير "

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**Jan, 2021**

## Authorization

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## Thesis Committee Decision

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## **Dedication**

I dedicate this work to my beloved country, Iraq. I also dedicate it to my beloved family; to Dr. Sarmad Yahya, who has been supporting and encouraging me throughout my master study to reach this level. Also, I dedicate my thesis to all the people who help and motivate me.

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**Abstract**

The present study aims at discussing and analyzing Edward Albee's *The Zoo Story* (1958) and Harold Pinter's play *The Caretaker* (1960). The study discusses and analyzes the portrayal of modern man in the two plays and how the two playwrights present the modern man in their plays. It also highlights the reasons behind choosing the Theatre of the Absurd to write the plays. To achieve the objectives of the study, the researcher selects two well-known plays of the playwrights. The results of the current study show that the two playwrights share almost the same vision of modern man and they present the most important issues that the modern man faces during his life and explain why the two playwrights follow the style of the Theatre of the Absurd in writing their plays. The results also reveal that the two playwrights present the modern man as lonely, lost, someone who has identity-related issues, unable to communicate, and unable to achieve his dream.

**Keywords:** Modern man, *The Zoo Story*, *The Caretaker*, *Theatre of Absurd*.



## تصوير الرجل المعاصر في مسرحية إدوارد ألبى قصة حديقة الحيوان ومسرحية

هارولد بينتر "ذا كير تيكير"

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الملخص

تهدف الدراسة الى مناقشة وتحليل مسرحية إدوارد ألبى قصة حديقة الحيوان (1958) ومسرحية هارولد بينتر "ذاكيرتيكر" (1960). تناقش الدراسة وتحلل تصوير الرجل المعاصر في المسرحيتين وكيف صور الكاتبين الرجل المعاصر في المسرحيتين اللتان ذكرتا آنفا. تسلط الدراسة أيضاً الضوء على الاسباب التي أدت إلى اختيار المسرح العبثي في كتابة المسرحيتين. لتحقيق أهداف الدراسة، إختارت الباحثة مسرحيتين من أبرز مسرحيات الكاتبين. أوضحت نتائج الدراسة أن وجهة نظر الكاتبين في تصوير الرجل المعاصر متشابهة في أغلب النقاط وأيضاً تبين النتائج أن الكاتبين أوضحا المشاكل التي يواجهها الرجل المعاصر في حياة وكذلك تبين سبب إختيار المسرح العبثي في كتابة المسرحيتين. إضافة على ذلك فإن نتائج الدراسة توضح أن الكاتبين صوروا الرجل المعاصر كرجل منعزل، تائه، لايملك هوية ثابتة، غير قادر على التواصل، ولايملك القدرة على تحقيق أهدافه. الكلمات المفتاحية: الرجل المعاصر، قصة حديقة الحيوان، "ذا كير تيكير"، المسرح العبثي.

## Chapter One

### 1. Introduction

Drama is a mode of anecdotal representation through discourse and action. There are many popular types of Drama such as Tragedy, Comedy, Melodrama, Musical Drama, Etc. The show is additionally a sort of a play composed for theater, T.V, radio, and film. At the beginning of the 20<sup>th</sup> century, the playwrights found the need to develop the drama to suit the new way of living and thinking which divided the Drama under Classical Drama and Modern Drama. However, many literary theories, styles, and movements were created such as Modernism which appeared at the end of 19<sup>th</sup> century followed by Postmodernism started from the mid of 20<sup>th</sup> century (Nuran). After the end of the Second World War, Postmodernism emerged in complicated political circumstances, particularly in the context of the Cold War and the proliferation of nuclear weapons, and the declaration of the birth of human rights and the advent of the theater of the absurd, and the emergence of nonsensical ideologies such as surrealism, existentialism, in addition, absurdism and nihilism. The principles of Postmodernism based on criticism by undermining the ideologies which basically derived from the moral authority of the main philosophical style. Also, Dual critique of

humanities analysis. There is a meeting between the two components of 'self and subject' in the Western Modernism project, whereas Postmodernism calls for the cancellation of self-modernism. Postmodernism tries to diminish the meaning of history and does not see its position as just a spectator to what is happening and a record of the facts. Postmodernism's principles are characterized by rejecting all that was prevailing on the stage of Modernism and insists that the quest for the absolute reality is the greatest human mistake committed in the course of the science and realistic aim, and the central premise of Postmodernism is that the truth cannot be attained (N.Elaati). Postmodernism was a response against Modernism and its established basics and dogma. Postmodernism widely alludes to a socio-cultural and scholarly hypothesis, and a move that has shown in an assortment of disciplines counting the social sciences, craftsmanship, design, writing, mold, and communications. The term Postmodernism infers a connection to Modernism. Modernism and Postmodernism allow voice to the frailties, confusion and fracture of the of that era. Modernism views the fracture of the modern world as awful. It regrets the misfortune of the solidarity and center of life and proposes that literary works can give the solidarity, coherence, progression, and meaning that's missing in modern life. In Postmodernism, a fracture is not awful. Postmodernism celebrates

fracture. It considers fracture as it were a conceivable way of presence, and does not attempt to elude from these conditions (Mambrol). The postmodern period gave rise to the Theatre of the Absurd. The features of The Theatre of The Absurd originally effected by existentialism philosophy and Albert Camus' essay written in 1942, which presents the human absurdity and the meaningless of life.

The characteristics of The Theatre of the Absurd allow a group of playwrights to follow this theatre in order to present a realistic style that could be familiar to the audience when they come to see the plays. The achievements in the realistic theatre, metatheatre, expressionist theater, and the feminist theatre enable Modern Drama to gain an indispensable position in the world of literature and also established its international reputation. The most prominent playwrights of this era are, to name a few, Arthur Miller, Pinter Harold, Tennessee Williams, Edward Albee, and Eugene O'Neil. They wrote many important plays that are still widely known. The playwrights of the Theatre of the Absurd mostly end their characters in a kind of tragedy or downfall. Edward Albee, in his play *The Zoo Story*, gives Jerry the dream of communicating with others. However, Jerry kills himself at the end of the play. In addition to Albee, Pinter portray his three characters in the play *The Caretaker* with a similar idea to that of Albee as

these three characters, speak to each other very rarely. Pinter also comments on the insufficiency of communication, emptiness, and the lack of identity in his play *The Caretaker*. Therefore, this study seeks how both Albee and Pinter portray The modern man the two mentioned plays.

### **Albee's life and works**

Edward Albee (1928-2016) was adopted in infancy by a very rich couple called Reed and Frances. Reed was an early American vaudeville producer. Albee lived and grew up in a privileged family. All his needs were fulfilled. He had private tutors, servants, and chauffeurs. Although his adoptive parents gave him all his needs, but their relationship was not strong. They were uncommunicative and cold. His mother was concerned about Albee's education so she helped him attend a good school and communicate with educated people. At the age of 20, Albee moved to New York's Greenwich Village. His grandmother's inheritance helped him live in New York City. He continued to write and work in different jobs. After that, he challenged himself to write a play. The play was *The Zoo Story* (1958) which he completed before his 30<sup>th</sup> birthday. Albee said that "I finished *The Zoo Story* in three weeks ... everything in my life had to flow from some inner

need and conviction... it was sort of an explosion and the words never stopped". (Social criticism, P.128)

At first, *The Zoo Story* was rejected by many publishers in New York City. Therefore, the first performance of the play was in Europe at the Schiller Theatre in Wensfaff, Germany on September 28, 1959. The play becomes well known in Germany, later on it performed in New York after three months of its performance in Germany. This marked Albee as an important playwright and to be widely known nationally and internationally. Later on, Albee has expanded his play *The Zoo Story* into a two-act play in 2004. *The Zoo Story* (1958), *The Sandbox* (1960), *The American Dream* (1961), *Who's Afraid of Virginia Woolf?* (1962), *Tiny Alice* (1964), *A Delicate Balance* (1966), *Seascape* (1975), *Three Tall Women* (1991), *The Lorca Play* (1995), *The Play About The Baby* (1997), *The Occupant* (2002), and *The Goat, or Who is Sylvia?* (2002) are considered to be the most well-known works of Albee, and he received many awards and prizes for his works including Pulitzer prizes and Tony Awards (Hinton & Maraden, P.14).

## **Pinter's life and works**

Harold Pinter was born on 10 October 1930 and died in 2008. He was a famous British playwright, director, actor, and screenwriter. Pinter is considered one of the most influential dramatists. Pinter was born and raised in east London. He was taught at Hackney Downs School. He directed up to 50 productions for theatre, stage, and screen. On radio and film, Pinter appeared as an actor of his own works. As a playwright, his career began with the production of the play *The Room* in 1957. As a writer of the theatre of the absurd, he is regarded as the pioneer of Absurdism in British Drama. On his works, Pinter received more than 50 awards and prizes including the Nobel Prize in Literature (2005) and the French Légion d'honneur (2007). Pinter's well-known works are *The Birthday Party* (1957), *The Caretaker* (1960), *The Homecoming* (1964), *Betrayal* (1978), *The Servant* (1963), *The Go-Between* (1971), *The French Lieutenant's Woman* (1981), *The Trial* (1993), *Sleuth* (2007) (Billington, 2009).

### **1.1 Background of the Study**

The modern man suffered from several issues such as frustration, loneliness, isolation, the impossibility of communication, and vague identity. Due to such information, the playwrights attempt to present such problems in their

plays. Albee and Pinter are two of the main playwrights who mirror such common things. The British playwright Pinter reflects such a state of the modern man in his play *The Caretaker*. In his play, *The Caretaker*, the issues of loneliness, isolation, the loss of communication, the loss of identity are found. Albee, who is an American playwright, shares Pinter's vision of the modern man. With his main character, Jerry, Albee succeeds in presenting the danger of isolation, loneliness, and communication among the modern men. The two playwrights deal with the issues of frustration, loneliness, isolation, and the loss of communication, and identity in the two plays *The Zoo Story* and *The Caretaker*. According to such information, this study seeks how Pinter and Albee portray the modern man in their plays.

## **1.2 Statement of the Problem**

Albee's and Pinter's plays, *The Zoo Story* and *The Caretaker*, are written in an attempt to present man's issues in society. Both of them asserted the importance of communication in society. They delivered the issues of communication in society and how communication plays an important role in human life. The alienated existence of human beings and the predicament of mankind are, therefore, portrayed in Albee's and Pinter's plays *The Zoo Story* and *The Caretaker*. Accordingly, this study aims at exploring how



Pinter and Albee focus on the issues of the modern man in their aforementioned plays.

### **1.3 Objectives of the Study**

The study aims to achieve the following objectives:

1. Analyzing Albee's play *The Zoo Story* and Harold's play *The Caretaker*.
2. Investigating how Albee and Pinter portray the Modern man in their plays.

### **1.4 Questions of the Study**

To achieve the objectives of the study, the researcher attempts to answer the following questions:

1. How does Albee portray the Modern man in *The Zoo Story*?
2. How does Harold portray the Modern man in *The Caretaker*?

## **1.5 Significance of the Study**

Pinter and Albee are two of the most famous playwrights of the Theatre of the Absurd whether in America or Britain. They tackle many important themes of society among them are the problems of the modern man. However, most of the conducted studies focus on the two writers separately. They also tackle different plays of the current study. In addition, this study is significant due to the following: First, it deals with two of the most important leaders of the Theatre of The absurd. Second, it examines the issues that the modern man suffers from. Third, it sheds the lights on the importance of The Theatre of The Absurd. Fourth, it analyzes how the playwrights portray the modern man in the selected plays.

## **1.6 Limits of the Study**

The study is limited to investigate *The Portrayal of The Modern Man in Albee's Play The Zoo Story and Harold's Play The Caretaker*.

## **1.7 Limitation of the Study**

The study will be conducted in the first semester of 2020-2021.

## 1.8 Definition of Terms

**Modern man:** refers to men in the modern age after World War I. The modern man has some characteristics that distinguished him from the man in the previous era such as the break with tradition, a reaction against established political, religious, and social views.

***The Zoo Story:*** is one of the most well-known plays of Edward Albee. It was written in 1958. The play has only one-act. Albee wrote the play in three weeks. *The Zoo Story* tackles many themes such as isolation, miscommunication, loneliness, dehumanization, and social disparity. This one-act play includes two characters only. They are named Peter and Jerry. It ends with the death of Jerry.

***The Caretaker:*** one of Pinter's well-known plays. The play was written in 1960. *The Caretaker* has three acts only. The first performance of the play was at the Arts Theatre Club in London on 27 April 1960. The main themes of the play are innocence, corruption, allegiance and the confluence of power.

***The Theatre of The Absurd:*** It is a literary term which is applied to many literary works whether in prose or drama. The common view of this theatre

is that all human conditions are basically absurd and their existence is both chaotic and nonsensical.

## Chapter two

### Review of Related Literature

#### 2. Theoretical and Empirical Literature

Review of related literature of chapter two is constructed to tackle the conducted studies that have dealt with issues related to the selected topic of this thesis.

Debusscher in (1967) says that Albee's play has the miscommunication overtone with two complex characters. It presents two characters who are isolated by social classes. "Peter is the embodiment of the model capitalist man that is confronted with the emotional isolation of the social exile" (Debusscher, P.10).

John W. Aldridge (1983), in his book *The American Novel and the Way We Live Now*, states that in postmodernist fiction "everything and everyone exists in such a radical state of distortion and aberration that there is no way of determining from which conditions in the real world they have been derived or from what standard of sanity have been nullified. Characters inhabit a dimension of structure less being in which their behavior becomes inexplicably arbitrary and unjudgeable because the fiction itself stands as a

metaphor of a derangement that is seemingly without provocation and beyond measurement.” (1983, P.22)

Esslin (1987) defines the absurd as a condition of being “out of harmony with reason or propriety; incongruous, unreasonable, illogical” (Esslin, P.23). She states that The Theatre of The Absurd is used to present the senselessness of human situation and condition. Martin Esslin remarks:

... the Theatre of the Absurd ... is not concerned with the representation of events, the narration of the fate or the adventures of characters, but instead with the presentation of one individual’s basic situation. It is a theatre of situation as against a theatre of events in sequence, and therefore it uses a language based on patterns of concrete images rather than argument and discursive speech. And since it is trying to present a sense of being, it can neither investigate nor solve problems of conduct or morals. (p.403).

In his study of Postmodernism, Stanley Grenz (1996) claims that rational dimensions of truth are unlimited by the postmodernist mind who dethrones intellect of human as the truth arbiter. He continues saying that “The postmodern Worldview operates with a community-based understanding of truth.” (1996, P.28)

*The Routledge Companion to Postmodernism* defines Postmodernism as “The term usually refers to a constellation of intellectual and, especially, artistic movements. (...) The Modernist movement included impressionism,

symbolism, cubism, futurism, art nouveau, imagism, and so on. By the beginning of the 20<sup>th</sup> century, modernist doctrines came to dominate and define the whole of literary and artistic landscape. (2001, P.12)

Canadian literary critic Linda Hutcheon (2001) states that the difference between Modernism and Postmodernism is that Modernism had strict identity and rules as an ideal; however, Postmodernism is primarily characterized by its plurality. Hutcheon states: “the modernist concept of single and alienated otherness is challenged by the postmodern questioning of binaries that conceal hierarchies (self/other). (...) Difference suggests multiplicity, heterogeneity, plurality, rather than binary opposition and exclusion.” (2001, 12)

Anderson, in his analysis of *The Zoo Story*, (1983) declares that the play gives a picture of American alienation that American culture suffers from during the 1950s. However, Jerry’s eagerness for communication is a greater image of the alienation that is common in American culture. “The play can be explained as a sociopolitical tract, a pessimistic analysis of human alienation, a modern Christian allegory of salvation, and an example of absurdist and nihilist theatre, but the play has managed to absorb these perspectives without exhausting its many levels of meaning” (Anderson p.93). The play, Anderson adds, delivers the scarceness of communication

and alienation in American drama. Yet, the need for communication is the most stated fact in the play *The Zoo Story*.

Booker (1996) clarifies that the Post-ism movement is known for its extension of formal experimentation. The literature of the Postmodernism movement borrows elements from everyday experience.

Bottoms (2005) comments on *The Zoo Story* by stating that what gives momentum to the play is language. Nothing is expected to happen except the dialogue between the two characters which ends violently. The communication between the two characters is exploited by Albee in order to portray the human hopelessness and the haunting loneliness. Through such portrayal, Albee wants to give an updated voice to American drama.

Hinton and Maraden (2006), in their study guide of *The Zoo Story*, confirm that the play has many themes. They state that the play tackles the lack of communication between individuals, loneliness, life without purpose, social disparity, dehumanization in a commercial world, and isolation of human existence in the world.

Merve (2009), in the analysis of Albee and Pinter's plays, asserts that Albee shows how the modern man suffers from isolation and alienation. He also explores that Albee explains the modern man's predicament in his plays.



Moreover, Albee has a belief in the big role of the modern society which has a great absence of communication with individual. The individual who fights for establishing what is called identity. Both the society and the outside forces such as social institutions have a great pressure on the individual. In fact, the individual identity is regarded as one of the main issues that Albee tackles in his plays.

In his analysis of *The Caretaker*, Merve (2009) declares that Pinter has a deep interest in most of his plays about the relations among individuals. According to such information, Pinter, Merve continues saying, portrays the individuals as both hopeless and powerless. He also comments that Pinter's characters often have the feeling of insecurity. They, the characters, appear to have a struggle in asserting their own identity, the identity that supposes to give meaning to their existence.

Patil (2011), in his analysis of Pinter's play *The Caretaker*, explains that the play depicts how the people in the modern life are victims of loneliness, frustration, isolation, and lack of communication. He says that Pinter presents the influences of pre-war and post-war. In the play, Patil asserts that the feeling of isolation, loneliness, and rootlessness can be found in Pinter's characters thus play mirrors the critical condition of the characters.

Abrams & Harpham (2014) define the theatre of the absurd as a term that refers to the works of literature that share the view that human condition is absurd. They state that the characteristics of the theatre of the absurd help the writers represent the absurdity of the human condition. Abrams and Harpham believe that theatre of the absurd share the roots of the two movements; surrealism and expressionism. Abrams & Harpham clarify that some of the works, particularly the early ones, of Harold Pinter and Edward Albee are written according to the mood of the absurd theatre.

Arikan (2014) states that The Theatre of The Absurd refers to the plays that are written after World War II. He believes that the writers of The Theatre of The Absurd write their plays with different style in order to express the hopelessness, senselessness, and the meaninglessness of the world.

Arikan (2014) Albee and Pinter focus on more than one theme. But two of the main themes of their plays, *The Caretaker* and *The Zoo Story*, are identity and violence. The two playwrights show such themes through the character's dialogue. Both of the playwrights use the language as a key to achieve the dramatic effects. Therefore, it is the language which is considered to be the source of the playwrights' absurdity.

Ali (2017) states that Albee in *The Zoo Story* mirrors the modern world as a state of mess and absurdity and such issues make the modern man feel a kind of absurdity in his life. Ali also asserts that Albee believes that every man encounters violence in this world. Things such as charity, understanding, and love are totally gone and the modern man loses them. Albee, Ali says, creates his own image in reflecting the condition of the modern man who suffers from violence, panic, and ambiguity.

Mused (2017) says that Albee in *The Zoo Story* depicts social issues such as alienation and the lack of communication. He continues saying that the issues that Albee depicts are examples of the difficulties of the American society and they are very common in modern and postmodern life. In addition, Mused asserts that the play portrays how the character struggles against such social issues.

Khan and Larik (2018) on *The Caretaker* present that Pinter's work has striking elements that are related to postmodernism. His play reflects the anxiety, absurdity of postmodern life, and uncertainty. They also state that the play mirrors the rareness of communication and emptiness of people in the British society.

Kumar and Sharma (2019), state that *The Zoo Story* presents different themes, such as absurdity, existentialism, miscommunication, isolation, and loneliness are well tackled in the play. These themes are used to tackle the issues of the American society. Throughout his successful play, Albee succeeds in representing the social disparity and dehumanization in the modern world.

To sum up, the present study is different from the previous studies i.e. tackles Edward Albee's *The Zoo Story* and Harold Pinter's *The Caretaker* with a different focus. It focuses on how the two playwrights present their characters in order to reflect the modern man condition after the second world war and how they portray the modern man in the mentioned plays.

## Chapter Three

### 3. Methodology of the Study

The study depends on the analytical methodology which will draw upon theory of Postmodernism and the characteristics of the Theater of the Absurd. This analytical methodology is written in an attempt to analyze the two mentioned plays of *The Zoo Story* and *The Caretaker*. First, it analyzes Albee's play *The Zoo Story* and Pinter's play *The Caretaker* with a focus on the portrayal of the modern man. Second, the study examines the issues of the modern man that Albee and Pinter present in their plays.

#### 3.1 Procedures of the Study

1. Reading the original texts of *The Zoo Story* (1958) and *The Caretaker* (1960).
2. Reading the previous studies that are related to the main topics of the study.
3. Reviewing the theoretical and Empirical literature.
4. Discussing and analyzing the topics of the study.
5. Drawing conclusion and recommendations.
6. Writing the study and its references according to the APA style.

## **Chapter Four**

### **Discussion and Analysis**

Chapter four is analytically dedicated to discuss and analyze Edward Albee's play *The Zoo Story* and Harold Pinter's play *The Caretaker*. These two plays are chosen for two reasons. On the one hand, Albee is known for his literary works that deal with issues of the American society. On the other hand, Pinter has a long-term relation with Postmodernism and its effects on the British society. The two selected plays are considered to be two of the foremost famous plays that reflect Albee and Pinter's specialization in Postmodernism related issues. Thus, this chapter discusses and analyzes how the playwrights, Albee and Pinter use The Theatre of The Absurd to present the issues that the modern man faces during his life.

#### **4. Theatre of the Absurd**

The term Theatre has another spelling is Theater. The Theater tends to display a live execution, and the performed activities by characters are well overseen to form a steady and imperative feeling of dramatization. Theater is a term originally obtained from the Ancient Greek term 'theaomai' (Davis, Chaillet & Guthrie). Theatre of the absurd is coined by Martin Esslin in 1960. It is considered to be a post-World War II theatre. The term Theatre of the Absurd refers to a particular type of plays that acquired popularity during 1950s and 1960s. Those plays reflected Albert Camus' philosophy in his essay in 1942, the concept of exile that Camus uses to explain the human predicament and the feeling that life is a senseless and hopeless pursuit both make a lot of sense. The myth of Sisyphus, who was sentenced to push a rock up a mountain, and after it hit the top, it rolls down to the bottom and he keeps pushing it to the top for eternity. Sisyphus is the typical absurd protagonist and that his fate is symbolic of the human status, Camus argues, without expectation of success, Sisyphus would suffer to the end of his life. The absurd in Camus' notion is the core issue of The Myth of Sisyphus. Camus believes that there is a profound conflict between what we want from the world and what we find in the universe. In life itself, we will never find the purpose we want to find. So, through a leap into the unknown

and by putting our hopes in a God above this world, we will discover the value, or we will believe that existence is useless. Camus concludes the essay by questioning whether this latter assumption that life is meaningless drives one to commit suicide. If there is no purpose in life, does this mean that life is not worth living? We would have no choice either to commit suicide or to make a leap of faith to the unknown, says Camus. Camus is concerned with finding a third option: in a world empty of sense or intent, we will embrace and survive. He implies that facing the absurd, is a matter of confronting and gaining constant knowledge of this absurdity. Living with the absurd doesn't require death, but helps one to live (O'Brien,1955).

As a literary term, Theatre of the Absurd refers to particular plays that are written by American and European playwrights. Those playwrights had been affected by the existential philosophers, so the playwrights share the view of many of them that life is meaningless, communication impossible, society robotic, and inhuman. The traditional theatre restricts the absurdist in expressing their views. The playwrights then believe like they need another type of theatre that enables them to openly share their opinions, so that the Theatre of Absurd was born. It was born with new moods of expression, new dramatic structures, new venues, and a new stage. Albert Camus and Martin Esslin play particularly key roles in the development of Theatre of the



Absurd. Albert Camus in his 1942 essay "the myth of Sisyphus" defined the human situation as absurd and meaningless. Martin Esslin comments on the disorienting postwar drama in his book "Theatre of Absurd" which was published in 1961. He coined the actual phrase "Theatre of Absurd" as well. However, the audience were opposed with the production of the theatre and they did not understand it well at the beginning. But later on, the Theatre of Absurd gained intellectual currency so the audience begin to enjoy the experience of the new style of theatre. The first absurdist playwright who gained international fame was Samuel Beckett. (Morales and Heras P.42)

The playwrights of Theatre of The Absurd did not try to resolve the issues around the absurdity of the human condition rather than they want to find an answer to the greatest question: why are we here? The absurdist departs from the traditional theatre in order to portray the chaos on the stage. They portray the human beings as isolated from others. Beckett, Ionesco, Pinter, Albee, and N.F.Simpson have written plays in the style of the Theatre of Absurd. Most of the absurdist plays deal with melancholic themes, such as isolation, loneliness, and alienation. *The Zoo Story* and *The Caretaker* plays are two of the seminal plays of the Theatre of the Absurd. They are regarded to be very relevant to the postmodern scenario. The two playwrights use the theatre in order to address the themes of fear, isolation, chaotic,

meaninglessness, and brutality of life. Martin Esslin asserts that among all the major dramatists of the Theatre of the Absurd, Pinter “represented the most original combination of Avant-grade and traditional elements” (Esslin, 2001, P.264). The Theatre of the Absurd characteristics are: Poetic metaphor is used to present characters’ emotional states and situations. The characters and situations are not taken from real life i.e. the notion of realism must not be used. The conversation is sometimes gibberish or nonsensical. An emphasis on theatricality is found. Dark comedy is often used by the playwrights for satiric effect. The absence of communication among characters is presented. The characters have no clear purpose or motivation. The rules of logic are not used in the portrayal of characters’ situations and behavior. There is no clear resolution in the structure. The play may be set in one locale.

#### **4.1 An introduction to *The Zoo Story***

*The Zoo story* was written in 1958. It takes three weeks to be finished. Albee said that “I finished the zoo story in three weeks ... everything in my life had to lead to this moment: the writing seemed to flow from some inner need and conviction ... it was sort of an explosion and the words never stopped”. (Social criticism, P.128).

At first, *The Zoo Story* was rejected by many of the New York City publishers. They rejected the play because it contained absurd themes and a violent end. Thus, the first performance of the play was in Europe. It was premiered at the Schiller Theater Werkstatt on September 28, 1959 in Berlin, Germany. After few months of its performance, people began realizing what the play was about and what message it had. So that after three months of its performance in Europe, it was returned to New York and it was staged successfully. Later on, when it got a high reputation, *The Zoo Story* staged in England.

*The Zoo Story* is considered to be Albee's first play. It marks Albee's beginning as an important and successful author. Michael Stapleton said that Albee achieved his first success as a dramatist with the one act play *The Zoo Story*. In addition, this play helped Albee be recognized nationally and internationally. It gave him a good literary reputation. In addition, many playwrights wrote their plays using the same techniques of *The Zoo Story*. The nature of the play belongs to the drama of the absurd. It has all the characteristics of the drama of the absurd whether in its atmosphere, i.e. the play is set in one local which is the Park or in its language. Albee successfully reveals the absurdity of life with the language of the play and being unable to communicate. The characters repeat meaningless words and

unfinished statements. Years later, Albee expanded his play into a two-act play. Therefore, *The Zoo Story* is considered to be a very important play in Albee's life.

#### **4.2 *The Zoo Story***

Albee's play *The Zoo Story* consists of one-act only. It has two characters. They are named Peter and Jerry. The two characters meet, for the first time, in Central Park. They are totally different. Peter is a polite and educated man who is in his early forties. He appears to sit comfortably on his favorite bench in the park. Jerry is the opposite. He is an isolated man in his late thirties. Jerry looks for human contact and a conversation partner. Jerry enters the zoo and sits next to Peter. He starts invading Peter's privacy by talking to him using an unfamiliar opening to the conversation. He tells Peter that he usually comes to the zoo and repeats the statement three times. Peter does not care about what Jerry says. Jerry, then, succeeds in forcing Peter to listen to him. In the play, Jerry keeps informing Peter about the zoo without telling him what occurs in the zoo. He just tells Peter that something important is going to happen in the zoo and he will see it on T.V. At this time, Peter attempts to stop the conversation using short answers. However,

Jerry keeps talking and urges Peter to be involved in his conversation. Whenever Peter tries to stop the conversation, Jerry starts a new topic. Then, Jerry starts asking Peter a lot of questions. By these questions, Jerry details his life. He knows some information about Peter's life. He knows that Peter has a wife, two girls, two parakeets, two cats, and he lives on East Side of the park. Jerry questions Peter about the social classes of the society.

Later on, Jerry begins to narrate in details his daily life routine. He describes what he has in his apartment in details. Then, he describes his neighbors. Next, he speaks about his story with a dog which is owned by one of the neighbors.

Toward the end of the play, Peter angrily tells Jerry that he is not interested in what he says and he does not understand the whole conversation. As a result, Jerry starts annoying Peter telling him that he has to fight in order to get his favorite bench back. He takes out a knife and drops it on the ground. He asks Peter to pick it up in order to defend himself. Peter picks the knife up and holds it in his arms, but far in front of him. Jerry comes very close from Peter and stabs himself with the knife. When this happens Peter runs away and leaves the park as Jerry asks him.

### 4.3 The portrayal of the Modern man in *The Zoo Story*

*The Zoo Story* portrays the issues that the modern man faces in the American society. It deals with isolation, miscommunication, aimlessness, loneliness, social disparity, and the human existence in the world.

The play opens with Peter who is sitting on a bench and reading a book. “As the curtain rises, PETER is seated on the bench stage-right. He is reading a book. He stops reading, cleans his glasses, goes back to reading. JERRY enters.” (p. 1). Jerry enters the scene and he starts addressing Peter:

**JERRY:** I've been to the zoo. [PETER doesn't notice.] I said, I've been to the zoo. MISTER, I'VE BEEN TO THE ZOO!

**PETER:** Hm? . . . What? . . . I'm sorry, were you talking to me? (P.1).

It is very obvious that Jerry’s conversation is absurd and odd. He does not know how to start a conversation with people. He meets Peter for the first time; however, he uses a very strange words to have Peter’s attention. He starts his conversation with an odd expression “I HAVE BEEN TO THE ZOO!” (p.1). Repeating it three times, Jerry makes it clear that he never used to have a real conversation with people around him. The playwright, with Jerry’s expression, gives a clear portrayal into Jerry’s character. Peter is

uncertain if Jerry talks to him or not. He gets annoyed by a strange man with an odd opening conversation. He is totally not interested in taking a part in such conversation and he is really anxious to get back to his reading. This incident indicates two things. The first one is Jerry's isolation and hunger for a contact with people. The second one sheds the light on discrimination of the American society. Both Jerry and Peter belong to different classes. Jerry is a middle-class person while Peter is from an upper-class. Peter does not care to communicate with Jerry. He looks at him. He realizes that Jerry belongs to another class. It is true that Jerry does not have the right beginning, but Peter reacts in a cold way unwilling to have a conversation with Jerry.

**JERRY:** [*watches as PETER, anxious to dismiss him, prepares his pipe*]. Well, boy; you're not going to get lung cancer, are you?  
 PETER ..... No sir. Not from this. JERRY. No, sir. What you'll probably get is cancer of the mouth, and then you'll have to wear one of those things Freud wore.....A prosthesis? (P.2)

Jerry starts another odd conversation. With his conversation, Jerry attacks Peter's privacy. Moreover, Peter feels uncomfortable by Jerry's words about cancer. The pipe and the disease of cancer of the mouth indicate the habit of smoking that is very common in societies, which leads to a slow death. Albee mentions the famous psychologist Sigmund Freud, who has a great

impact on the development of existentialism philosophy (Webber, P.17). According to such information, Albee influenced by Freud. Modern man suffers many psychological disorders due to remnants of the Second World War. Merve comments on the beginning of the play and Jerry's odd conversation by saying that Albee wants to show how the outsider threat is like an intrusion into one's own privacy and secure. Jerry feels that he does not exist; thus, he wants to get himself known and heard by others. That is why he keeps forcing Peter to listen to him. Although Peter tries to stop the conversation, Jerry seems that he does not have an idea about the mutual human relationship since he has never been involved in that type of an ideal conversation before.

**JERRY:** [...]. I walked until I came here. Have I been walking north?

**PETER:** [Puzzled] North? Why... I . . . I think so. Let me see.

**JEERY:** [Pointing past the audience] Is that Fifth Avenue?

**PETER:** Why ya; yes, it is.

**JEERY:** And what is that cross street there; that one, to the right?  
(P.2)

The word "north" is repeated for several times. Jerry repeats it for no clear purpose. It is obvious that Peter is still hesitated to have a conversation with Jerry. His monosyllabic responses show his reluctant. In fact, it is worth noting that both Jerry and Peter come from two different sides of New York City. In addition, they belong to two different social classes and have



different backgrounds as well. The only thing that they have in common is that they live in the same society. Jerry's words refer to the division of the society in which they live in. Jerry just keeps questioning and asking Peter about many things. He asks Peter "...You have TV, haven't you? ... You're married! ... And you have a wife...And you have children." These questions reflect the miserable life of Jerry. He wonders how Peter has such things. He lives alone and everybody is careless about him. Therefore, he is astonished when he knows that Peter has all of these things though it is plain and simple. His life is totally meaningless. He wants to have the things that Peter has but he is unable. Jerry is a symbolic character that represents most people's hopeless condition.

**JERRY:** [...] Where do you live? [Peter is reluctant.] Oh, look; I'm not going to rob you, and I'm not going to kidnap your parakeets, your cats, or your daughters.

**PETER:** [Too loud] I live between Lexington and Third Avenue, on Seventy-Fourth Street.

**JERRY:** That wasn't so hard, was it?

**PETER:** I didn't mean to seem ... ah ... it's that you don't really carry on a conversation; you just ask questions. And I'm ... I'm normally ... uh ... reticent. (PP. 6-7).

To drive Peter to be more cooperative with his conversation, Jerry asks Peter about the place that he lives in. In doing so, Jerry again breaks the rituals of

greeting and speaking with someone for the first time as he does in his early statements and questions with Peter. Jerry for the second time invades Peter's privacy. Although Peter still has a refusal for being a partner in such conversation, Jerry keeps asking him about his household. He is hungry to know more about the lives of normal people. All the information that Peter tells Jerry about is considered to be simple. Peter is an ordinary person. He is not very rich. He has a humble life. However, Jerry is shocked.

**JERRY:** I don't talk to many people except to say like: give a beer, or where the john is, ..... You know- things like that.

**JERRY:** But every once in a while I like to talk to somebody, really *talk*; like to get to know somebody, .....And am I the guinea pig for today? (PP.5-6)

In the above exchange, Jerry narrates his daily life routine which is so sympathetic. He expresses how his daily routine is meaningless. All of his conversations have no meaning. He has no one to speak with and no one to care or to look after him. Jerry's condition represents the true representation of isolation, the boredom of life and the possibility of loss of contact with people. Jerry is invisible. He feels that no one feels his existence. Jerry tells Peter that he does not make any conversation with others except for information or when he needs something. This indicates that Jerry is in his first conversation with Peter. He wants to make a relationship with others, but unfortunately he fails. Yet, Jerry relentlessly still attempts to get Peter

attention about his household. However, Peter seems to have a refusal to answer when he nods his head ruefully. Peter lives on the east side of New York City. The district that Peter lives in is a fancy one. He lives with his family between Lexington and Third Avenue where the wealthy people of New York reside. Jerry's words are considered to be envious one. He wishes to have the things that Peter has. With all his hard work, Peter still has a refusal. Jerry eagerly needs to renew his life because it is meaningless. He wants to know somebody in order to talk with him. He needs to be involved in a real conversation not the one that he used to have.

**Jerry:** On a sun-drenched Sunday afternoon like this? Who better than a nice married man with two daughters and ... uh ... a dog? [Peter shakes his head.] No? Two dogs. [Peter shakes his head again. Hm. No dogs? [Peter shakes his head, sadly] .....Is there anything else I should know? (P.6)

Obviously, this displays that the two characters are totally different. Peter has a meaningful life while Jerry has a meaningless one. His sense of emptiness, sadness and meaninglessness gives him the idea that he exists for nothing, so he tries to create a satisfying existence. Lisa M.Siefker comments that "Jerry's interruption of Peter's Sunday ritual of reading in central Park escalates from a conversation with a stranger to a clash of two very different worlds." (P.34)

Jerry is entirely unsatisfied and fully frustrated with his life. Both of them live in different world. Peter symbolizes the world of prosperity and success while Jerry symbolizes the world of frustration and loneliness. These differences between the two characters are very important. They are engaged to refer to Jerry's wretched and deplorable.

**JERRY:** What I do have, I have toilet articles, a few clothes, a hot plate that I'm not supposed to have, a can opener, one that works with a key, you know; a knife, two forks, and two spoons, one small, one large; three plates, a cup, a saucer, ..... (P.9)

Jerry speaks in details about everything he has in his room. He vividly describes what his room contains of. There is no body concerns about him. He does not have any one to talk with or anything to do. Therefore, he just keeps looking at the things that are placed in the room. Such description indicates the miserable situation that Jerry lives. He is totally isolated from the society. He has no options only looking at his room. After his description about everything he has, Peter is confused about the picture frames which are empty. Thus, Peter asks Jerry why the pictures frames are empty. Jerry on the other hand simply explains it to Peter that he does not have pictures of any one at all. This shows how much Jerry suffers from alienation and how he feels alone. He does not have his parents' pictures to put them in the frames. The emptiness of frames indicates the emptiness of his life. Without

doubt, Jerry speaks more than Peter in the whole play. Although he speaks and asks Peter different questions, but in fact he does not introduce himself before. In a judgmental manner, this clearly displays how Jerry is hunger for any means of communication to fill his existence gap.

**JERRY:** I'd forgotten to ask you. I'm Jerry.

**PETER:** [with a slight nervous laugh] Hello, Jerry. (P.10)

Jerry lives on the west side of the park. The condition of modern American economic seems to have an impact on Jerry's financial matters. Albee portray Jerry as a poor character who lives in the slums. Therefore, he has a little income and thus he belongs to low-class position. After having along discussion, Jerry introduced himself to Peter, which indicates the loss of identity, and Jerry's hunger for communication to a level that he forgot to introduce himself first. Another unhappy situation is that Jerry does not know the people who live in the same building where he lives. He has no way of contact with them. He just knows the lady because he hears her voice when she cries.

**JERRY:** I don't know any of the people on the third and second floors. Oh, wait! I do know that there's a lady living on the third floor, in the front. I know because she cries all the time.

**JERRY:** Everyone separated from by bars from everyone else. (P.12)

In spite of telling Peter that he knows the lady, this does not mean that he is a friend of her. He just knows things about her. As usual Jerry keeps describing things. He attempts to get the attention of others who are not having a caged soul. Jerry describes how the residents are alienated and isolated. He compares human to animals. Lyons clarifies that “the play assumes the absurdity, the chaos of the human condition and its essential loneliness” (qtd. in Bailey, P.31). Jerry explains to Peter the bars that separate everyone from everyone else. Jerry here criticizes the way people live. They live far away from each other just like animals. He wants to say the zoo is a symbol which refers to the human zoo in which he lives.

**JERRY:** I went to the zoo to find out more about the way people exist with animals, the way animals exist with each other, and with people too. It probably wasn't a fair test, what with everyone separated by bars from everyone else, the animals for the most part from each other, and always the people from the animals. But, if it's a zoo that's the way it is. (P.13)

In his conversation about the zoo, Jerry refers to the separation of animals from each other. He wants to deliver the idea that people are like animals in the cage i.e. they are separated from each other. He suggests that the zoo is similar to the society that he lives in. He clarifies that the same bars of the zoo are found between the social classes. Although people physically live in

the same society, there is an invisible barrier that prevents people from communicating with each other. Merve explains that “there is a parallelism between Jerry’s zoo story and Albee’s *The Zoo Story*. Through Jerry’s story, Albee explores the loss of communication, the difficulty of establishing human contact, and man’s growing isolation.” (p.48).

**JERRY:** Anyway, she has a dog, and I will tell you about the dog, and she and her dog are the gatekeepers of my dwelling.

**PETER:** You're ... you're full of stories, aren't you? (PP.12-13)

Peter considers Jerry as a man of stories especially when he wants to tell Peter the story of the dog. The story of the dog is considered to be the most important and moving story that Jerry narrates. It is the climax of the play. Albee states that: “I suppose the dog story in *The Zoo Story*, to a certain extent, is a microcosm of the play by the fact that people are not communicating ultimately failing and trying and failing” (qtd. in Bailey PP. 32-33). The dog belongs to the landlady. They are the gatekeepers of the building where Jerry lives. As Jerry is a storyteller, he narrates the story very successfully. He tells Peter that when he comes back home, the dog attacks him. Jerry tells Peter that he thinks to get rid of the dog. So, he decides to kill him. He brings a piece of meat and poisons it in order to kill the dog. Unfortunately, the dog does not die but gets sick for several days. Meanwhile, Jerry changes his mind and decides to make a relationship with

the dog. But as usual, he fails. Realistically, Jerry decides to make a relationship with the dog because he fails to make one with human, “it's just that if you can't deal with people, you have to make a start somewhere. WITH ANIMALS!” (P.13). In this relationship with the dog, he hopes to find what he losses in his relationship with human. To make Peter stay and listen to him, Jerry narrates the story of the dog. Peter is quite interested in the way that Jerry narrates the stories. Through this story, Jerry's desperate is illustrated in his inability to make communication with others. He tries to communicate with anything, but he fails ultimately. He shows his goal in making a contact with anything regardless its importance. Bailey asserts that “with his isolation and painful sense of alienation, Jerry wants his story to make a difference; he wants to earn his marginalized story a memorable place in the larger narrative of society” (p.32). Jerry wants to fill his existence gap that he feels with his stories so that he can reduce his feeling of alienation. Martin Esslin says that Jerry's “inability to establish genuine contact with a dog, let alone a human being.” (P.314).

**JERRY:** Animals are indifferent to me ... like people. [He smiles slightly] ... most of the time. But this dog wasn't indifferent. From the beginning he'd snarl and then go for me, to get one of my legs. (P.14)



Jerry shows his complementation about the indifference of the people and the world. He makes a decision that he is ready to create a meaning and to provoke confrontation at the end. He decides either to kill the dog in a kind way or just kill him. He does not accept the idea that he fails to make a contact with the dog and the dog is unable to love him. Thus, he reacts to the violence of the dog with violence. At first, Jerry gives the dog some hamburgers in order to get himself loved by the dog, but the dog snarls at him over and over. Jerry could not bear that his kindness is answered with violence. He was offended and hurt because his sense of alienation and loneliness was again augmented. Therefore, he poisons the dog with poison for a rat. However, Jerry's main aim was not to kill the dog, but he wants to show his response to the violence. He tells Peter that "I wanted the dog to live so that I could see what our new relationship might come on." (P.14)

In fact, the behavior that Jerry follows with the dog is somehow identical to his behavior with Peter. Jerry first accomplishes: "*a hypnotic effect on Peter*" (P.15) next he shows his power over Peter by saying: "I'm here and I'm not going to leave." (P.20). Jerry, here, reveals his potential threat against Peter and he pushes Peter to answer on such threat. Though Peter decides to leave, Jerry tickles him. He starts punching and poking Peter in his arms trying to stop Peter from moving over by "using the paradoxical

blend of kindness and cruelty he exercised with the dog” (Kolin, p.23). He tells Peter to defend himself against such territory. Meanwhile, Jerry starts talking about the zoo.

With all of the stories that he narrates which describe his alienation, loneliness, loss of human communication, Jerry decides to put an end to his life. Jerry starts again pushing off Peter from the bench gradually, he wants to make Peter break out the ritual and the manners that he has and to make him follow an animalistic and brutal fight. Jerry deals with Peter as a child and thus he attacks his self-respect.

**JERRY:** I said I want this bench, and I’m going to have it. Now get over there.

**PETER:** People can’t have everything they want. You should know that; it’s a rule; people can have some of the things they want, but they can’t have everything.

**JERRY:** [*laughs*]. Imbecile! You’re slow-witted!

**PETER:** Stop that!

**JERRY:** You’re a vegetable! Go lie down on the ground. (PP.21-22)

Jerry realizes that the bench is significant for Peter because he used to sit on it for a long time and has “hours of great pleasure, great satisfaction, right here.” (P.7). Then, a long argument takes place between Jerry and Peter about who is the owner of the bench. In order to exert physical violence, Jerry slaps Peter on his face. By doing so, Jerry attacks Peter’s masculinity

and identity. Jerry shows his pent-up anger, this anger that was born within him because of his isolation from people. Jerry appears to be enjoying violence against Peter. The violence that a man suffers from is reflected through his behavior in society. Jerry acts violently with Peter and the dog. Albee depicts the community as a predatory zoo, what prevents animals from devouring each other are bars. The bars in the play were Jerry breaking into Peter's privacy.

**JERRY:** You fight, you miserable bastard; fight for that bench... fight for your manhood, you pathetic little vegetable [spits on Peter's face] You couldn't even get your wife with a male child. (P.15)

Jerry wants to prove the idea that all humans are territorial animals. Therefore, Jerry seeks to show the savage in Peter. The problems that he encounters during his life obligate him to put an end to his life. Jerry chooses Peter to get himself killed. He does not commit suicide because he wants his death to be reported in the media. Commit suicide is less effective in media than murder. He can easily kill himself.

Jerry preplans for his death. However, he does not want to make Peter be involved. Jerry begins a quarrel by poking Peter from the bench. At first, Peter is not annoyed but as Jerry repeats that, Peter becomes angry. Therefore, Jerry has what he wants. Peter is ready now for the quarrel with Jerry. Jerry drives Peter to the quarrel by telling him that this quarrel is for

getting back his honor and his bench. When the quarrel is about to happen, Jerry takes out a knife. However, he does not use the knife to defend himself or to kill Peter. He just tosses it at Peter's feet. The feelings of isolation, alienation, and miscommunication are the real reasons of Jerry's death. He is sick of such feelings that is why he ends his life. Jerry asks Peter to pick it up. Peter holds the knife by his arms but far in front of him. After that Jerry comes very close from Peter and impales the knife inside himself. At this point, Jerry feels that it is the first time he achieves his aim in his life. He dies thanking Peter; "Peter. I mean that, now; thank you very much. [PETER'S mouth drops open. He cannot move; he is transfixed.] Oh, Peter, I was so afraid I'd drive you away. [He laughs as best he can.] You don't know how afraid I was you'd go away and leave me." (P.26)

It is clear that Jerry wishes to die. He wants to end his suffering in life. He feels that his soul is free now. By his death, he defeats all the barriers that hinders him from communicating with others. He breaks both his barriers and those of Peter as well. Warren French comments on Jerry's death by saying that "Albee creates a protagonist who is a martyr to brotherly love... In arousing smug Peter to enact a zoo story Jerry strikes hard at complacent conformity" (P.30). Then, Jerry asks Peter to leave the Park quickly as much as he could. He does not want anyone to observe what Peter does. Jerry's

death, which is considered as a brutal one, and his scream are linked to “the sound of an infuriated and fatally wounded animal” (P.26.).

Jerry is a symbol of the outcast and alienated people of the American society, whether this isolation is due to race, culture, or social class differences. Jerry's lack of communication with people made him feel that he was rejected and became looking for feelings of acceptance not only from humans but even from animals; as in the story of the dog who wanted Jerry to become his friend, and in Jerry's case, the continued feeling of rejection gave birth to suicidal thoughts as a result of the pressure generated by the negative feelings. However, when the matter became unbearable for Jerry, he decided to end his meaningless life. On contrary to Camus' philosophy, which influenced the playwrights of the absurd theater to a large extent, where the hero Sisyphus keeps pushing the rock and does not end His life because he sees that in resisting the absurdity of the work he does, here lies the meaning of life.

#### ***4.4 The Caretaker***

Pinter's play consists of three characters. They are called Aston, Mick, and Davis. Aston and Mick are brothers. Davis, who is seen to be the tramp of the play, is a stranger to them. It is a three-act play. Aston is portrayed as a

kind person. He has been received an electroshock in order to treat his brain. Mick is Aston's younger brother. He is portrayed as an ill-natured tradesman and a violent one. The last character is Davis who sometimes calls himself by an assumed name, Bernard Jenkins. Davis is a homeless old man.

Davis works in a cafe as a cleaner. One day, he refuses to take the trash out of the cafe so that he is given a kicked out. Aston rescues him and takes him home. Aston offers him a seat three times when they arrive home. Davies refuses to have a seat. Instead, he starts talking about the bad treatment of people whom he fights in the cafe. Then, he tells Aston that his real name is Mac Davies, yet he has an assumed name which is Bernard Jenkins and he goes under his assumed name. All of the three characters appear to have issues of verbal communication so that they never converse for any amount of time. After that Davis explains to Aston that he carries his assumed name, uses an insurance card, and he really needs a pair of shoes. Moreover, he pretends that he is waiting for the weather to change in order to move to Sidcup to bring his official papers to prove his real identity. Aston tells Davis that he could stay for some days to get himself relaxed.

The next day, Aston complains that Davis made much noise while he is sleeping. However, Davis denies that and tells Aston that noise comes from the next door. Aston goes out to bring Davis's bag from the cafe.

Meanwhile, Davis locks the door and starts searching through the things that are in the room. At this time, Mick comes home and catches Davis. He forces Davis's body to the floor asking him what is the game. Mick several times asks Davis about his name and the reason for his existence in the house. Then Mick ironically asks Davis if he sleeps well at the night. Mick also asks Davis whether he is a foreigner or not. Davis indirectly tells Mick that he was born in the British Isles. Davis tells Mick that he wants to move to Sidcup to get his official papers and that he can prove that he is not an intruder. He tells Mick that Aston invites him to the house and the room which they sleep in is Aston's room. Mick verbally attacks him once he hears that. Mick clarifies that he is the owner of the house and the room that they sleep in the previous night is his room.

Later on, Aston returns home and he brings Davis' bag. However, Mick takes the bag and does not let Davis get his bag each time he wants to. Aston leaves the house and Mick explains that Aston is the owner of the house and he just looks after the house only. When he returns to the house, Aston offers a job to Davis as a caretaker. But Davis starts speaking about his official papers and the danger he might face if he does not get them back. After some time, Davis gets frightened by Mick, who holds a knife and stands in the dark shouting who is there. Davis feels fear until the lights are

turned on. At this time, Mick complains about Aston's laziness and offers the job of the caretaker to Davis. Davis also says unpleasant things about Aston. Mick shows his regret because he hears such things about his brother. Mick tells Davis that he should bring his papers if he wants the job. But Davis again speaks about his need for the shoes.

The next day, Aston and Davis discuss the decoration of the house. Davis tells Mick that Aston has every bad aspect of behavior. Aston enters the house carrying a pair of shoes and he gives them to Davis. At night, when Davis and Aston sleep at the room, Aston shakes Davis because he makes much noise. However, Davis reacts in an aggressive way and he reminds Aston about his electroshock which he gets to treat his brain. Aston gets angry and requires Davis to leave the house. But Davis again reacts in the same way holding a knife and points it at Aston. Davis informs Aston that Mick is on his side and both of them agree that Aston should leave the house.

Mick enters the house and Davis tells him what happens. He also tells him that it is time for Aston to leave. However, Mick criticizes Davis about his behavior. Therefore, Aston asks Davis to leave the house. Davis begs him to stay but Aston refuses.



#### **4.5 The portrayal of the Modern man in *The Caretaker***

*The Caretaker* is about three characters, Aston, Mick, and Davis. All of them live in a world of uncertainty and dreams. The three characters appear to be isolated during the entire play. As a matter of fact, they are not able to communicate verbally. Moreover, they are incapable of understanding each other even at a simple level. The language which they use to communicate could be considered as a deceptive and unreliable one which refers to indeterminacy in Postmodernism. In fact, long pauses and silence take place in their dialogues due to their inability to communicate. In addition, they have no clear identity. Thus, their feelings and motives are mostly unknown whether to the audience or to the readers. So that, the play is seen as an example of vagueness and ambiguity which are two obvious characteristics of Postmodernism.

The loss of communication is very clear in the play since the two brothers, Aston and Mick, fail to communicate and understand each other. Therefore, the two brothers need someone like Davis to be their mediator. Aston and Mick do not have any problem speaking with Davis. They talk to him about each other with no difficulty. However, they have a problem to communicate with each other directly, which is known as a major issue in modern people.

The action of the characters, though they are very few, and the motivations are difficult to be understood. In addition, Davis is incapable of understanding people around him. Both Aston and Mick hardly pay attention to him. He trusts no one since he has no fixed identity. Aston and Mick have no clear identity as well.

Davis is the protagonist of the play. He is an old man who has divorced his wife. His role is very important in the play. He participates in all of the conversations of the play and remains on the stage for most of the time. Davis physically appears as unattractive man who wears dirty clothes with unpleasant smell. Thus, people avoid him all the time. He is also a jobless and homeless man who no one cares about him. In fact, Davis is lazy, selfish, violent, ill-tempered, quarrelsome, and bitter. He trusts no one at all and always feels alone and alienated. He considers the world that he lives in as a dangerous and unsafe place. His strangeness is revealed through his statement about other races: The Greeks, the Blacks, and the poles. He lives with no clear identity and he is displaced from his own society.

Pinter is known for his pessimistic opening of plays. However, *The Caretaker* opens with kindness. An old man is invited to a house. He is rescued from a fight by a character named Aston. Such kindness and trust are not used to be in Pinter's plays even visitors are referred to be intruders.

Such beginning delivers the idea of friendship, humanity, generosity, and a good relationship between human beings. Nevertheless, the play is about the loss of communication, the vague identity, loneliness, and frustration.

**ASTON:** Sit down.

**DAVIS:** Sit down? Huh...I haven't had a good sit down...I haven't had a proper sit down...well, I couldn't tell you...

**ASTON:** (*placing the chair*). Here you are.

**DAVIS:** Ten minutes off for a tea-break in the middle of the night in that place and I couldn't find a seat, not one. All them Greeks had it,

.....

**ASTON:** Take a seat. (PP.5-6)

The play opens with Aston who saves Davis from a local fight in a cafe. Aston offers a seat to Davis. However, Davis starts speaking and attacking other races. This presents Davis' grotesque and his racist personality. He is an example of the way of thinking of the modern man. Davis' conversation is connected to the issues of racism and dislocation that take place after the World War II especially in Britain. Such statements show the dark, miserable, and the ugly side of the working-class after the war.

Davis appears to be strongly motivated. He wants to gain some power. He claims superiority over other people. He considers the world that he lives in is a world of lack of relatedness and meaningless. He wants to assert that he is a man of weight and status. Whenever Aston offers him a seat, Davis changes the subject and refers to the minority groups whom he thinks that

they are the reason behind his problems. He attacks them in order to prove his self-respect. Regardless what Davis states, Aston is not interested in what is just said to him, he just cooperates with Davis i.e. he wants to fill his gap of communication. Davis attacks the Indian family that lives next door and attacks the minority of the society. However, Aston replies “Take a seat.” (p.6). Davis loses self-respect, even though, he is looking for a way to feel secure. Davis’ conversation is inappropriate to Aston’s offer. The way he talks suggests that Davis wants to draw Aston’s sympathy.

The above exchange results in two things. First, Aston’s hunger to have a company in his house to fill his loneliness, alienation, and communication gap that he suffers from. Second, it sheds the light on Davis’ problems which are related to identity, loneliness, and alienation.

The issue of identity is clear in the play. All of the three characters have identity- related problems, especially Davis. Davis has two names; one is real and the other is assumed. He suffers a lot in order to establish his own identity. During the entire play, Davis remains telling the two brothers that he has to go to Sidcup to bring back the official papers that will help him prove his real identity. However, it is an imaginative story created by him.

**DAVIS:** (*with great feeling*). If only the weather would break! Then I’d be able to get down to Sidcup!

**ASTON:** Sidcup?

**DAVIS:** The weather's so blasted bloody awful, how can I get down to Sidcup in these shoes?

**ASTON:** Why do you want to get down to Sidcup?

**DAVIS:** I got my papers there!

Pause.

**ASTON:** Your what?

**DAVIS:** I got my papers there!

Pause.

**ASTON:** What are they doing at Sidcup?

**DAVIS:** A man I know has got them. I left them with him. You see? They prove who I am! I can't move without them papers. They tell you who I am. You see! I'm stuck without them.

**ASTON:** Why's that?

**DAVIS:** You see, what it is, you see, I changed my name! Years ago. I been going around under an assumed name! That's not my real name. (P.11)

Through Davis' conversation in the play, Pinter portrays the misery of modern man and illustrates the reasons behind such miserable situation. Davis's words state that there is no peaceful and secure place outside the room that they sit in. Esslin clarifies that "Pinter's people are in a room, and they are frightened, scared. What are they scared of? Obviously, they are scared of what is outside the room. Outside the room is a world bearing upon them, which is frightening." (P. 35).

Davis is a deceitful man. He narrates his story using lying. Most of what he said in the play is not the truth at all whether about his own

identity or his entire life. He delivers the idea that British society is mostly built on lying and deceiving. One can survive only by depending on lying and deceiving. Pinter with his three characters gives a complete image of the modern society. His play is a microcosm. Throughout the play, Davis avoids telling the truth. Davis is an ungrateful man who is considered to be a representative of the modern man. He tries to manipulate people around him. However, he is an old man who should know how to deal with people honestly and respectfully.

**ASTON:** Welsh, are you?

**DAVIS:** Eh?

**ASTON:** You Welsh?

*Pause.....*

**DAVIS:** I was ... uh ... oh, it's a bit hard, like, to set your mind back ...see what I mean ... going back ... a good way ... lose a bit of track, like ... you know ... (P.15)

Davis tries to avoid answering such questions which are linked to his private life. Aston insists on getting some information, but Davis keeps trying to trick him in order to hide his real identity. He is still giving some justifications that indicate his respect and honor and hide his tramp personality. In fact, Davis is afraid of answering the questions that Aston puts to him because he has no identity. Thus, he keeps talking about his official papers that will prove that he is a man with a definite identity.

Moreover, in order to hide his dirtiness, Davis keeps attacking minority and the black people. That is why he tells Aston that he dealt with the best people in the society.

**DAVIS:** I've eaten my dinner off the best of plates... I remember the days I was as handy as any of them. They didn't take any liberties with me... (P.5)

The lack of his precise identity proves his marginalization that he lives in the society. Such a miserable situation drives him to behave like animals that always try to survive. Depending on the situation, Davis continues to change his identity. His real identity is unknown. However, Davis continuously mentions his official papers. As it is mentioned earlier that all three characters have identity-related issues. They always refer to their past in order to shape their present. They depend mostly on telling lies and some fantasies. Merve comments on the situation of the three characters by stating that “in *The Caretaker*, Davis, Mick, and Aston tend to distort reality and constrict their awareness of the self through lies and fantasies.” (P.77). Davis depends on his lies and fantasies in order to feel secure and to hide his low-self-esteem. He is totally incapable of giving exact answers about his birthplace after hiding his true identity for many years.

**ASTON:** Where were you born then?

**DAVIS:** (*darkly*). What do you mean?

**ASTON:** Where were you born?

**DAVIS:** I was ... uh ...oh, it's a bit hard, like, to set your mind back... see what I mean... going back ...a good way ...lose a bit of track, like ... you know. (PP.15-16)

Davis' hesitation to answer Aston's question indicates that either he is unwilling to tell the truth or he doesn't know the truth. He replies Aston with a question so he can gain some time to think about his answer. His past is both ambiguous and mysterious. Davis is an old man, has no family or maybe he doesn't know his family. There is nothing certain about his reality. In order to create an identity and to feel secure, Davis idealizes his past. The past that he could not free himself from. He changes his name according to the situation that he faces. Actually, Davis' future is similar to his past i.e. it is full of fantasies and lies. His plan about going to Sidcup is the greatest delusion among his fake stories. He cannot be free from going around since he has no papers, so that he invites so many excuses to stay at the house.

**DAVIS:** I am stuck without them.

**DAVIS:** The weather is so blasted bloody awful; how can I get down to Sidcup in these shoes? (P.10)

His trip to Sidcup mirrors a man's situation in the world. He reflects the desperate situation of a man who wants to find a fixed identity; however, he avoids confronting reality. Aston offers to Davis the caretaker job of the



house; however, he feels hesitated because he does not want to be involved in a real work.

The second issues that Pinter tackles in his play *The Caretaker* are loneliness and alienation. The three characters feel lonely and isolated. They are isolated not only from the society but also from themselves. Arian asserts that “Loneliness is the main theme of Pinter’s plays.” (p.21). Despite the fact that Aston and Mick have a family, they feel isolated. Such isolation and loneliness result in the lack of communication.

Davis suffers from isolation and alienation. In fact, Davis is not a good communicator thus he avoids communicating with the outside world. He feels insecure therefore he wants to cover his existence. Otherwise, others might feel mercy toward him. All of the three characters of *The Caretaker* are alienated and isolated from the society that they live in. The room that they stay in functions as a sanctuary for them. The two brothers, Aston and Mick, isolate themselves from the society. They live in a small house which is filled with fantasies and useless things. Davis becomes isolated due to his suffering from his identity.

Davis is an old man. He breaks up with his wife. No one cares about him. Aston meets him in the café. He has no friends. Through the entire play, Davis does not mention that he knows someone. What he tells are just lies.

**DAVIS:** All them toe-rags, mate, got the manners of pigs. I might have been on the road a few years but you can take it from me I'm clean. I keep myself up. That's why I left my wife. (P.5)

He states that he left his wife because he is clean and a man of high respect. But Davis is so dirty and everyone feels disgusted because of his dirty appearance. The miserable situation in which he lives drives his wife to leave him. Thus, he always feels alone and isolated. Thus, in the third act, when the two brothers ask him to leave the house, he begs them to stay. Mick, Aston's brother, always insults him and he repeatedly tells him that "You stink... You're stinking the place out... You don't belong in a nice place like this." (P.23) Davis is treated like an animal because Aston tells him that he should be away from humans and he should leave his room. However, Aston's room is not that clean and ordered. Such an event explains that Davis is not accepted by the members of the society. Davis should be respected by others because he is an old man. Yet, he receives the opposite. Davis is aware of his loneliness and the disrespect that he receives from others.

The second person who feels isolated and lonely is Aston. Aston is in his early thirties. His appearance suggests respectability and conformity. He has a statue of Buddha which indicates that he is a quite religious man. Aston is

portrayed as calm, generous, good-tempered, gentle, and slow in thought. He is also very sensitive. Aston is a trustful person. He invites a strange man to stay at his house. He also gives the house keys to Davis though he does not know him only for two days and offers a job to him. Pinter portrays two different characters. Davis is totally the opposite of Aston. However, both of them are incapable of communicating with the society and they feel isolated and alienated from the outside world. Pinter's portrayal of Davis and Aston as two different characters is a symbolic one. They refer to the ugliness of the society. Aston is not respected by others because he has some mental disorders. Davis becomes a nasty person because of the bad treatment of the society. Aston and Mick fail to communicate with each other. They also fail to have a good relationship with their parents. There is no much information about their relationship with their parents. However, they stay with each other in order to reduce the feelings of loneliness and isolation. There is no proper communication between them though they are brothers. Aston lives in a room inside his brother's apartment. The electric shock treatment that is given to him makes him live the life of mentally retarded. Aston provides Davis with a pair of shoes, a bed, tobacco, and allows him to stay at his room. Such help indicates Aston's eagerness to have a companionship. Aston's kindness and generosity that he shows for Davis indicate that he

truly wants to make some friends and have some companions. Yet, he feels desperate because of the human condition, relationship, and contact. In fact, the reason behind his isolation is completely different from that of Davis. As it is mentioned earlier that Aston is unlike Davis i.e. he is a trustful person. Therefore, his trust results in his isolation. He tells Davis it is his fault that he trusts people. He tells Davis about the cafe and what happens to him there. Aston says:

**ASTON:** I used to go there quite a bit. Oh, years ago now. But I stopped. I used to like that place. Spent quite a bit of time in there. That was before I went away. Just before. I think that .... (P.42)

The long speech proves the isolation and the feelings of loneliness that Aston feels. He used to go to the cafe to enjoy himself and to communicate with others who attend to the cafe. However, he explains how he gets himself misunderstood. He describes men of the cafe as listeners only. No one cares about what he says. As a result, he isolates himself in his room inside his brother's house. He trusts them and speaks too much; however, he gets betrayed instead of mutual understanding. Aston is betrayed not only by Davis and other people but also by his mother. Aston's mother makes an alliance against him. She agreed to make an operation to Aston's brain when he was a child.

**ASTON:** [...] I knew he (the doctor) had to get permission from my mother. So I wrote to her and told her what they were trying to do. But she signed their form, you see, ...

**ASTON:** They were all ... a good bit older than me. But they always used to listen. I thought .... (P.43)

Aston realizes that his trustfulness and generosity with people are the reason behind his present situation. He states that it is his mistake that he is a trustful person. He gets himself betrayed. At the end of the play, Aston is betrayed by Davis. Davis attempts to persuade Mick, Aston's brother, to get rid of Aston.

Mick, who is the youngest one among the characters, feels a kind of loneliness and isolation. Mick is Aston's younger brother. He utters fewer lines than the other two characters. He appears to be a violent person. His leather jacket that he wears is a symbol of his violence. He is unlike his brother i.e. he is a very doubtful person. Mick's personality is similar to that of Davis. Both of them show a kind of racism against other races. He always blames others just like Davis. Mick and Davis criticize others but they do not criticize their own deficiencies. Mick attacks the dirty situation of others. Yet, He himself is dirty. He also accuses them for producing much noise while he disrupts Aston with his noise at night. The isolation and loneliness case of Mick is a result of his harsh and aggressive personality. He is

interested only in achieving a good career forgetting his own brother who really needs someone to take care of him. Such a selfish nature that he follows preventing him from making a good relationship not only with others but also with his parents and brother. Another symbol of isolation in Pinter's play is the room. The setting of the play is inside a room in an apartment.

*A room. A window in the back wall, the bottom half covered by a sack. An iron bed along the left wall. Above it a small cupboard, paint buckets, boxes, containing nuts, screws, etc. More boxes, vases, by the side of the bed. A door, up right... Under ASTON'S bed by the left wall, is an electrolux, which is not seen till used. A bucket hangs from the ceiling. (P.3)*

The setting of the play presents a connection to the themes of isolation that Pinter tackles in the play. The above description refers to a room which is full of junk, full of both valuable and useless objects that are spread in the room. All the mentioned objects are real but at the same time useless. However, they have a symbolic value. They refer to a man who tries to order his chaotic situation in the outside world. Moreover, the disorder of the room reflects Aston's innermost brain which is disorganized. Although the room is seen as a peaceful and secure place, it is a symbol of the restrictions and the chaotic condition of the characters' lives which reflects the modern man

environment. Pinter uses the room to indicate the characters' need for security and warmth. Pinter's works always have such setting which indicates isolation. *The Caretaker* is built on a similar situation. It starts with a setting that refers to an isolated situation. The Modern Man isolation in Pinter's play is derived from many reasons. i.e. Aston's isolation comes from his regret and fear because of people. Aston is a nice person when he deals with people; the treatment he gets from them enforces him to isolate himself. On the other hand, Davis' isolation comes from his manipulation, deception, and his way of living as a careless tramp.

The third issues that Pinter deals with are dreams and illusions. The characters of the play have some dreams in their lives. However, they are so simple such as a house to live in, a shed in the apartment, and a good business. Davis in the play dreams about a place that he could stay in in order to feel a sense of security. Davis is a homeless man. He has no place to live in. He is invited by Aston to stay in the house. Therefore, he dreams about having a secure place that he lives in. When Mick and Aston asks him to leave, he begs them to stay with them. This explains Davis's eagerness to stay.

**ASTON:** You make much noise.

**DAVIS:** But ... but ... look ... listen ... listen here ... I mean...

ASTON: turns back to the window.

What am I going to do?

*Pause.....*

*ASTON remains still, his back to him, at the window. (P.59)*

The second person who has a dream to achieve it is Aston. Aston, as he is isolated from the society, dreams about building a shed in the garden. He tries to maintain himself. However, there is no evidence proves that Aston really works on his plans. He is busy all the time fixing the house and the electric plug. He also visits the shops in order to find the best items for the shed. All of these things are just excuses for being inactive.

**DAVIS:** What's all that under that tarpaulin out there?

**ASTON:** Wood.

**DAVIS:** What for?

**ASTON:** To build my shed. (P.42)

When Davis attacks Aston's ideas about the shed, Aston reacts aggressively in order to protect his dream.

**ASTON:** That's not a stinking shed, *ASTON moves to him*. It's clean. It's all good wood. I'll get it up. No trouble. (P.42)

The third character is Mick. Mick dreams to be a very successful man. He wants to get his business bigger. However, there is nothing proves that Mick really works hard to achieve his dreams. He just tells Davis about the business that he has and how he is eager to improve and develop it.

**MICK:** anyone would think this house was all I got to worry about. I got plenty of other things I can worry about.....I've got to think about the future. (P.56)



The three characters struggle to achieve the dreams that they have, the dreams that could help them define who they are and what they want from their existence. Pinter portrays the modern man as a dreamer who doesn't work to achieve his dreams rather than talking about them. A man, who has no motivations; nothing inspires him to reach his goals because he lives in a world full of deception and destruction. Time and place have no meaning in life, as a result, the past is similar to the present and future.

## Chapter Five

### Conclusion and Recommendations

#### 5. Conclusion

Chapter five is written to present a conclusion about the process of analyzing and discussing that takes place in chapter four about Albee's play *The Zoo Story* and Pinter's play *The Caretaker*. It is dedicated to present some significant conclusion about the two plays and to present some recommendations for further studies. The conclusion is totally associated with the two questions that are written in chapter one.

The current study attempts to answer two questions; "How does Albee portrait the Modern man in *The Zoo Story*?", and "How does Harold portrait the Modern man in *The Caretaker*?". Results related to the first question show that Albee presents his major character, Jerry, as a lost person whose life is totally meaningless. Jerry, who is the main character of the play, appears to have nothing in his life. He has no friends, no relationships with others, living in a chaotic situation, isolated from others. Jerry has no wife, no one cares about him. He does not know how to start a conversation with others. Therefore, he decides to end his life in order to stop his suffering in

the modern society. Albee succeeds in presenting the issues of the modern man by a one-act play. The modern man is portrayed as a lost, isolated, lonely someone who lives in a miserable situation. Throughout the Theatre of the Absurd, Albee, uses his two characters as a mirror of reality of the American society which suffers from disparity, irrationalism and nihilism (Best& Kellner, P.4).

Peter reflects the capitalist individual and Jerry reflects the lower individual, who has nothing, no job, family, friends, home, and even has no goal to live for. Albee chooses to end Jerry's life with a suicidal action which is seen to be as a murderer crime throughout T.V. In the postmodern period, media and technology witness a great development and to mention in the same period a space ship travelled to the moon in 1959. Albee succeeds to use media as a tool to employ it in the death of his character.

The result of the second question indicates that Pinter shares Albee's point of view; however, he focuses on the man's identity in uncertain world and the importance of communication more than the theme of isolation and loneliness. Pinter presents three characters in his play. Two of them are brothers and the third is a tramp. The impossibility of communication between the brothers allows the tramp to manipulate them at first. However, Pinter also sheds the light on the chaotic and miserable situation of a man in

the play. He tackles the issues of identity when the tramp of the play has no definite identity and keeps mentioning the importance of the official papers which help man prove his identity. In addition, Pinter shows the misery of a man in life by the tramp. The tramp seeks to find a place in which he can stay and live the rest of his life. Pinter presents the illusions of the dreams as well. Each one of the three characters has his own dream. Aston dreams about building his own shed. Davis, who is the tramp of the play, dreams about any place that he can live in. Mick dreams about improving and developing his own business. However, no one of them achieves his dream. In fact, Pinter sheds the light on a lot of issues such as identity- related problems, poverty of communication, illusions and dreams, isolation, and betrayal. All of these issues are used to present the portrayal of the modern man in his play.

Theatre of the Absurd is known by its new style of writing which allows Albee and Pinter in writing their plays, the writers have more freedom in writing their works. The new moods of expression, the new dramatic structures, and the new venues of the theatre help the writers present the human life conditions after the World War II. Both Albee and Pinter write their two plays in an attempt to present the absurdity of the human life in general and the man in particular. They exploit the characteristics of the

Theatre of the Absurd that allow them to portrait the situation of the modern man. Most of the absurdist plays deal with melancholic themes, such as isolation, loneliness, and alienation. *The Zoo Story* and *The Caretaker* plays are two of the seminal plays of the Theatre of the Absurd. The two playwrights use the theatre of the absurd in order to address the themes of fear, miscommunication, identity, isolation, and brutality of life.

The period extending from the beginning of the twentieth century onwards, life conditions shape the way of living and thinking. In the first quarter of the century, the First World War began, millions of people died, and others were displaced due to poverty and famine. As soon as this war ended in 1918, a dangerous epidemic appeared (Spanish fever) in 1920, which killed nearly fifty million people. After the elimination of this epidemic, the world enters into an economic crisis in which it has never been witnessed before, years of poverty, hunger, and misery to the extent that some people ate the bodies of their children like The Russians. As soon as life began to stabilize a little, the World War II began between 1938-1945, leaving more than one hundred and fifty million victims. After that, the smallpox virus kills millions of lives, as the last case in the United States was in 1949. All the mentioned disasters led many people to think about existentialism more than ever, causing tension and psychological disturbances that led to shape the

postmodern period. People isolating themselves, social discrimination, violence, anxiety, irrationality, plurality, racism, great revolution against the established familiar and the rejection of the customs and beliefs prevalent at that time.

### **Recommendations**

According to the discussion, the analysis, and the conclusion of the two plays *The Zoo Story* and *The Caretaker*, the researcher recommends the following:

1. More studies are required about the works of the two playwrights.
2. More studies should be conducted about the issues of the postmodern man.
3. More studies should take place about the Theatre of the Absurd and its writing techniques with a reference to some plays which are written according to it.

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