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TÍTULO: El teatro intelectual en la novela de Harold Pinter "The Dwarfs".

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RESUMEN: Este artículo estudia el fenómeno del "drama intelectual" como un complejo de ideas que los autores atribuyen a los escritos de Harold Pinter, a saber, su novela "Los enanos" (1952-1956, 1990). La novela, escrita en los años 50 y revisada en 1989, presenta una imagen ingeniosa y magistral de las relaciones entre personas con escenas venenosas y conmovedoras, que son pasadas por alto por algunos enanos misteriosos. El objetivo principal de este artículo es ofrecer un análisis complejo de los motivos, temas, símbolos y dispositivos teatrales recurrentes utilizados por Harold Pinter, lo que nos permitiría afirmar que la huella del drama intelectual podría rastrearse en su novela "Los enanos".

PALABRAS CLAVES: Harold Pinter, los enanos, teatralidad, drama intelectual, mascarada, pinteresca.

TITLE: Intellectual theatre in harold pinter's novel 'The Dwarfs'.

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ABSTRACT: This article studies the phenomenon of ‘intellectual drama’ as a complex of ideas that the authors attribute to Harold Pinter’s writings, namely his novel ‘The dwarfs’ (1952-1956, 1990). The novel, written in the 50s and revised in 1989, presents a witty, masterfully done picture of relations between people with poisonous and touching scenes, which are overlooked by some mysterious dwarfs. The main objective of this article is to give a complex analysis of the recurrent motifs, themes, symbols and theatrical devices used by Harold Pinter, which would allow us to state that intellectual drama imprint might be traced in his novel ‘The Dwarfs’.

KEY WORDS: Harold Pinter, the Dwarfs, theatricality, intellectual drama, masquerade, Pinteresque.

INTRODUCTION.

The work under the novel started in 1952-56, which coincided with Hackney period of Pinter’s life and creativity, when by 1960 he made it into a short play, from which he excluded the image of Virginia, the work ceased until the 1989 when the novel acquired its present form. Since this article is aimed to trace intellectual drama techniques applied by the author in his only novel, I would rather start with discussing *theatricality* immanent of Pinter’s work in general.

As it is stated by Josette Féral (2002), *theatricality* can be overlooked at from three different perspectives: the first of Evreinov, who thought theatricality to be intrinsic of human nature and, thus, all-present in his reality; the other of Stanislavski, who believed it to be ‘a kind of distancing from reality – an effect of exaggeration, an intensification of behavior that rings false when

juxtaposed with what should be the realistic truth of the stage'; 'Meyerhold's concept of *theatricality* is concretized to the actor's ostentatious demonstration to the spectator that he is at the theater; his is an act that designates the theater as distinct from reality'. Thus, the scholar herself concludes that '*theatricality* is the imbrication of fiction and representation in 'other' space in which the observer and the observed are brought face to face' (Ganim, 1990, p.103,105).

Some scholars cannot come in terms with whether the terms coincide with performance or it is a specific term related to stage and beyond. It has provoked interest in literary and theatre studies until now, which can be found in research by Ganim (1990), Loiseau and Maron (2012), Tronstad (2002), Gran and Diane (2002), Lisenko and Shevchenko (2017) and others.

'Erika Fischer-Lichte offers a history of its emergence in German theater studies in conjunction with performativity. Max Hermann's attempts to define the 'essence' of theater as the performance event, involving the creative processes of the performers and spectators, combines in Fischer-Lichte's with Nikolai Evreinov's concept of *theatricality* (*teatral'nost'*). Perceiving this theatricality to be a 'pre-aesthetic instinct' that informs all of culture, not only theater, he anticipated anthropological understanding of the term.' In the novel, as we will make an attempt to prove in this article, the theatricality also comes beyond the sphere of theatre and drama, involving the other layers of culture and personality.

DEVELOPMENT.

Methods.

This article is based on complex descriptive analysis and cultural and historic method in approaching the idea of the recreation of the novel, which in the 50s gave name to a short play but was left untouched until the early 90s. In terms of investigating the character and the main themes and motifs biographical, receptive and interpretive methods were applied to retrace the significance

of details included and excluded from the novel in the framework of comparative analysis of the play and the novel.

RESULTS AND DISCUSSION.

In the context of this article, we aim at distinguishing only techniques of *theatricality* and theatrical codes attributive to Harold Pinter's novel 'The dwarfs' and the theory of *intellectual drama* which can be located as a way of communicating the ideas through dialogues constructed to detain the main collision of the discussion to *finale*. Since the theatrical devices also apply to Kafkaesque tradition in Pinter, it follows quite a predictable pattern of dialogue between culture and literature (Sibgatullina, Krylov, 2016), the problem of national identity (Amineva, 2014).

'The Dwarfs' is not just the only novel ever written by Harold Pinter, but it stands out as philosophical, allegorical, it is also claimed to be a postmodernist novel (Silverstein, 2011), though we assume that Pinter throughout all his life mostly experienced modernism influence on his work. As an autobiographical novel, it can hardly avoid being analyzed from this angle, in particular the image of Pete, who represents Mark Gilbert's moral and romantic rival, corresponds with the friend of Harold Pinter of the Hackney gang times and, of course, Mark Gilbert himself, who is nobody else but Harold Pinter himself auto-portrayed at the times of David Baron. In the discussions, which outline the relations between the characters, we can observe any topic put under doubt, they are juggling the words and emotions of each other. They all, especially Len as the most vulnerable character in the novel, represent 'ventiloquist dummies' (Pinter, 1990, p.90) at times: Len – for Mark and Pete, Virginia – for Pete and, later, Mark, Mark – for Pete.

One of the characteristic of the intellectual drama is the collision of ideas which defines the characters, the plot, and the themes (Pinter, 1990) The abstract, allegorical image of dwarfs is a tool that allowed Pinter to interconnect this complex of ideas on God, the role of every human in universe, betrayal, friendship, love, rivalry, but at the same time it cannot be but mentioned that

with external and inexplicable menace that is ever present in Pinter's *oeuvre* we deal with the main themes and motifs that has become the author's hallmarks. People are wounded, isolated from each other and the reality of the world they inhabit, and their 'world' is diminished to the room, a recurrent independent concept in the scope of the playwright's creative work, the transformation of a labyrinth in Kafkaesque tradition. The difference made in the novel and the play is quite important to mark:

MARK: It's your house.

LEN: Yes. What are you doing here? What do you want here?

MARK: I thought you might give me some bread and honey.

LEN: I don't want you to become too curious in this room. There's no place for curiosities here.

Keep a sense of proportion. That's all I ask. (Masolova, 2011; Pinter, 1977, p.99)

I have my cell. I have my compartment. All is ordered, in its place, no error has been made. I am wedged. There is no hiding. It is not night, nor is it morning. There is no ambush, only this posture, between two strangers, here is my fixture, here is my arrangement, when I am at home, when I am alone, not needing to arrange, I have my allies, I have my objects, I have my cat, I have my carpet, I have my land, this is a kingdom, there is no betrayal, there is no trust, there is no journey, they make no hole in my side.

Interestingly enough, the dialogues celebrating the intellectual scope and literature works expertise are mingled with long passages dedicated to common objects, which again alludes to the times spent in the circle, one of the members of which was Jenifer Montimer, who said it was a frequent practice (Billington, 2007).

This article is not aimed at investigating the schizophrenic symptoms generally applied by the scholars to Len, nevertheless friends perceived as intruders in his room sets a problem of self-identification, which is prone to all the characters but in the image of Len has reached an apogee.

Besides, silence echoing the complication of the four is stressed in the chapters narrating the magical world of dreams, nightmares in particular, and these little creatures, dominating and suppressing Len and his mind, vulnerable to their actions. He is the observant figure, performing the role of spectator and protagonist in the drama directed in ‘The dwarfs. Another vague issue of the novel, apart from the dwarfs, is the break in the communication that led to inability to talk of Len¹ and the final talk which unraveled the discordance in Mark-Pete friendship, and ‘the room stopped’ (Pinter, 1990, p.170).

The concentration of ideas in this final talk which was aimed at dotting all the i’s and cross all the t’s is overriding the last pages of the novel, which rise to the climax with each word spoken by these two characters, who are making an attempt to project their ‘inner sanctum’ (Pinter, 1990, p.178), where they locate the main concepts and correlations.

The concept of *inner sanctum* might be also attributed to the dwarfs as the representational units of Len’s subconscious, which facilitates the message communicated through them. Terrorizing ideas and necessity to observe the disruption of the two ‘Black Knight’ (Pinter, 1990, p.152), makes Len a Messiah and a prophet of their church more than Pete. All the commandments – fully expressed in chapter 8 – do not concord with the behaviour of the protagonist, they are playing off-stage, wearing the masque of the other heroes:

- Who is Pete?
- Apalomine.
- A member of your clan?
- A member? He’s the witchdoctor.
- What are you?
- The hangman. But there’ll be a new election in the autumn.

¹ ‘The dwarfs’ voices the existential anguish Len experiences (reminiscent of Roquentin in Sartre’s *Nausea*) because of his inability to ‘put a word’ – a final and finalizing word – to ‘the who’. [12, p.310]

- Really?

- And then, Mark said, who can tell? We might all be looking for new jobs (Pinter, 1990, p.123).

The masquerade and artificiality of the character's reality, which is double-sided by the introduction of the dwarfs, on the one hand, and the composition of the novel, on the other hand. The chapters with intellectual disputes on everything from Bach and Shakespeare to seduction talks in chapter 21 are followed by the stream of Len's consciousness personified in the dwarfs. This contributes to the general movement in theatre of the new era, where the characters cease to be themselves in attempt to theatricalize life, thus providing a certain theatrical effect, but they are becoming less verisimilitude, thus bordering somewhere in between the magical realism and theatre of absurd.

The introduction of the author's remarks, characteristic of *intellectual drama* and drama in general, retardate the flow of the plot, which is hard to retell due to the peculiarities of dialogization and sophisticated architecture of these philosophical disputes on trivial and complex ideas of the humankind. And the *manifesto* of the four (or of Pinter himself?) declared in chapter 8 suggests a set of ideas put under discussion similar to Oscar Wilde's method in the preface to 'Picture of Dorian Gray', (Reinelt, Janelle. 2002) where he formulated his aesthetic views.

Here, in 'The dwarfs', Pinter artfully constructs the system of talks, which main objective is to intensify the estrangement and isolation of the self with his innate inability to 'commit yourself to yourself', that is the reason for Len's remark which explains the real meaning of their existence: The point about this people is, that when they read a poem, they never open the door and go in. They bend down and take a squint through the keyhole (Pinter, 1990, p.96).

The author initially having invited the readers to talk, in the *finale* leaves the door semi-closed, so we could only peep into the keyhole of the open end in the novel. As Shaw, Pinter leaves some space for receptors' imagination and visualizes only partially what should be said to lay the conflict bare clear.

CONCLUSIONS.

Thus, the concept of the *intellectual drama*, as it is represented in Harold Pinter's only novel 'The dwarfs', is shown as sharp discussions between the characters, on the one hand, that address significant issues, relevant in their universe of ideas, and the other layer that, in contrast, reveals the wounded Len's consciousness, who is hallucinating with the dwarfs. They are both constructed into a complex *edifice* of Pinter's aesthetic conception, which has been well formed by the time he decided to revise the novel in 1989.

As it is shown in the article, Harold Pinter uses some rather conventional theatrical devices in 'The Dwarfs': visualization, dialogization, *theatricality* on all levels (image of the theatre in the novel, Mark Gilbert an actor, masquerade elements as the means to ornate the reality, puns and paradoxes, introduction of the author's voice, open final resulting in reproduction of Harold Pinter's dramatic world in the novel. These are aimed at elaborating specific approach represented by the term *Pinteresque*, the style of exquisite and witty play about people and their relations unfolding in the room.

The conflict of interests.

The authors confirm that the data presented do not contain any conflict of interests

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