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**Harold Pinter's *Monologue* (1973) and Samuel Beckett's *A Piece
of Monologue* (1979): A Bakhtinian Reading**

Presented by:

Boufassa Cylia

Boucebci Melkhir

Supervised:

Mrs. Abdelli Fatima

Board of Examiners:

Chair: Mrs. BADJA Fariza, MAA, Department of English, M.M.U.T.O

Supervisor: Mrs. Abdelli Fatima, MAA, Department of English, M.M.U.T.O

Examiner: TACINE Houria, MAA, Department of English, M.M.U.T.O

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Dedication

We dedicate this modest dissertation to all our families, friends and classmates.

And to all teachers and students of the Department of English MMUTO.

Abstract

*This dissertation is entitled Harold Pinter **Monologue** (1973) and Samuel Beckett **A Piece of Monologue** (1979): a Bakhtinian Reading. It attempts to explore the main elements of dialogism which are heteroglossia and chronotope in the two plays. The main focus of this work is to show how the two authors introduced differentiated language in the two mentioned plays. We have also shown how the literary works can be as heteroglossic texts from expressing a multiplicity of voices. Besides, we have examined their past experiences and memories through imagination. Furthermore, we have analysed how the two authors are affected by the situation of their societies. By following Bakhtin's concept of dialogism, we reached conclusion that Beckett's play can be a response to Pinter's play. Accordingly, this work has shown Pinter's **Monologue** and Beckett's **A Piece of Monologue** as socially symbolic acts, since the two authors reflect the image of the characters past and the shocking events they experienced in their countries through their plays.*

I. Introduction

The present dissertation aims to study Harold Pinter's *Monologue* (1979) and Samuel Beckett's *A Piece of Monologue* (1979) from a Bakhtinian perspective. In fact, our focal point is 'Monologue' which is a Greek composed term: MONOS that means alone, and LOGOS that means a speech. On the one hand, the monologue can be defined as a dialogue with the self. In other words, 'Monologue' is the speech of a character that does not necessarily need the presence of an interlocutor, and it does not expect a response. It unveils oneself or one's confession. What makes 'Monologue' different from dialogue is the absence of verbal exchange of answers, and the opposite side. On the other hand, 'Monologue' is considered as a form of dialogue which centers between the personality and its consciousness or spirit. The answers are either expressed in silence or expressed through only the words heard by the listener. As a result, the dramatic monologue emerges as a poetic genre.¹

Robert Browning is considered as the first person who delved into its meaning and developed it during the Victorian era. The term is widely used in the Twentieth century, exactly when multiple monologues appeared and monologue categorises to dramaturgical function as narrative, lyrical and emotional. In fact, the theatre of monologue has two main strands: the dramatic monologue and solo performance, sometimes directly addressing the audience, sometimes addressing a silent or invisible character or auditor. It is also associated with various forms of performance activity: speeches and sermons. In addition to Robert Browning, who is known for his famous poem "My Last Duchess" 1842, Alfred Lord Tennyson wrote his poem "Ulysses" in 1833, which is considered as a popular example of the dramatic monologue during the Victorian era.²

In the Twentieth century, Harold Pinter and Samuel Beckett are two playwrights who excelled in the dramatic monologue, *Monologue* in (1973) and *A Piece of Monologue* (1979)

respectively are two among their distinguished dramatic works. Harold Pinter's *Monologue* is an outstanding dramatic work which presents its content exactly as the same as the title. Pinter's play is a drama bare of action(s), since the monologist fails to communicate with others; whereas Samuel Beckett's *A Piece of Monologue* is another dramatic work written between 1977 and 1979. The play draws his childhood sad memories; it is performed by David Warillow who requested him a solo piece.

Therefore, our aim in this research paper is to study the two plays *Monologue* by Harold Pinter and *A Piece of Monologue* by Samuel Beckett from a Bakhtinian perspective; an aspect that cannot be ignored or go unnoticed when we read the two plays. We intend to uncover and show the way the two writers illustrate their situations through the two monologues and how Beckett's play can be an answer to Pinter's play.

A-Review of Literature

Harold Pinter's *Monologue* and Samuel Beckett's *A Piece of Monologue* have received a large amount of criticism from different critics and perspectives. To begin with, Pinter's *Monologue* is the center for many critics, among them Alice Rayner. The latter considers the main cause of failure of communication in Pinter's play is the use of a lot of pauses and silences instead of words. Alice Rayner argues:

Such silences create atmosphere and mood, to be sure, and they may indicate something about characters, but they also part of signifying structure. I'm less concerned with meanings of his silences, however, than with how such devices take part in a broader Pinter problem: that of origins, ends, and meaning: and with how they indicate the places where meanings: and how they indicate the places where meaning becomes a problem and gaps occur in coherence of events.³

This quote stresses on the fact that on the one hand, silences and pauses in Pinter's plays are expressive like utterances; on the other hand, Rayner considers silences and pauses as being a factor that disorder meaning and structure of the play.

Another critic who has reviewed Pinter's work is Bernard Duckore. He believes that most of Pinter's plays are full of implications of threat. He says: "Pinter's plays are frequently funny, they are frequently frightening, and their meaning usually seems obscure. They are realistic plays, after a fashion, but not realistic in the sense that *Roots* or *Look Back in Anger* is realistic."⁴ In other terms, Pinter's plays are sometimes comical and some other times they are fearful. Besides, his meaning is difficult to understand and mostly ambiguous. However, the characters behave in a believable manner, but their reality is hidden. In other words, we are never precisely sure who they are, their power is vague and unknown. He adds:

Pinter's plays have an unreal reality, or are realistic unreality. His symbols are unclear but pertinent, or pertinent but unclear. This description might make these plays seem dull and pretentious. But they are not: they are engrossing and exciting.⁵

One may understand from this quote that while reading Pinter's plays for the first time, they seem not important and have no significance, but when we study the plays deeply, we deduce that they are substantial. While making a thorough look to the unclear symbols, such as the chair we estimate that they have a pertinent sense.

Samuel Beckett's *A Piece of Monologue* has inspired several academic works like the distinguished thesis of Emily Brouwer entitled: "Translating Performability: Samuel Beckett's *A Piece of Monologue*." Emily's work is an attempt to cover all the sides of Samuel Beckett's studying the concern of the author. Emily in her thesis says:

A Piece of Monologue doesn't contain many significant details, simply because there are not many objects on stage (a lamp, a bedframe, the actor with white hair wearing white socks and a white nightgown.) The objects that are present can be quite easily transposed into a Dutch theatre setting, because they will have the same semiotic significance for a Dutch audience.⁶

What Emily means in this passage is that it is true that *A Piece of Monologue* does not include enough objects but the necessity is the mother of invention and that the object is

just the complement. Indeed, Emily claims that although *A Piece of Monologue* has a few objects on the stage that are easily to interchange, they do play a significant role. Therefore, the importance of thing is not the basic in order to decide whether the work is good or not.

Another critic who studied Beckett's work is Morrison Kristin. He wrote an article about the Rip Word .The Rip Word in Beckett's play *A Piece of Monologue* represents the dimension of the speaker from the outside world. The speaker in the play tells a story of a lonely man so much like himself that is easy to know that he is speaking of himself by using the personal pronoun "He". Thus, he is incapable to face himself, since he evades the truth and hides his personality and past experiences behind the third person "He", instead of using "I" and speak about himself directly. Morrison Kristin claims:

Thus just as one "waits on the tide" for an appropriate flow, so here the speaker waits on the rip word, that word which lay bare is at the critical center of his monologue. The rip word is that disturbance in the flow of language which reveals what is hidden, the unpleasant or discreditable truth which may be disguised or submerged but never completely evaded. The rip word is a break in the surface of the drama which reveals the truth of motives, feelings, themes.⁷

Morrison Kristin wants to say by her view point that the speaker who hears the Rip Word is the same as the man who waits on the tide; that is, the character in the play is expecting the flow of Rip Word that will detect what was unobserved in him, since it is the critical center of his monologist talk. Thus, the Rip Word is a rupture on the surface of drama. In other words ,the personage of the play is incapable to confront himself and to speak about himself with the personal pronoun "I" in front of the audience, so he uses the third person "He" to depict his experience and to tell his own story.

B-Issue and Working Hypothesis

From the above review of the literature that we have covered contains various studies about Harold Pinter's and Samuel Beckett's works. As we can see, most of the studies have focused on the two innovative styles of the two authors separately. This dissertation, however, attempts to study Pinter's *Monologue* and Beckett's *A Piece of Monologue* from a Bakhtinian reading together with the intention of uncovering their dialogic aspect. Hence, to the best of our knowledge, no comparative study has been conducted so far on the two monologues. Therefore, our purpose is to reveal the possibility that Beckett's *A Piece of Monologue* may be an answer to Pinter's *Monologue*. In other words, the work will also shed light upon some main elements of dialogism in order to demonstrate that there is a possibility that the two plays constitute a dialogue.

C-Methodological Outline

Following IMRAD structure, we have divided our dissertation into four sections; the Introduction, Method and Materials, the Results and Discussion. In the Introduction, we provided a historical background of "monologue" and how it developed, a review of the literature about the two plays, before stating our issue. In the Method and Materials section, we will first present Bakhtin's theory as exposed in *The Dialogic Imagination*, then we will provide short biographies of the two authors, along with the summaries of *Monologue* and *A Piece of Monologue*. In the Results section, we will reveal the findings of our research, centering on how Samuel Beckett and Harold Pinter in their plays show configuration of time and space and how they are represented in language. The Discussion section is divided into two parts, which are devoted to two elements of dialogism. In the first part, we will focus on how Pinter's and Beckett's plays can be considered as

heteroglossic texts. The second part is concerned with chronotope by denoting the interrelated spatial and temporal relations in the two aforementioned works.

Endnotes:

¹Cornici, Antonella. "The Monologue in the Dramatic Text and in the Performance." 1918-2018:100years of theatre research in iasi. Doi number <http://doi-org//10-2478/9783//06>

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³Rayner, Alice. "Harold Pinter: Narrative and Presence." Theatre Journal 40, no. 4(1988):482-497. Accessed November 16, 2020. doi:10.2307/3207890

⁴Dukore, Bernard. "The Theatre of Harold Pinter" 6, no. 3. (Mar, 1962):43-54. Accessed May 7, 2015. Url: <http://www.Jstor.Org/Stable///24934>.

⁵Ibid.P.45

⁶Brouwer, Emily. "Translating Performability: Samuel Beckett's *A Piece of Monologue*." July 2017, 6.

⁷Morrison, Kristin. "The Rip Word in *A Piece of Monologue*." Modern Drama 25. 3(1982):349-354.

II. Method and Materials

1/Method

This part of our research examines the theory of *Dialogism*. We have decided to borrow some concepts from the theoretical guidelines of Bakhtin's *The Dialogic Imagination* (1975), to show the dialogic nature of Harold Pinter's and Samuel Beckett's plays. It will be supported by a secondary book which is *Problems of Dostoevsky's Poetics* (1963).

Mikhail Bakhtin (1875-1885) is a Russian philosopher, literary critic and scholar concerned with the study of language, culture, philosophy and literature. His most famous study presents the theory of dialogism in language. Bakhtin introduced his theory in his two books on *The Dialogic Imagination* (1975) and *Problems of Dostoevsky Poetics* (1963); this theory attracts many critics and students working mainly on influence. Therefore, we intend to borrow the concepts we think are relevant to our subject.

Bakhtin defines *Dialogism* as not just the dialogue that two characters may have in a novel, but he goes far than this by elucidating that *Dialogism* is linked directly to the language the character could implement in his dialogue with another character. In other words, the type of language that a character may use to interact with one character varies from the type of language he may use in his conversation with another character. Bakhtin claims: "consciousness in essence is multiple."¹ which means that consciousness is considered as the other that creates the dialogue.

In *Problems of Dostoevsky Poetics*, Bakhtin claims that we must use our voices in order to define ourselves. The human being becomes meaningful only when he does share himself in a dialogue. In Bakhtin words: "in dialogue a person not only shows himself outwardly, but he becomes for the first time that which he is and we repeat, not only for others but for himself as well."² In addition, Bakhtin celebrates Dostoevsky's idea that the

other is contained in discourse. He writes: “to affirm someone else’s “I” not as an object but as another subject which is the principle governing Dostoevsky’s worldview.”³ Among the basic elements of dialogism, and that are more relevant to our research, we focus on ‘Heteroglossia’ and ‘Chronotope’.

A-Heteroglossia

Heteroglossia is Bakhtin’s creation; it can be found in words and utterances in novels. Languages used will have multi-meaning, they change in the context delivered, and it results from dialogue and context. The novel is the most convenient object of heteroglossia. Bakhtin says: “all speech utterances are heteroglot and polyphonic in that they partake of different –language and resonate with many voices.”⁴ He adds: “the novel is multiform in style and variform in speech and voice.”⁵ This means that among all the voices in the novel, the author’s voice appears as a prominent and primary voice. It is through the variation of voices and points of view that there is what is named heteroglossia. For this reason, Bakhtin uses the example of a peasant’s daily routine. From this Bakhtin says: “This internal stratification present in every language at any given moment of its historical existence is the indispensable pre-requisite for the novel as a genre.”⁶ Additionally, Bakhtin classifies between different uses of the inserted genres, varying from purely objective to those reflecting the authorial intention of creating irony or parody.⁷

Bakhtin divides novelistic prose into three categories: direct discourse; which means to talk directly about the referential object with a claim to authority, and an objectified discourse which means the discourse of a represented person and discourse with a direction towards the other discourse that indicates its double-voicedness. Bakhtin reveals his preference for the last category, since a lot of voices can be heard, the voice of

the narrator and the voice of the character, and sometimes the voice of the interlocutor. Bakhtin also sheds light on the different mutual relations between the speakers in this third category: “stylization, parody, and hidden internal polemic.”⁸ The hidden internal polemic involves the speaker’s engagement in hidden argument with another external figure, a presence of a speaker in even the most private seeming discourse.

In fact, Bakhtin uses the term heteroglossia to show not simply the variety of different languages which occur in everyday life, but also their entrance into a literary text. As a result, Bakhtin describes what happens when heteroglossia’s varieties of language are transposed into a literary arena. Bakhtin says: “when heteroglossia enters the novels it becomes subject to an artistic reworking .The social and historical populating language, all its words and all its forms.”⁹ Besides, Bakhtin believes that the modern novel is the best genre to represent heteroglossia.

B-Chronotope

The second concept that we think is relevant to our research is chronotope. In his collected essays *The Dialogic Imagination*, and in an essay entitled “Forms of Time and of the Chronotope in Novel”, Bakhtin studies the element of time and space in the novel. Bakhtin in his book deals with the fusion among the several classic chronotopes which form the contemporary novel. Bakhtin says:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope.¹⁰

Bakhtin describes the interrelationship of time and space as inseparable, and the events of the novel are correlated to a chronology. As a result, chronotopes are distinguished by the

presence of spatial and temporal indicators to produce specific effects. In fact, for Bakhtin, time is specifically important because it never impacts change for the hero. In this context Bakhtin says: “in it there is a sharp hiatus between two moments of biographical time, a hiatus that leaves no trace in the life of the heroes or in their personalities.”¹¹ What Bakhtin means is that between the events of the novel, we find a deep gap especially between two moments, as it affects the events related to the hero and characters. Besides, the human mind goes back to the past or expecting the future, and this creates a parallel set of space and time coordinates which exist together alongside the currently experienced reality. So, the chronotope of memory gets the features of other chronotopes. Therefore, Bakhtin considers chronotope a unit of the literary imagination or a “literary image.”¹²

Bakhtin also deals with the chronotope of road, he states that “the road is especially (but not exclusively) appropriate for portraying events governed by chance,”¹³ which means that the chronotope of the road appears not to be connected directly with a specific historical period and the encounters on the road emerge less formal and more relaxed, without previous arrangement.

Indeed, Bakhtin explains how the ancient forms of biographical novels were based on: “a new type of biographical time and a human image constructed to a new specification, that of an individual who passes through the course of whole life.”¹⁴ In addition, through the chronotope, we can define what the character experiences in a certain time and location. Thus, Bakhtin states: “The image of man is always intrinsically chronotopic.”¹⁵

Furthermore, Bakhtin speaks about subjective chronotope that is completely different from time of our daily life. Time in subjective chronotope is lived freely by the

consciousness, and the character's mind is mostly elsewhere than his body because it is preoccupied by thoughts and imagination.

2/Materials:

a- The Biography of Harold Pinter

Harold Pinter is one of the British greatest playwrights, born on October 10th, 1930, in Hackney (London). His father Hyman Jack Pinter was a ladies tailor and his mother Frances was a house wife. Pinter was educated at Hackney Downs Grammar School and trained at the Royal Academy of Dramatic Arts and Central School of Speech. He was a cricket enthusiast and a supporter of Yorkshire Cricket Club, and he devoted a section of his official website to the sport. Indeed, Pinter's other interests were writing and reading. He got married to Vivien Merchant who gave birth to his son Daniel. Unfortunately, their marriage did not continue but Pinter decided to rebuild his life with Antonia Fraser. He was content in his second marriage and enjoyed family life.¹⁶

Pinter's past and family environment influenced his writing. He grew up in rundown class area, full of bad smelling factories and his father's business who eventually failed was also a sufficient reason that made him write. Therefore, when World War II broke out in 1939, as most London children, he was evacuated to the countryside, in order to be in security. These incidents left a lasting mark in his young mind. Due to these reasons, he developed an aversion to war from the beginning. Although his works can be separated into three categories in general; firstly, his writing is known by the use of small talk. Second, the use of silences to show the inner most thought of the character .The last one, his works are undeniably original and powerful.¹⁷

Moreover, Pinter played several roles on the stage, and in radio, film and television. Among his notable film and television roles we cite: *The Corrupt Lawyer Saul Abrahams*,

opposite *Peter O'Toole BBCTV. Rouge Male*. Besides, Pinter wrote 29 plays and 15 dramatic sketches which won many awards, especially when he performed the play *The Homecoming* (1964). As a result, Pinter's style becomes famous throughout the world. After that, he wrote a series of plays, named *Comedy of Menace*; for instance, *The Hothouse* (1980) and *The Birthday Party* (1957). By the time, he became a famous playwright. During this period, he wrote *A Slight Ache* (1961), first broadcast on the BBC. Then, from 1968 to 1982, he wrote a group of plays that were ambiguous like *Betrayal* (1978).¹⁸

Concerning politics, As Pinter refuses the politics of the Cold War, he made a decision to become a conscientious objector and refuse to comply with National Service in the British Military and would fight against Nazis in World War II. In his last 25 years, he was an officer in international PEN (Pennsylvania Environmental Network), and his essays focused on political issues. Pinter continued to campaign against the Iraq War and on behalf of other political causes that he supported. Pinter has won numerous prestigious literary prizes in poetry and theatre, but he died from cancer on December 24, 2008 at the age of 78.¹⁹

b-The Biography of Samuel Beckett

Samuel Beckett is an Irish novelist, playwright, theatre director, poet and literary translator. He was born in April 13th, 1906, in Dublin, Ireland. His father, William Frank Beckett, worked in the construction business, and his mother Maria Jones Roe, was a nurse. He came from a protestant Anglo –Irish background. He was a resident of Paris most of his adult life; thus, he wrote fluently in both French and English.

Beckett received his bachelor's degree from Trinity College in 1927, after he attended Earls Fort House School in Dublin. In 1928, Beckett became a devoted student of

James Joyce. Although his solicitation was refused, he wrote poems and stories. In Paris, he met Suzanne Dechevaux- Dumesnuil and married her.²⁰

For Beckett, the World War II was an important event that changed his life entirely. Therefore, he helped to fight in the resistance movement until 1942 but when he could not bear any more, he ran away with his wife to the unoccupied zone till the end of the war. As a result, during his time in the French resistance, he was awarded a prize for his courage and steadfastness in resisting the occupation. Then, he settled in Paris and began writing.²¹

Beckett is considered as one of the most experimental writers of the Twentieth century. He was known for his writing on suffering and isolation. Among his famous works we mention: *Eleutheria* (1995), and he became well known for his play *Waiting for Godot* (1952) at the theatre de Babylone. The majority of his works were written in French; however, *Waiting for Godot* was eventually translated into English. Later on, he became one of the first absurdist playwrights to win international fame .He continued to write until his in 1989.

c-Summary of Harold Pinter's *Monologue*

Pinter's *Monologue* was first shown on BBCTV on April 13th, 1973. This thirty-minutes Pinter's play gets a rare out Gotteslove directed by Cary Jones, but Henry Woolf was among the greatest actors who played the role well.

The play is about a man on the stage. He sits alone, in front of him an empty chair. The person imagined to be sitting in that chair is a friend of his youth and rival, sometimes in the past, and for the affections of a black girl. A moody man who has wasted his beloved to his friend, is trying to regain his friendship. He cries out upon her disloyalty and upon his weakness in still being affected by her. The atmosphere of a whole period of their lives is intensely brought to life in this play. Indeed, the man insists on his durable affection,

when this offer is denied by the addressee's silence. He discloses his hatred and jealousy, his repetition for insistence is considerably a vehicle of action. The monologist pauses for twenty six times with one silence. The empty chair thus appears to be the symbol and evidence of man's loneliness, the barrenness of his success as an intellectual frantic.

d- Summary of Samuel Beckett's *A Piece of Monologue*

A Piece of Monologue is a play of fifteen minutes by Samuel Beckett written between October 2nd, 1977 and April 28th, 1979. The piece draws on childhood memories. It is about a white-haired old man who stands alone in a room, identified simply as a speaker, facing a blank wall. Next to him, there is a standard lamp with a globe about the size of a human skull. He is wearing a white night gown and white bed-socks. He is looking out of the window at the black vast that reflects the thought of his life and the various funerals that punctuated his time on earth. He describes the man's efforts to light an old-fashioned oil lamp in great details. The wall that the man stands before used to be covered with pictures, then he looks at some of marks left on the wall, and he remembers a photo of his father, one of his mother, one of them in their wedding day, and when he is alone. Again he used to light the lamp. After that, he describes seeing someone speak at the grave-side, the funeral of a woman and maybe of the death of a loved one, it is the initial event of this partial and oblique story.

Endnotes

¹Bakhtin, Mikhail. *Problems of Dostovesky's Poetics*. ed. and trans. Caryl Emerson (Minneapolis: University of Minnesota press, 1984), 288

²Ibid. P. 252

³Ibid. P.10

⁴Bakhtin, Mikhail. "Discourse in Novel" in *The Dialogic Imagination*. Four essays (Austin: University of Texas Press) 1981.P. 261

⁵Ibid. P. 291

⁶Ibid. P. 263

⁷Ibid. P.322

⁸Ibid. P.199

⁹Ibid. P. 300

¹⁰Ibid. P.84

¹¹Ibid. P.90

¹²Ibid.P.250

¹³ Ibid.P.244

¹⁴Ibid.P.90

¹⁵Ibid.P.85

¹⁶Ghazi, Ahmed. "Harold Pinter (1930-2008)." *Bibliotheca*

Alexandrina. www.contemporarywriters.com/authors/?p=auth01G24K343812605467

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¹⁸<http://www.britannica.com/biography/Harold-Pinter>.

¹⁹ Raby, Piter. "The Cambridge Companion to Harold Pinter." Cambridge University Press 2001, 7

²⁰Slote, Sam. "Samuel Beckett (1906-1989)"Trinity College Dublin. The University of Dublin. 2015, 1

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III. Results:

Our analysis of Harold Pinter's *Monologue* and Samuel Beckett's *A Piece of Monologue* has shown that both works were written from a dialogic perspective. The results have been achieved after having implemented Bakhtin's theory of dialogism.

The first chapter of our dissertation has shed light on the heteroglossic nature of Pinter's and Beckett's plays. We have demonstrated how the two playwrights used differentiated language in order to explain the link and interrelationship between words and utterances. As we have also shown the hidden and implied meaning revealed. After the analysis, we have come to the result that Samuel Beckett's play can serve as a response to Pinter's play, since we relied on the language used in the two plays, which is characterised by its multiple meanings, in addition to that Beckett has borrowed some discourses and thoughts from Pinter's play, and Bakhtin's theory that language is always a dialogue is a conclusive evidence of the validity of our hypothesis.

In the second chapter, we have developed the two authors' aspects of chronotope and brought together their ideas under the framework of a comparative study. We have studied both time and space, two interrelated elements of chronotope, in both plays of Pinter and Beckett. We have also presented how the two plays returned to the past, and the manner of the two writers in portraying their situation and making the viewer and reader experience the same feelings. Besides, we have shown how the speaker recovers meaning by reviving the lost memory. Then, we have reached the result that Samuel Beckett is influenced by Pinter, this is well apparent, since the authors' plays share the same elements of chronotope that are represented in order to understand the spatial and temporal reading of the main character. Accordingly, the relationship which exists between the elements of chronotopes is to be characterized as being dialogical.

Obviously, the aim of the two writers is to make people conscious about the situation around them, focusing on the individual as essentially isolated and alone to escape from the outside world. As a result, The Irish writer Samuel Beckett and the British writer Harold Pinter are both good examples in portraying how the human being is isolated from the world and obliged to live a life not of their own choice.

IV. Discussion

Chapter one: Harold Pinter's *Monologue* and Samuel Beckett's *A Piece of Monologue* as Heteroglossic Texts.

Our aim in this chapter is to study Pinter's *Monologue* and Beckett's *A Piece of Monologue* as heteroglossic texts. This chapter will discuss language as it is experienced by the characters in their plays, specifically the speakers. We also intend to focus on how even a monologue as a heteroglossic text can constitute a dialogue and to demonstrate how heteroglossic keeps the characters' past continuously haunt their present. They live a state of loss and despair as a result of the shocking events they experienced in their societies. Our aim from this analysis is to show the different forms of heteroglossia, relying on Bakhtin's theory. Our concerned plays, *Monologue* and *A Piece of Monologue*, are good examples in which we can explore Bakhtin's dimension of language and to speak about the authors' situations.

A-Harold Pinter's *Monologue* as a Heteroglossic Text

For Bakhtin, language is always dialogic. In this regard, the speaker of any language takes into consideration the understanding of the listeners. The speaker tries to adopt his words to the understanding of the speaker. In fact, monologue includes a detailed dialogue of languages which do not exclude each other but intersect in many different ways .In this context, Clark and Holquist say:

The way in which I create myself is by means of quest: I go out to the other in order to come back with a self. I live into another's consciousness; I see the world through the other's eyes. But I must never completely use with that version of things, for the more successfully I do the more I fall prey to the limits of other's horizon. A complete fusion....even if it were possible. Would preclude the difference required for dialogue. ¹

In this study, we will show how heteroglossia can appear in different forms following the same steps which are presented in Bakhtin's *The Dialogic Imagination* (1981). The analysis of all the speech of the speaker which engages in the dramatic work reveals the various techniques and meaningful results of dialogical interaction within the text. Therefore, heteroglossia explains the distinctive links and interrelationship between utterances and words, which are precisely the fundamental features of stylistic of dramatic work of *Monologue* by Harold Pinter.

According to Bakhtin, Heteroglossia is an important means of dialogization in the novel. In *Discourse in the Novel*, he states:

Heteroglossia, once incorporated into the novel (whatever the forms of its incorporation), is another's speech in another's language, serving to express authorial intentions but in a refracted way. Such speech constitutes a special type of double voiced discourse. It serves two speakers at the same time and expresses simultaneously two different intonations: the direct intention of the character who is speaking, and the refracted intentions of the author. In such discourse there are two voices, two meanings and two expressions.²

In this perspective, Pinter is known for the speech that consists of disjointed and oddly ambivalent conversation that is punctuated by resonant silences. Pinter writes: "You should have been black, you should have had a black face, then you'd be getting somewhere, really making a go of it."³ The character's speech, hesitations, and pauses show not only his own alienation and the difficulties he has in communicating but also the different meanings that consists in even the most proper expressions. Monologue in Pinter's drama, is the other's word or what Bakhtin calls heteroglossia.

Another way that let the reader release heteroglossia is by incorporating various literary genres which means that each one has its syntactic structure and language. Therefore, Bakhtin in his book has distinguished between various employments of the inserted literary

genre. For this reason, as confession and diaries, thus, hold a special position in shaping the language within the play. Pinter's play features several examples of inserting genres, including the character's confession to his beloved friend. Pinter writes:

What is certain is that it didn't work ,it never convinced me ,it never got you onto any top shelf with me .You should have been black, you should have had black face, then you'd be getting somewhere, really making a go of it.⁴

The confession has been written with extreme wildness for lovable adventure play. Additionally, it contributes to the development of the play and also helps in the development of language. This confession gives a true idea of Pinter's character, written in his words, in his language, the confession shares a simplicity in structures, and featuring simple verb phrases with the main verb in present.⁵

The play is a reflection of everyday life that is full of multiplicity of voices. Nyasha Mboti, in her article, "Heteroglossia in G.H. Musengezi's the Honorable MP (1984)", considers the ear which hears the voice as an important element of heteroglossia, since it is considered as a gateway to sounds and is the interpretative seat that can choose to hear or not to hear. In other words, silence is a key to success of the communicative act without an audience, voice is just disorganised, especially by lending the ear. Additionally, audiences, by lending their ears, are the true creation of meaning. Mboti suggests that the speaking tongue and the hearing ear are sufficient allowance for the silent play of meaning exist legitimately. In other words, the content of the play is ambiguous.⁶As a result, the ear may create a multiplicity of and give materiality to voices when his character says: "I think I'll nip down to the games room. Stretch my legs. Have a game of ping pong."⁷

Pinter succeeds in drawing attention to many phases of emotions; for instance, in the dramatic monologue the crucial characteristics to reveal the character is by the use of

repetition. A definite function is fulfilled in the action .For instance, at the beginning of the monologue, the speaker claims:

You look bold black. The only thing I didn't like was your face, too white, the face, stuck between your helmet and your black hair and your black motoring jacket, kind of aghast , blatantly vulnerable, veering towards pitiful. Of course, you weren't cut out to be a motorbikist, it went against your nature, I never understood what you were getting at. What is certain is that it didn't work, it never convinced me, it never got you onto any top shelf with me. You should been black, you should have had a black face, then you'd be getting somewhere, really making a go of it.⁸

This short passage contains the repetition of the word black five times. Thus, for Bakhtin, the use of a word or an utterance may have several attitudes. The word itself has no meaning, and its context emerges in terms of the role in which it is found, so that its context should exist among other contexts and let it creates other contexts, too.⁹Pinter also shows us that the X lover of the speaker is turned to be as “black as ace”¹⁰ and she leaves him for that friend. Here, this statement is not of course a simple authorial statement, but rather the norm of the X lover is conveyed ironically. This is an example of a pseudo objective underpinning and this is the way that heteroglossia diffuses.

Furthermore, the speaker uses the “balls pond road”¹¹ but in its emotional and expressive structure, it is the hidden speech of someone else. Thus, the speaker in the play addresses his lost friend and describes her by using expressions that are not his own. This means that language involves multiple ways of communicating in the social world. The speaker on the stage tries to prove that he is right, he gives objective authorial judgement, Pinter says:

Now you're going to say you loved her soul and I loved her body. You're going to trot that old one out. I know you were much more beautiful than me, much more aquiline, I know that, that I'll give you, more ethereal

more thoughtful, slyer, while I had both feet firmly planted on the deck. But I'll tell you one thing you do not know. She loved my soul. It was my soul she loved.¹²

In addition, Pinter believes that simulation and connection to events that occurred long ago make him overcome the feeling of despair, disappointment, and loss in our current society. Paradoxically, by using artistic creativity necessary for meaning, he is able to restore memories of the past in several representational forms that fall within the frame work of contemporary culture.¹³The character of the play shows how can he makes contemporary reality meaningful and how it is done; on whether he is able to bear the death of space and time and continue to live in the present. Although this is not a simple nostalgia, the play returns to the past, but writing is the only possibility to recover meaning, as the past itself. Pinter writes: “You often, I'll be frank, act as if you're dead, as if the Balls Pond Road and the lovely ebony lady never existed, as if the rain in the light on the pavement in the twilight never existed, as if our sporting and intellectual life never was.”¹⁴

In the above quotation, the speaker represents the deathlessness and meaninglessness of an ongoing present time separated from the past .It draws attention to the way in which the character lost his memory. Therefore, this is a way to show how the speaker recovers meaning by reviving that lost memory of our culture. This is a kind of heteroglossia that shows how modernist writers use the intermingling systems of language and hybridisation.

The intrusion of the emotional side of someone else's speech into the syntactic system of the author's speech is one of the most important scenes .This is illustrated in the play: “well.....she did ...cancould”¹⁵Another example is by using a question: “Did anyone notice us? Did you see anyone looking at us?” And the speaker answers: “ touch my body, she said to you. You did .Of course you did. You'd be a bloody fool if you hadn't. It was perfectly normal.”¹⁶In this question, in essence, one of the forms of discourses is quasi-

direct discourse, it is judged in a way organised by the author, and with provocative questions from the author.

In the play of Pinter, ideology of the character is the most prominent one, which is clear in his speech and the language he uses. For example, the speaker does not need always to talk in order to show thinking because words are ideological.¹⁷ According to Bakhtin, the activity of the character in the novel is simply ideological the same thing with his world and without speaking a single word. As a result, a character is able to show his or her ideological standpoints, as exemplified in the play: “Sitting there with your record player, growing bald, Beethoven, cocoa, cats. That really dates it. The cocoa dates it. It was your detachment dangerous. I knew it of course like the back of my hand.”¹⁸

The scene describes a brief encounter of the character with his beloved where. The cocoa dates is merely an object of the character’s reminiscence. The author has also mentioned Paddington station, one is immediately reminded of the central London railway that is located in Portico Street in the Paddington area. So, it is important to emphasise that the ideology of a character does not always reflect the ideology of the author, but a character’s ideology always does.

Pinter has excelled in drawing his character very brilliantly in light of imagination and how it participates in highlighting its role in important events. Using a character-narrator, Bakhtin considers character-narrator as an important element of heteroglossia. Analysing unreliable narrator like the character of Pinter’s play would flourish in later years, with the advent of postmodernism; however, the Bakhtinian theory is characterised by the same rules regarding the linguistic property of such narrators. For instance, the element of productivity of the character- narrator in relation to heteroglossia is evident in the interaction or the dialogue between the author and the narrator. From this part, we deduce that the two levels of each

utterance at the same moment is considered as the double voicedness of the discourse. For Bakhtin, behind each narrator's play, there is another story of the author. As a result, from each contradiction between the two produces the effect of irony.

Irony clearly appears when the speaker mentions watchword, while he seems more confident about his position of intellectual superiority. The intention of the authorial voice is a kind of challenge to the narrator's statement when he first appears, Pinter writes:

My watchword is vigilance. I'm way past mythologies, left them all behind ,cocoa, sleep, Beethoven, cats ,rain, black girls, bosom pals, literature, custard. You'll say I've been talking about nothing else all night, but can't you see, you bloody fool, that I can afford to do it, can't you appreciate the irony.¹⁹

The very first statement about his vigilance is directly challenged by the following one, where the narrator openly declares that he is talking past mythologies and firmly establishing his own attitude as talking about nothing, in juxtaposing in all. Moreover, this emphasis on the contrast between telling nothing and his imagination appears as two dominant characteristics of the narrator, cleverly and indirectly introduced by the authorial voice. Sometimes the two levels the authorial and the narrator, thus, emerge in interaction, and other times in difference.

Therefore, Harold Pinter designs the speaker as a first person narrator to guide the readers through events described in the play. By the standpoint of the narrator, the readers will know about the title character and give a sight into the life of the past. Therefore, from the play, the reader will get mixed feelings, since he is being fascinated with the terrifying lifestyle.

When he describes the female protagonist's physical appearance, the character's voice seems to adopt the point of view of an artist. The language used recalls the speech of a painter or sculptor, but it is suddenly disrupted by the intrusion of a voice which utters. Pinter

writes: “She stuttered in that light, your slightly sullen, non-committal, deadly dangerous light. But it’s a fact of life. The ones that keep silent are the best off.”²⁰

According to Bakhtin, in order to achieve a heteroglossic speech, he supposes the usage of character zones. Bakhtin declares that heteroglossia is formed from fragmented speech; the authorial language ought to be modified in order to reflect the consciousness of a character. Thus, a character zone is created when the authorial voice becomes completely subsumed in the voices of the characters. Pinter’s *Monologue* starts when the character wants to reinvent himself and reinvent his language. Pinter’s own character zone is dominated by the characteristic reminiscence, which perfectly reflects his unsuitable ambitions to live again with his mate. The peculiarity of his speech is made obvious when the speaker starts to narrate about his girlfriend. The character bears a change in his behaviour and language alike, with the sole of impressing his beloved: “I feel for you. Even if you feel nothing... For me. I feel for you, old chap.”²¹

Pinter’s character’s language reveals his feelings, since his aim is to regain his friendship. With the following passage, we construct the main clauses in different semantic systems and the latter is an example of typical hybrid construction subordinates. Whereas the last part serves the speaker at the same time and expresses his intentions; the direct intention of the character who is speaking and the refracted intention of the author in this context. Indeed, the voice of the author remains the dominant one. However, Pinter uses multiple conjunctions, he claims:

I keep busy in the mind, and that’s why I’m still sparking, get it? I’ve got a hundred per cent more energy in me now than when I was twenty two. When I was twenty two I slept twenty four hours a day. And twenty two hours a day at twenty four. Work it out for yourself. But I’m sparking, at my peak, up here, two thousand revolutions a second, every living hour of the day and night.²²

To conclude, the homogeneous nature of language is an expression of the extent of our knowledge and understanding of experience, it also shows how attitudes change with regard to what the author expresses. In the play, there are multiple discourses, voices which foreground the way in which Pinter's attitude towards tradition is an expression of heteroglossia. Pinter, in his play, gathers all those voices, and exercises his freedom as an author, freedom connected with the relativity of literary and language systems. He never defines himself in one language but he transfers the language to different and multiple voices. Hence, narration is equated with breakdown, disintegration and fragmentation of boundaries; there is not a single truth but multiple truths, and reading becomes the activity of acquiring knowledge by listening to a chronicle of diversity which becomes heteroglossia in the narrative discourse.

B-Samuel Beckett's *A Piece of Monologue* as a Heteroglossic Text

In this part of the first chapter, we will deal with the effectiveness of Beckett in displaying the language variety according to Mikhail Bakhtin's view about what he calls "Heteroglossia", and in order to reveal the hidden and implied meanings of Beckett's play. Heteroglossia accentuates the diversity of meanings within a single language and this is the result of the dialogic nature of language. Thus, we aim to examine some instances of the communicative actions used by Beckett as a means of recording past events and experiences.²³

In the field of discourse analysis, the language criterion contains the semiotic aspects of communication. In other words, the concept of discourse lies in the transfer of people's sayings to discover the characteristics that make these sayings appear the way they appear. Bakhtin believes that the contemporary work is one of the literary forms concerned with heteroglossia. Thus, Beckett's play is considered as one of the examples that illustrates

the stratification of language. The play is not told by the author; instead, the events of the plot are outlined by two narrators within the frame work of a story within a story. Beckett constructs the framework in a way that will distinguish every frame and at the same time includes the character “speaker” who begins his story by recognizing his state: “Birth was the death of him. Again. Words are few. Dying too .Birth was the death of him.”²⁴

In the course of narration, we discover the existence of layers of narration and the existence of different plans that contradict the author, which is called linguistic variation in the play. This diversity of mimicry that appears in the novel generates the mixture that results from the plurality of social voices through its individual expression. The heteroglot novel is different from any other novel through this combination. As a result, the meaning of an utterance is recognized and determined relatively, but certain conditions govern the production of meaning in all discourse. Therefore, the sequence of events in the play *A Piece of Monologue* demands the reader’s imagination. The reader can tenaciously visualize the connection of the play’s title to its content where the speaker portrays his life from his room: “Faint in room. Whence unknown. None from window.”²⁵ The speaker sheds light on his position as “he is alone.”²⁶ The fact that the speaker is alone enables the reader to have his own possible reading of the title in relation to its content .The title refers to the speaker’s situation permeated with inner narration, the structure becomes notable for its way in breaking the speaker narration to achieve a heteroglot play.²⁷

Through our reflection, it becomes clear that the events of the play and the structure of the speaker chronologically follow a specific form. It emphasizes the capability to link linguistic forms and social relationships .i.e. Heteroglossia. Most of the play is narrated directly to the reader by the speaker. The author collects his content in a narrative framework, providing personal observation and self-analysis, intrusive into the readers’ absorption and understanding of the content. Through his speech, the speaker touches the guesswork of

others, especially the readers. The writer, while narrating the events, focuses on the role of the reader in leaving a mark on his consciousness. This type supplies another piece of evidence to confirm the main argument related to the multiplicity of voices that allows one to know it while reading *A Piece of Monologue*. This multiplicity is engendered as a result of the reader's diversified interpretations to originate a heteroglot play. Hence, the consciousness of the two narrators emerges to contribute to the reader's comprehension of a heteroglot through structure. The sequence of events in Beckett's play is among distinctive heteroglot features, due to the fact that they re-establish and reinvent the speaker's sequence of events.

The speaker counts to tell the reader about his feeling when he lost a member of his family, by having his own context that is close enough to the modern reader. He creates a heteroglot feature. He endeavors to comprise the educated minds of the Twenty First Century by assuming previous knowledge of the modern time and mentioning some of modern terms in his narration. For instance, he recognizes the educated reader and list some of his modern devices as: "Sun long sunk behind the larches"²⁸ and modern technological devices as: "Two and a half billion seconds."²⁹ Moreover, the character speaks to the reader as if he shares the same knowledge about *A Piece of Monologue* without any restrictions. Thus, the main argument of the present paper is that it has a dialogical structure, rather than a monological one. This dialogical structure inspires the reader to alter his point of view about many important issues. The impersonation of Heteroglossia is unparalleled in the play genre in particular because of the play's capability to put diversified languages into a dialogic interaction, which Bakhtin calls the dialogized heteroglossia, throughout *A Piece of Monologue*. The posited author's story and the narrator's version of the story are placed dialogically. This type results in what is called the dialogue conflict, which is created between the narrator's version of the story and that appears in the play.

In *A Piece of Monologue*, then, the speaker is able to achieve a dialogized heteroglossia. The speaker's creativity, represented by his voice, is itself that helps him communicate with the reader. His real goal is to build a solid ground with a common language between him as a sender and the reader as a receiver. In the first pages of the play, Beckett conveys a Bakhtinian commitment to different aspects of language contrast. Beckett uses idioms colloquialisms and frequently cockney speech interspersed throughout the text: "Sun long sunk behind the larches."³⁰

Another point is that in *A Piece of Monologue*, multiple dialogical relationships are established, between a character and his consciousness, and between a character and the readers. From our first look at Beckett's play, it seems to us a monologue, but upon reading its internal content, we discover the existence of dialogic tensions. As a result, the author's voice is also dialogized: "strikes a third as before and sets it to wick. Puts back chimney. Match goes out. Puts back globe. Turns wick low. Backs away to edge of light and turns to face east."³¹ The obvious thing is that the speaker's ideas are not appropriate for a child who does not have competencies. In the author's language and rhetoric, it becomes clear to us that there is a defect. In these lines, when we consult the speaker, we hear voices interspersed with the author's accents. We have, therefore, the example of a Bakhtinian double voiced discourse; the author takes the dialogue of others and uses it with his authorial intension and consciousness. This is Beckett's style, but it is not a mistake or a convention, but an effective way to express narrative consciousness. The speech of the interlocutor appears in the character's last section. His personality justifies his separation from him, expressing himself in the third person, maintaining a dialogue: "Again and again gone. Till whose grave? Which...he all but said which loved ones? He? Black ditch in pelting rain."³²

A Piece of Monologue is thus a highly heteroglossic text, since it draws attention to a central concept to Bakhtin's theory. We have noticed the character is recognised throughout

his position to language. This is especially remarkable in the speaker's monologue which stresses on his aversion for words as opposed to acts. The Speaker's problem with language is one of Bakhtin's experiences. According to Bakhtin, languages are ways to visualize the world with words. The emergence of linguistic variation is due to a combination of social and psychological experience.³³ Languages interact with other languages and other belief complexes. For example, the self-consciousness that Bakhtin symbolizes is essentially what Beckett depicts and prints in *A Piece of Monologue*. On the surface of the play, external signs call attention to the image of language; it frequently changes into and from italic type, capitalization, lack of punctuation, and repetition, Beckett writes: "Nothing there either. Nothing stirring there either. Nothing stirring anywhere. Nothing to be seen heard anywhere."³⁴

In addition, Bakhtin describes another type of incorporating heteroglossia in the novel, which is incorporating genre. Within the novel, the author combines different genres that are very artistic, which stratify the linguistic unity of the novel and work on the diversity of speech in a fresh way. The philosophical digression that is integrated with Beckett's dialogue refers to the genre that is incorporated into the novel. This incorporation makes a dialogue that does not belong to reality, but to internal dialogue and philosophy. Beckett's reference to this philosophy is incorporated into the play and applies the uncertainty and power of isolation.³⁵

The monologue in our hand allows the creation of a large number of multiple dialogue each time Beckett tries to create a dialogue that turns to an inner thought, and it prevents him from agreeing with his character. In his play, Beckett struggles to make an authorial dialogue. This conflict between Beckett's internal dialogue and his effort to create a dialogue among characters appear in the speaker's speech. Many critics have discussed how

Beckett's isolation is the reason that leads to this kind of language, when he says: "The globe alone. Alone gone."³⁶

In his play, Beckett struggles to make an authorial dialogue but Beckett's struggle with words clearly demonstrates that words cannot convey the full truth as he wants to express it. As a result, Beckett's words are different from their referents. From him, we can say that his struggle with words does not allow him to establish a clear dialogue, and the reason is due to the internal struggle with his feelings. His true life is only evident through his inner soul. The world that Beckett wants to create is only from his imagination. Beckett is unable to achieve his full goal, which is the rhetorical success in his dialogue. However, he realizes his aim. He has the ambition to show the ultimate truth, but the problem is that the world he lives in and the available language are not compatible with the character in *A Piece of Monologue* and he demands the reality he sees.

This heteroglossic principle, which explains the distinctive links and interrelationship between utterances and words, is precisely the fundamental feature of the stylistic unities of a play. Beckett's work is broken down into different stylistic unities, which bring about the appearance of a diversity of individual voices. The events that are narrated through the narrator are internal thoughts that revolve in the character's mind, which are narrated by using the third person pronoun. Therefore, the language of his monologue is the same as previous methods of the previous episodes. He remembers his past events that left a great void in him and joins them along with his explanation of the current experience. Both simulations of consciousness and reference ideas are being reunited by Beckett's two main weapons: his memory and his capacity for association. Moreover, it shows a clash between the character's imagination and the painful reality.³⁷

The two sides of consciousness during the dialogical interaction occur a dispute in voices. One is the speech of the speaker when he says: “The dead and gone”.³⁸The other side is the suppression of his loneliness that takes over the hidden emotions. The voice of the subconsciousness, which is the focus of dialogue, penetrates into his mind. This character suffers from an internal conflict between consciousness, which leads to the emergence of esoteric voices that disappear and appear again.

Furthermore, the narrative technique close to montage helps the reader to notice the complementary of the mixing between the speaker’s inner thoughts and his environment. Sometimes the speaker’s speech changes to different non-vocal melodies that alternate with each other, and sometimes they form a different strike. The speaker’s characterization is completed with the embodiment of many other dialogical voices that merge together in the purest heteroglossic style. For instance, in the description of his hair, two disparate narrative voices gather: the one that recalls the language of a hairdresser and the language of his repressed societies clash abruptly with the conventional language that is associated with the Irish, which is deeply rooted in him. Therefore, the voice of the virtuous speaker finds its expression through easily recognizable religious terms which disguise but cannot hide his other level of consciousness:

Eyes glued to pane .As if looking his last. Turns away at last and gropes through faint unaccountable light to unseen lamp. White gown moving through that gloom. Once white. Lights and moves to face wall as described. Head almost touching .Stands there staring beyond waiting for first word.³⁹

Beckett’s monologue becomes elusive and ambiguous at times, sometimes his non-vocalised ideas are expressed through the use of flawless courtesy methods, and thus in the play appears a kind of verbal play : “Feel soft touch of tongue on lips. Of lips on tongue fade up in outer dark of window.”⁴²The linguistic contrast to the play, which in turn reveals to the reader the varied discourse that is identical with the embellishment of different voices,

including the language of religion, the language of wedding, sentimental language. The reader separates subtle allusion through linguistic contrast.

Beckett's play has been over-shadowed by a narrative style to represent the world of consciousness. Scenes give an innovative meaning to the concept of heteroglossia, since the subliminal and repressed aspects of the speaker's consciousness are revealed, opposing sides lead to a conflict between dialogue voices overlapping with each other.

After our careful study and detailed analysis of the language used in *Monologue* and *A Piece of Monologue*, we figured that language is characterised by its multiple meanings. The reader, thus, will construct his view point differently, since the meaning of language is unstable.

Pinter's character is addressing someone; the speaker's repetition clarifies different attitudes. This is illustrated in the passage: "You look bold in black. The only thing I didn't like was your face, too white, the face, stuck between your helmet and your black hair and your black motoring jacket, kind of aghast, blatantly vulnerable, veering towards pitiful."⁴³

Pinter uses some special names when he says: "Ball Pond"⁴⁴, it is the hidden speech of someone else. Therefore, Pinter's character speaks by using a direct intention of the author, since he uses the third person. Pinter writes:

I've got a hundred per cent more energy in me now than when I was twenty two. When I was twenty-two I slept twenty four hours a day. And twenty two hours a day at twenty four. Work it out for yourself. But now I'm sparking, at my peak, up here, two thousand revolutions a second, every living hour of the day and night.⁴⁵

Another way that lets the reader reach heteroglossia is by incorporating various genres like confession. When he says: "I love her body. Not that, between ourselves, its one way or another a thing of any importance."⁴⁶

It is the same case in Beckett's play; Beckett's speaker also talks about his feelings when he lost his best friend and the reader can touch upon and hint at the speaker's intentions and voice. In Beckett's play, the speaker tells the reader about his memories that make him alone, and this similar to Pinter's when he remembers his beloved. As a result, Beckett creates a heteroglot feature by using some devices as: "Sun long sunk behind the larches."⁴⁷

Another point is that the speaker's intention and voice depend on his creativity in bringing contact with the reader. Therefore, Beckett uses idioms, colloquialism and frequently cockney speech interposed throughout the text, he says "Takes off chimney –smoke clouded."⁴⁸ We find also that Beckett does the same as Pinter in his use of double voiced discourse where he refers to himself with the third person, by using incorporating genre, and maintaining a dialogue: "Again and again. Again and again gone. Till dark slowly parts again. Grey light."⁴⁹

Through a detailed analysis of these points that show the linguistic variation we find, for example, Pinter performs the process of repeating words and he uses a character narrator. Therefore, he integrates the language of other genres as Beckett does. These are sufficient reasons to say that Beckett endorses Pinter in terms of ideas and meanings. From it, we conclude that *A Piece of Monologue* is a response to *Monologue*.

As a conclusion to the chapter, the reader feels that he has been asked to be in two places, two mental worlds at the same time and consequently, he oscillates in his readings. The final commingling of different voices narrator and reader penetrate the character's mind from different perspectives. In the speaker's narrated monologue, the mixing of discourses emphasises the ambiguous status of the speaker, an ambiguity which is accordingly transferred to the reader. The reader shares the teller's perspective because he listens to the

report of the character's interior voice and disentangles also the other voices that interrupt the narrative discourse.

Endnotes

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³ Pinter, Harold. *Monologue*. BBC Television, 1973. P.121

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⁵ Okovic, Adna. "Words to Works in A Bakhtinian Reading of F. Scott Fitzgerald's *The Great Gatsby*." University of Sarajevo, 2016. P. 99.

⁶Mboti, Nyasha and Tagwirei, Cuthbeth. "Heteroglossia in G.H. Musengezi's the Honourable MP (1984)." 28, no. 2 (2014): 181.

⁷ Pinter, Harold. *Monologue*. BBC Television, 1973. P.121

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¹¹ Ibid.P.123

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¹³Crews, Brian. "Tradition, Heteroglossia and T.S. Eliot's *The Waste Land*"²⁰, no.2 (Diciembre): 17-25. Accessed Jun20, 2014. URL: <http://www.Jstor.Org/stable/41055510>

¹⁴Pinter, Harold. *Monologue*. BBC Television, 1973. P.123

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¹⁶ Ibid.P.125

¹⁷Okovic, Adna. "Words to Works in A Bakhtinian Reading of F. Scott Fitzgerald's *the Great Gatsby*." University of Sarajevo, 2016, 90-106.

¹⁸ Pinter, Harold. *Monologue*. BBC Television, 1973.P.125

¹⁹ Ibid.P.126

²⁰ Ibid.P.125

²¹ Ibid.P.126

²² Ibid.P.126

²³ Al-Khaleel, Raja Khaleel. "The Application of Bakhtin's Heteroglossia to *Tennessee Williams' A Streetcar Named Desire*", no. 6 (2018): 224-228.

²⁴ Beckett, Samuel. *A Piece of Monologue*. Kenyon Review, 1979. P.425

²⁵ Ibid.P.425

²⁶ Ibid.P.426

²⁷ Jum'ah, Hala Abdel Razzaq A, Hala. "Language Stratification: A Critical Reading of Margeret Atwood's *The Penelopiad* According to Mikhail Bakhtin's Concept of "Heteroglossia"⁴, no. 12 (2014): 12.

- ²⁸ Beckett, Samuel. *A Piece of Monologue*. Kenyon Review, 1979. P.425
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⁴²Ibid. P.428

⁴³Pinter, Harold. *Monologue*. BBC television, 1973. P.121

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2- Harold Pinter's *Monologue* and Samuel Beckett's *A Piece of Monologue* as Chronotopic Texts:

In this chapter, we will attempt to analyse the key elements of chronotope that we have already deduced in Harold Pinter's *Monologue* and Samuel Beckett's *A Piece of Monologue*, focusing on the main events of the two plays that are going to be analysed under space –time connection. In addition, this chapter delves into the two plays, emphasizing whether Samuel Beckett's *A Piece of Monologue* can be a response to Harold Pinter's *Monologue*.

A-Harold Pinter's *Monologue* as a Chronotopic Text

During the Twentieth century, modernist works have idolized time and space, especially with regard to the individual psychology. Space began to prove itself by winning equal significance and importance as time. In literary works, time can be analysed with several categories such as the time of events in the play, the time of narration, and the time when the author wrote the play, and the time people read this piece of literary work. The second element is space; it refers to location where the events take place and where the characters live and become aware of their existence.¹

The chronotope, literally translated space and time, is a term that demonstrates the important functions of temporal and spatial propositions in chronotope defining the kind of literary works, especially subjects that writers treated in their literary works. According to Mikhail Bakhtin, who first studied the chronotope of literary explanations:

In the literary artistic chronotope ,spatial and temporal indicators are fused into one carefully thought out , concrete whole, time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope.²

Bakhtin, in his seminal essay “*Forms of Time and the Chronotope in the Novel*,” indicates a major chronotope which appears through different elements of time and space in specific fictional genre. He contains the chronotope of road, which represents the temporal and spatial development of character over a given era. He contains also the chronotope of encounters or meeting, in which the characters are in the same place at the same time. In addition, the chronotope of memory that is the fact of recalling and prediction in which the human mind returns in space and in time to recall the past.³

Before analysing Pinter’s play, it is crucial to focus on the fact that Harold Pinter experienced a hard life full of problems and misery since his infancy; thus, his literary works, he reflects the sad events in past life, like *Monologue*. From only reading the title of the play “Monologue”, the reader directly will know that it indicates the misery of the author and this is through its meaning.

In the field of literature, the use of time and space exceed behind the human experiences of these two elements: the act of narrating a story acquires the use of these characteristics together in a combination to create a definite space and time that occur behind papers of each book. This combination can take the reader to a world that is completely diversified from the real one.

Time is an important element in both human’s life and literature. Time in literature has always been a basic element in the structure of literary works, novels and stories that are presented by the author through the chronological order of the events. For instance, in some plays, writers employ flashbacks, to demonstrate events, and flash-forwards, to depict the events that will take place in the future, as a way to recount events. As a result, the use of time permits the reader to link the different events of the plot and draws the personality of the character.⁴

In Pinter's play *Monologue*, the chronotope appears in many forms. The play starts when the speaker talks to an empty chair, alone on a stage. The real time is present. It refers to despair, since it is dark. It leads the reader to expect that something bad will happen. Pinter writes: "I think I'll nip down to the games room. Stretch my legs. Have a game of ping pong. What about you?"⁵

Pinter's style, especially in his play *Monologue*, is known for his unparalleled use of language which presents his character's loneliness because the layers of meaning produced by pauses and silences, what makes Pinter's language unclear. Indeed, the play is about a man who addresses an empty chair that is imagined as his friend whom he lost a long time ago who insists on his firm affection, when this offer is denied by the addressee's silence. As a result, silence in the play is the outcome of hesitation, stutter, or the deliberate slowing of speech for the purpose of clarification or procession of ideas. This is an example of his short silences and pauses in this play: "The thing I like, I mean quite immeasurably, is this kind of exchange, this class of mutual reminiscence. Pause. Sometimes I think you've forgotten the black girl, the ebony one. Sometimes you've forgotten me."⁶

In this example, Pinter shows us that time plays an important role in determining the nature of the fictional genre, but in this play nothing changes: the world remains as it was, the biographical life of the character does not change. This empty time leaves no traces anywhere. Thus, this is an extra temporal hiatus that appears between two moments of real time sequence; in this case, one is biographical, which means that the situation of this play does not change at all. In other words, the situation is circular from the beginning till the end. As a result, pauses in Pinter's plays are as prominent and suggestive as words. For example, in his play *Monologue*, he uses a lot of pauses in order to reflect the inner conflict of the character.⁷

Pinter is an absurdist writer who believes in dark beauty, the fact that he chooses the past to narrate his situation and reflects the situation of British conditions lived during his time. It was a time of the newly independent nation when people were looking for freedom, but Pinter looked for imagination and nature as an escape that is illustrated through his play, he writes: “you should have been black, you should have a black face, then you’d be getting somewhere, really making a go of it.”⁸

While reading Pinter’s play, the reader discovers another different world behind those papers. From different cultural backgrounds, that new world is completely different from the familiar world he daily experiences with a different perception of time and space. The latter is where the character of the play is living and is seen as the background in which the situation takes place.

The author employs both a detailed description along with the literary techniques of telling and showing in order to make an atmosphere that may gather the events of the play together and eventually give the reader the opportunity to imagine this environment and interact with it emotionally. The way the writer uses words and verbal suggestions can give the reader the opportunity to visualize this space and understand what the story is about in a better way.

The description of time is aligned with that of space. Thus, the place in *Monologue* emerges as, through, a massive intricacy of socio-cultural structure and relations, attitudes and exercises, language and discourses. In addition, it is a result of historical and natural forces as well as bodily perceptions, feelings and imagination. Pinter writes: “What is certain is that it didn’t work, it never convinced me, and it never got you onto any top shelf with me.”⁹ In other words, Pinter uses imagination in a complex way that drags the reader’s attention and invites

him to experience a mixture of different imaginative events in order to be able to understand the gap in time.

In literature, the issue of place has often a divergence. For instance, in Harold Pinter's *Monologue*, the place is mostly created as a discursively ordered space. It is often considered as socio- culturally encrypted and gendered through the character's behaviour, actions, discourse and ideas. Stream of consciousness hardly ever escapes his social interconnections or the socio-cultural symbols of meaning. The speaker says:

You often, I'll be frank, act as if you're dead, as if the Balls Pond Road and the lovely ebony lady never existed, as if the rain in the light on the pavement in the twilight never existed, as if our sporting and intellectual life never was.⁹

In Pinter's play, sensory geography is another example that may create place differently. For instance, the character in the play is always absent-minded, so the bodily sensation of spatiality appears again from the background to the foreground. When the character imagines his friend, thoughts give way to the body, and vision gives way to a fading registration of sounds:

I never understood what you were getting at. What is certain is that it didn't work, it never convinced me, it never got you onto any top shelf with me. You should have been black, you should have had a black face, then you'd be getting somewhere, really making a go of it.¹⁰

In addition, in Pinter's play, the character's mind is in another place than his body, entirely engaged with the field of meaning, dominated by thought or discourse and the body of the preconception, sensory experience of the material presence of place supposes his big importance. The character in the play is mostly preoccupied with abstract thoughts that concern an elsewhere or another time and place –memories of the past especially. He seems to be insisting for a sense of presence; who seems always to depend on a return of the mind's focus to the present material as sensed by the body –subject. Pinter says:

I often had the impression ...often ...that you two were actually brother and sister, some kind of link up some kind of identical shimmer, deep down in your characters ,an inkling ,no more ,that at one time you had shared the same pot .But of course she was black. Black as the ace of spades. And a life-lover, to boot.¹¹

But there is more to the role of spatiality and bodily sensation in Pinter's play; there are particular moments when Pinter causes the body to step out of its silent and invisible activity. These are moments when the physical effect of place emerges without being mediated and when the analytical social self is lost out of sight for a moment and physical phenomenon. The character stands out, unqualified by ideas or opinion, as if speaking to only to body; Pinter writes: "The thing I like, I mean quite immeasurably, is this kind of conversation, this kind of conversation, this kind of exchange, this class of mutual reminiscence."¹² The consciousness of Pinter's character is fulfilled with casual, incompetent distinctiveness of things and objects in his field of vision. These are all minutes of an intensive consciousness of spatial and bodily being in place, and can cause a character to try a profound sensation, physical being in the seen world:

All the same, you and I, even then, never mind the weather, weren't we, we were always available for net practise, at the drop of hat, or a game of fives, or a walk and talk through the park, or couple of rounds of putting before lunch, given fair to moderate conditions, and no burdensome commitments.¹³

In Pinter's play, chronotope may be called subjective, since the character is always remembering the days of his youth and always going back to the time of his beloved friend with whom he passed time and with whom he was joyful. The combination of subjective present and objective present and past together becomes an effective process of depicting the character and of describing the area where he lives. The writer puts his character in given conditions that may reflect his intellectual and bodily state. From here, we may deduce that the character passes time with his mate in which the time of his actual thoughts stops. The

settings are invariable, and the character passes through a very dense observation. The character dives into the past, when the author says: “Sometimes I think you’ve forgotten the black girl, the ebony one. Sometimes I think you’ve forgotten me.”¹⁴

This correlative linkage of a person to historical events correspond with Bakhtin theory’s that emergence occurs against a static background. Thus, Pinter is closely linked with the historical events in his country, as the World War II that left a lasting mark in his mind. Pinter suffers because he was loyal to his love and for his country: “You haven’t forgotten me. Who was your best mate, who was your truest mate? You introduced me to Webster and Turner, admitted, but who got you going on Tristan Tzara, Breton, Giacometti and all that lot?”¹⁵

One should refer to Pinter’s usual ability to go beyond the past and return to the present because of his big impression. Pinter in his play claims: “Now you’re going to say you loved her soul and I loved her body.”¹⁶ This stylistic element is very important because it makes the reader’s attention to be always in concentration especially by using the main verb and the action expressed by it. When he addresses his absent friend that was a very crucial moment:

You never say what you’re ready for now .You’re not even ready for a game of ping pong. You’re incapable of saying what it is you’re capable ,where your relish lies, where you’re sharp, excited, why you never are capable...never...are capable of exercising a crisp and full bodied appraisal of the buzzing possibilities of your buzzing brain.¹⁷

Certainly the reader will estimate that the cause of his grief is much deeper than his memories; however, he is still talking about his nostalgia for his past while he was overprotected and beloved. Now, he is waiting his beloved friend, and during all his life, he lives in sadness. This is expressed linguistically by the repeated phrase: “I know, I know that.”¹⁸ by which he conceals his true feelings .Besides, the writer employs a real allusion

from everyday life, like the term “incapable”¹⁹ that makes a bleak impact which produces a gloomy effect on the reader and obliges him to make parallel not in the favor of the character. As a result, the subjective chronotope of Pinter’s play produces a strong effect on the reader who is assumed to expect some failure.

We may also invoke the geography of Pinter’s life which is very rich and comprehensive. One of the major element of the chronotope in the play is that of the road. The function of the personage in the play is to tell the audience that sometimes he had the habit of travelling, and we remark the evident link of Bakhtin’s element of chronotope in Pinter’s play interpretation of course. The character has already gone to places, not in his thoughts or dreams but in reality. All his life, he is subjected to his beloved friend, to the desire to be with her. He used to be happy when: “As for me, I’ve always liked simple love scenes, the classic set ups...the sweet ...the sweet farewell at Paddington Station.”²⁰ This poetic image of Pinter’s character early years was enriched by travels to nearby sites where Pinter’s character and his beloved enjoyed nature as being a real paradise. Besides, the reminiscence of the character is charged with great meaning in Hill Gate where they separate. After the ordeal he comes there and visits other places, and remembers his best moments. Thus, we witness two contradictory tendencies in the chronotope of his travel. This is what we may call dynamism in narration. The idea of the chronotope forms philosophic thinking in the reader; it reveals the inner world of a person and presents it in an entirely broad sense.

The chronotope of the road is equal and connected with the chronotope of the encounter, it is also clear that it is not directly related to a specific period of time. Among the advantages of the road in this context of this particular play is that the road allows people who are normally kept separated socially and spatial distance to meet accidentally. The encounter between the character and his friend, and the one of the road brings about, is of great of importance. The social distance between the two is of tremendous importance, because of

misunderstanding and their relationship and bad condition they lived. As the recklessness of Pinter's character ends the life of his beloved friend, the paradox that we live in daily, the two characters portray it on the stage. So, an ironic distant, the character accidentally forsakes his friend. Through narrative, we contract once more knot and untie around the chronotope of the road and this meet launches a string of events which leads to characters' separation.²¹

Another type is memory chronotope; the concepts of space and time are demonstrated quite differently from their look in reality. As a remembrance of the past, memory contributes to connect space and time, the ordinary spatial and temporal signs or which measures these concepts in reality being either missing or radically altered in memory. As a consequence, special events become much more marked in their significance. In *Monologue*, space and time in the character's memory are deformed to a great degree; for instance, Pinter's character seems to be able to remember only his mate: "Her soft cheeks, standing close to me, legs under her rain coat, the platform, her cheeks, her hands, nothing like the sound of steam to keep love warm, to keep it moist, to bring it to the throat, my ebony love, she smiles at me, I touched her."²²

The deformation of space and time in the personage's memory inevitably comes over to real life, obsessions are transformed from there and then of the recalled past to the here and now of the current experience through the chronotope of memory. All what is related to the past like sadness, suffering gives rise to a fear driven present and expects the discouragement and disappointed expectation of the future which means the character stays alone at the end.

By reading the play, we deduce that language is the key element that makes it attractive, since the selection of utterances creates the atmosphere of darkness. For instance, one part of the horror is illustrated in Pinter's passage: "That was the web my darling black darling hovered in, wavered in, my black moth."²³ Pinter joins sound and sense devices to

reach this influence. The way the author selects words with alliteration, “detachment”, “dangerous”²⁴ involves the reader directly into the progression of events of the play and while reading poetically. As a result, utterances that sound in the same way help the author in creating a fictional world full of ambiguity. Other words like: “slightly”, “sullen”²⁵, create a negative dark mood for the reader and increase the fear inside him. However, the reader does not see his beloved friend but through these words, the writer lets the reader imagine and visualize all specific events in front of him.

As a result, in this play imagination is a basic factor. While Pinter describes the surrounding nature, he proves a new source of terror and opens the portal for the reader to imagine freely the atmosphere, he creates a vivid world of terror and darkness in plot and mood: “I’m way past mythologies, left them all, behind, cocoa, sleep, Beethoven, cats, rain, black girls, bosom pals, literature, custard.”²⁶

Pinter also, while describing his beloved and himself with intimate relationship that link them together, projects them as if they are one soul who assumed to be born in one body. Besides, the reader views how Pinter is overly influenced by his imagination of youth and it seems in reality that he is completely persuaded that the reason beyond his suffering is that he lost his beloved. Indeed, the character, after the death of his beloved, becomes the last living member of his family, he spends his days in the darkness of his room with no friends or social relationship. Pinter writes: “That was behind the partition.”²⁷

Furthermore, from the particular physical description of his beloved friend; even if the character does not have a picture of his beloved, the reader is still able to visualize him precisely with his remarkable face. When the speaker says: “You should have had a black face that was your mistake.”²⁸

As a result, we have figured out that Pinter achieves his goal by providing us a play that opens the portal of imagination for the reader to imagine freely the events of the story, as he was inside it, and by inserting loneliness as event with creation of a gloomy atmosphere. Besides, Pinter reaches the summit in inventing a totally new imaginary world that is very close to the real world in a way that even the reader sometimes achieves a phase when he loses sense of reality and becomes completely involved within the speaker's imagination.

The creativity of Pinter can be viewed also in the progress of the play .Through the eyes of the narrator the same thing to the reader, sees everything from the eyes of the narrator, which makes him feel the same way as the narrator does in the play; an invention of the author to make the reader totally in and control his imagination. Even after a period of time from his death, Pinter still influences his reader only through his speech.

As a closure part of the chapter, one can say that in Pinter's *Monologue*, time and space treatments determine the structure of the play. Pinter is a genius of his era because his style gains status that overcame the traditional structure which is based on linearity pattern, divided into a beginning, a middle, and an end .In connection to what have been discussed, Pinter's modernist experiment in fiction sought to reflect in union the means in which his character sees, feels, thinks, and experiences space-time, change, and he eventually releases doing so by representing his character as formed by several units.

The temporal indicators and the spatial references joined with the plot of the story creates a special world image, which is, according to Bakhtin, what gives a story its significance. Time and space are in essence categories in which human beings perceive and structure the surrounding world, where life itself and the work of art gathered in one whole and are not regarded separately. For Pinter, consciousness exposes a blend mixture between memory and perception, while time is expressed as the mixture between past and present. As

a result, Pinter's play and Bakhtin's theories alike will remain tremendously influential decades after their creation.

B-Samuel Beckett's *A Piece of Monologue* as a Chronotopic Text:

Our focus in this part of our discussion is how chronotope (space –time) represented in Samuel Beckett's *A Piece of Monologue*. In fact, in Beckett's play the temporal and spatial assumption plays an important role in defining the nature of the fictional genre, particularly their themes such as death, and loneliness. Thus, chronotope is distinguished by the presence of spatial and temporal markers of various kinds that unify in different ways to produce specific effects.

The speaker in the play tells us a story of a man so much like himself, staring from the window at the black vast space. Most of the time his thinking occupies his entire life, which amounts to two years and half billion seconds. He focuses only on two things, being handed around as an infant and the various funerals that have punctuated his time on earth. The speaker goes on to describe the man's efforts to light an old fashioned oil lamp in great details. Then, the speaker turns eastward to face a blank wall. He looks at specific markers left on the wall and remembers a photo of his father and of loved ones. Later on, the character describes himself going to the window and lighting the lamp again. The funeral takes place in the pouring rain, that is to say place outside. The narrator, through the play, is clear that he narrates his events by jumping from funerals to the window to the lamp until the day he was born. Beckett excels in presenting a dark, gloomy atmosphere that helps to create the plot of the play, where he explains every small detail accurately and also given a comprehensive description. The author helps the reader to be within the play and live its events.

Thus, we can notice that the speaker focuses at first on his infancy and various funerals that have punctuated his time on earth. After that, the speaker narrates very long

episodes of consecutive adventures in space and time, and the end sees his return to the beginning, the character did not change or develop a great deal. On the contrary, he remains as he was. As Bakhtin points out, his life-time is an extra temporal hiatus between two moments of biographical time. It is actually a circular story, like a long journey that returns finally to its starting point, narrated in a very linear way.²⁹

Now, Beckett's character prefers to talk more about the human being and the development happening in his consciousness than preoccupied with the events which take place in his life. In the treatment of time, man's consciousness becomes the only criterion for determining the duration of time. The modern psychological novel gives priority to this pre-occupation. This irregularity in every part of the novel is also seen in the concept of time. For instance, when the character's present situation of action is described, his mind might suddenly go back to the childhood memories or near past happening but become prominent in the present moment. For this reason, time is a very essential component of the literary work contributing to the plot, character development and specific themes.

Besides, Beckett often uses double or recorded voices to show different sides of one person. *A Piece of Monologue* is the first of Beckett's works where he focuses more on the character's mind without using other characters. The audience gets to see inside the speaker's mind. It can be argued that the lamp in *A Piece of Monologue* represents a kind of double for the speaker, as it is the same height as him and has a globe the size of a skull. However, it is the speaker who talks about himself in the third person.³⁰

A Piece of Monologue deals also with death; it is the first sentence that can be seen in Beckett's play as one of the most, and if not the most essential sentence in the play "birth was the death of him."³¹ Beckett's character sees his birth very closely related with death because the sentence is repeated throughout the play several times. One may notice also that Beckett

has previously used to combine between words and life. Beckett writes: “words are few, birth was the death of him. Ghastly grinning ever since. Up to lid to come. In cradle and crib, at suck fiasco.”³² Besides, he speaks about death. He feels birth and death are very closely connected when he says: “born dead of night.”³³ As a result, the connection between birth and death also appears in different and clear expressions “sun long sunk behind the larches. New needles turning green.”³⁴ Birth and death are also similar, and this is due to the details mentioned above. At the beginning of the play, the speaker uses the word birth in a complete sentence but with the development of the theatrical events, the character becomes able to pronounce the word only until he cannot repeat it at all. As the examples above show about death, the funeral becomes a more and more prominent image toward the end of the play. The focus on birth turns into a focus on death.

Moreover, Samuel Beckett creates another chronotope within the general one. In this short play, another type of time appears, which is the night of the rain, when the narrator is confused and afraid, as he is unable to sleep. And the rain creates an atmosphere full of terror: “lights wore on. None now. No. No such thing as none. Rain some nights still slant against the panes. Or dropping gentle on the place beneath. Even now.”³⁵

The author mixes between two different fictional timings: the one of the narration is reading inside and the one of *A Piece of Monologue* in which the narrator narrates his play. As the events in the play progress, also the events within his room happen in parallel. As a consequence, Beckett through his combination is moving from the time that seems real for the narrator in the fictional play to the time of the play. Indeed, he is reading as if the narrator falls in a gap where time is not counted, and creating another dimension that is spatial to the room. Moreover, Beckett, within the general space of the play which is the room of the speaker, includes another important place which is the grave: “light gone. Again and again.

Again and again gone. Umbrellas round a grave. Seen from above. Streaming black canopies.”³⁶

In addition to the concept of time which is considerably related to the individual experience and consciousness, the explanation of place is also significant. Similar to the use of time, place is also used as a concept which gains meanings with the help of the experience of the character. A character might be in some other places depending on what he thinks. In the character’s endless flow of thoughts, every single thought might be located in a different place. Bakhtin uses chronotope to express the important connection and fusion of time and space. He indicates that chronotope is formally constitutive.³⁷

In *A Piece of Monologue*, although the speaker does change his position, he does not move from the stage, but his thoughts are located in different ways. Thoughts also can be considered as place, as mentioned in the play: “from funeral to funeral .Birth was the death of him.”³⁸. For this reason, Bakhtin argues that time and space emerge in different forms.

In addition, Bakhtin argues that chronotopes are the organizing centers for the fundamental narrative events of the novel. From this perspective, one may notice that the place and time may change throughout the play, but the main character remains the same. In this case, the play is compressed to a few minutes on the stage and a limited place which is the room.

Furthermore, the horizontal timeline refers to time going forward linearly, with events happening in a chronological order, whereas vertical approaches to time indicates time in layer, constructing a single moment. One may notice that Beckett’s play, which has been exposed in a few minutes, both approaches to time help to uncover the events in the play that happen in complete sequence, but always influenced by both the past and present. So both of them are affected by glimpses of the future. A few minutes on the stage allow a large amount

of time to be given to express different events, especially by giving a clear vision of the ordinary life of normal person as well as giving a clear glimpse of social problems. Then, the speaker's given time, or what is called stressed time, uniquely illustrates how the layers of the past affect the spatial and temporal processes of a single person in society. Beckett deals with human nature, he includes the vision of loved ones, conflicts between the self and society, by seeing these complexities within a few minutes in one single place. In fact, readers connect to the human nature experiences explained throughout the play and to each important moment in everyday life, both in the play and his own life, from the oppression of the relationship with society and others to oxalating movements between ideas. Thus, Bakhtin's theory of the literary chronotope offers a unique view into the unity of time and space inherent in the play *A Piece of Monologue*. Bakhtin originally uses the chronotope to categorize the major genre of the western literature.

Regarding Chronotope, temporal and spatial relationships are represented in the utterances, language and discourse of the character to strengthen the character's worldview and ideology.³⁹ On loneliness, the speaker says: "there alone. He alone. So –on .Not now. Forgotten. All gone so long."⁴⁰ Actually, this play is a lesson of life. But following Bakhtin's book, we may call it a travel romance connected with a narrative of everyday life and elements of text and ordeal. The speaker creates the chronotope of room, since he is able to go back to his past and present throughout the ever changing circumstances which enable the speaker to remember the past and release its present. Thus, we deduce that chronotopes grow from each other, which means that they are changed and transformed according to the author's will. The real time and subjective time and places and things in life go before his mind's eye and the reminiscence of his beloved friend is interpretative of the triune unity: space, time and character, which is the essence of chronotope. We may call it subjective

chronotope, since in his thoughts, he is often going back to the wedding day, the time of his love when he was very happy .⁴¹

Furthermore, subjective present, objective present and past appear into one unity and become an indispensable element by which the speaker is described and given a clear hint of the place and time in which he lives. Certain days, seasons or years and the circumstances in which the author places his speaker serve as a means to reflect his mental and psychological state.

Now, we get to know the reason for the speaker to remember the wedding day, his family members and his beloved ones Beckett writes: “Nightgown, window .Lamp. Backs away to edge of light and stands facing blank wall. Covered with pictures once. Pictures of ...he all but said of loved ones.”⁴² He adds: “there was father .That grey void .There mother that other. There together. Smiling. Wedding day. There all there.”⁴³There is no reason for Beckett to portray his happy times, but rather to portray his feelings. He simply wants to create a bond between the private space occupied by his relatives which: “room once full of sounds”⁴⁴ and the social relationship he has been forced to make a connection between the time he lived, and he is living and his space. This denotes a chronotopic technique to reveal the events and the image of the speaker.

The play, in fact, is focused on things, not people. Time passes in an unparalleled example that is expressed through verbal expression. Time is generally rendered in space, it represents loneliness and darkness, meaning a succession of events mainly associated with people. The changes of things that fill in the space appear after a long period of time. The author reflects to that: “Chimney and globe back on. Turns wick low. Back away to edge of light and turns to face wall. East. Still as the lamp by his side. Gown and socks white to take faint light.”⁴⁵ Beckett’s view transcends all common events about character and insists on his

position that things are in deteriorating condition, which is an obvious proof of the extremely rapid passing of time.

As a result, we deduce that the text contributes to the description of the character who is unable to control his life, to enjoy life, as he lives in continuous darkness and night and is subjected to full destruction that occurs more quickly with people than with things. Here is another example based on sensation more than actions which is called plateaus in modern literature. According to Deleuze, settings are mostly silent, and our bodily experience of both language and place are mostly silent, they go unnoticed but what is known by topopoetics will have to be particularly sensitive to silent calls in language of these states of sensations.⁴⁶ We introduce another example of such a sensory geography in Beckett's play, the bodily sensation of spatiality re-emerges from the end into the beginning when the speaker thinks.⁴⁷ Thoughts give way to the body, and vision gives way to a fading registration of sounds. Beckett in this case writes:

The room .The spill. The hands. The lamp. The gleam of brass. Fade. Gone. Again and again gone .Mouth a gape. Cry stifled by nasal dark parts. Grey light .Rain pelting. Streaming umbrellas .Ditch. Bubbling black mud .Coffin out of frame. Whose? Fade. Gone move on to other matters. Try to move on. To other matters. How far from wall? Head almost touching.⁴⁸

As we have mentioned above, the mind of the character in Beckett's play most of the time does not remain fixed than his body, entirely engaged within the realm of meaning, preoccupied by thought or speculation or conversation. There are particular moments when Beckett causes the body to step out of its silent and invisible activity. For instance, when analytical social self is lost out of sight for a moment, his physical phenomenon stands out and justifies itself with ideas and opinions, his consciousness fills with the spontaneous, and in qualified emergence of things and objects in his field of vision.

This part of our work has aimed to show how the concept chronotope is used as a means of narration in *A Piece of Monologue*, in the light of Bakhtin's theory. Beckett's technique employed in *A Piece of Monologue* is illustrated from the view of space and time relationship. In Beckett's play, the concept of time has a formative effect, as it has an impact on structural development. Bakhtin's chronotope in this section shows, through the narrative, the connection between the temporal parameters of the events and spatial atmosphere prevailing in the play.

Time appears clearly when it represents consciousness, it is very different from the time as the main figure of the calendar. Through subjective consciousness, time transforms into continuum, where the past and present meet. A good time for Beckett represents the complete experience of moment, being immediate, and changing from one moment to the next.

Through our discussion to the elements of chronotope, we have found common elements that illustrate the strong relationship between Pinter's *Monologue* and *A Piece of Monologue*, even though Beckett and Pinter did not meet, the influence of one on the other is very apparent. For instance, in Pinter's play, the character's mind is mostly elsewhere, and the character does not move which means that time is expressed as the mixture between past and present. The speaker says:

I often had the impression ...often...that you two were actually brother and sister, some kind of link-up some kind of identical shimmer, deep down in your characters, an inkling, no more, that at one time you had shared the same pot. But of course she was black. Black as the Ace of Spades. And life –lover, to boot.⁴⁹

The character's narration is followed over time as experienced in the individual's inner self. In Pinter's play, the character is related to one another not only in time and space, but spiritually. For instance, when the narrator suddenly pauses, he creates a common bond

between someone else (Beckett), however, he does not know each other. Pinter is the one affected most by his past experiences, Pinter tries to portray to us the loneliness his character suffers from and his feelings, for he often does not leave him in peace, which means that history is haunting him. So, Pinter adopts the method of narration as a tool to relieve what he feels inside. Pinter writes:

You haven't forgotten me. Who was your best mate, who was your truest mate? You introduced me to Webster and Tourner, admitted, but who got you going on Tristan Tazara, Breton, Giacometti and all that lot? Not to mention Louis –Ferdinand Céline, now out of favour. And Jones Does.⁵⁰

This shows that Pinter's influence on Beckett. As a result, Beckett's play can be an answer to Pinter's play, and by telling us a story of a man who suffers a lot in his life. Therefore, we notice that from his great longing for the past, he remembers his mate who left him alone. This reflects Beckett's reaction towards Pinter and that he also felt the same thing. Beckett writes: "there alone. He alone. So on. Not now. Forgotten. All gone so long. Gone."⁵¹ In the light of Bakhtin's theory, Bakhtin introduces the term dialogism which presents the thought of characters and their ability to formulate a response, in precise time and space. And there are frequent shifts of points of view between the characters, giving readers insight into what each character is thinking. For instance, Beckett's character remembers his old days especially funerals that let him absent-minded. Beckett says: "From funeral to funeral. Funeral of...he all but said of loved ones."⁵²

From these obvious points, and by following Bakhtin's theory which says that the relationship exists among chronotopes are to be characterized as being dialogical, and not being as indicative of an inside versus outside dichotomy. We deduce that Beckett's *A Piece of Monologue* is possibly an answer to Pinter's *Monologue*.

To conclude, Mikhail Bakhtin puts forth the theory of literary chronotope as referring to the unity of time and space inherent to a narrative. In Beckett's *A Piece of Monologue* the time-space relationship is compressed, and the narrative centers around the relationship of the character in the play who is unified by his occupation of the same space and time. Therefore, it is safe to say that chronotope is very crucial in understanding and analyzing any piece of literature as it delves into its spatial and temporal indicators to transmit a full picture of the dramatic work.

Endnotes:

¹ Boukhalfa, Boutheina. “Chronotope as a Narrative Technique in Virginia Woolf, *Mrs. Dalloway*”. Master in Civilization, Literature, and Language Teaching, 2016/2017. P.1

²Olufunwa, Harry. “Achebe’s Spacial and Temporalities: Literary Chronotope in *Things Fall Apart and Arrow of God.*” Amsterdam: North Hullard Publishing Co.17, no. 3.2005: 51-63

³Ibid. P.50

⁴Abbes, Sarra. “Chronotope and Imagination in Edgar Allan Poe’s *The Fall of the House of Usher.*” The Master Degree in Anglo-Saxon Literature and Civilization, 2015/2016. P.22

⁵Pinter, Harold. *Monologue.* BBC Television, 1973. P.121

⁶Ibid.P.126

⁷Bakhtin, Mikhail. “Forms of Time and the Chronotope in the Novel.” In *Dialogic Imagination.* Edited by Michel Holquist, Austin: University of Texas Press, 1981:91

⁸Pinter, Harold. *Monologue.* BBC Television, 1973. P.122

⁹Ibid.P.121

¹⁰Ibid.P.123

¹¹Ibid.P.125

¹²Ibid.P.122

¹³Ibid.P.122

¹⁴Ibid.P.122

¹⁵Ibid.P.122

¹⁶Ibid.P.122

¹⁷Ibid.P.123

¹⁸Ibid.P.123

¹⁹Ibid.P.123

²⁰Ibid.P.125

²¹Okovic, Adna. "Words to Works in a Bakhtinian Reading of F. Scott Fitzgerald's *The Great Gatsby*." University of Sarajevo, 2016. P.105

²²Pinter, Harold. *Monologue*. BBC Television, 1973. P.125

²³Ibid.P.125

²⁴Ibid.P.125

²⁵Ibid.P.125

²⁶Ibid.P.126

²⁷Ibid.P.125

²⁸Ibid.P.126

²⁹Bakhtin, Mikhail. "Forms of Time and the Chronotope in the Novel." In *Dialogic Imagination*. Edited by Michel Holquist. Austin: University of Texas Press, 1981. 91

³⁰Brouwer, Emily. "Translating Performability: Samuel Beckett's *A Piece of Monologue*." MA Thesis, 2017:P.13

³¹Beckett, Samuel. *A Piece of Monologue*. Kenyon Review, 1979. P.425

³²Ibid.P.425

³³Ibid.P.427

³⁴Ibid.P.427

³⁵Ibid.P.426

³⁶Ibid.P.425

³⁷Boukhalfa, Boutheina. “Chronotope as a Narrative Technique in Virginia Woolf, *Mrs. Dalloway*.” Master in Civilization, Literature, and Language Teaching, 2016/2017. P.2

³⁸Beckett, Samuel. *A Piece of Monologue*. Kenyon Review, 1979. P.425

³⁹Allan, Stuart. “When Discourse is Torn from Reality”. 3, no. 2(1994):193-218

⁴⁰Samuel, Beckett. *A Piece of Monologue*. Kenyon Review, 1979. P.426

⁴¹Delcheva, Romiana and Vlasov, Eduard. “Back to the House 2: On the Chronotopic and Ideological Reinterpretation of Lem’s *Solaris* in Tarkovsky’s Film”. 56, no. 4(1997):532-549

⁴²Beckett, Samuel. *A Piece of Monologue*. Kenyon Review, 1979. P.426

⁴³Ibid. P.426

⁴⁴Ibid.P.426

⁴⁵Ibid.P.427

⁴⁶Mosland, Sten. “The Presence of Place in Literature – with a Few Examples from Virginia Woolf.” (2010):11

⁴⁷Leontieva, T. I and Lisintchuk, K. A. “Chronotopic Analysis of Literary Work.” Vladivostok, Vladivostok State University of Economics: 1-5

⁴⁸Beckett, Samuel. *A Piece of Monologue*. Kenyon Review, 1979. P.428

⁴⁹Pinter, Harold. *Monologue*. BBC Television, 1973. P.122

⁵⁰Ibid. P.122

⁵¹Beckett, Samuel. Kenyon Review, 1979. P.426

⁵²Ibid. P.425

V. Conclusion

This dissertation has led us to explore the use of heteroglossia and chronotope in Harold Pinter's *Monologue* and Samuel Beckett's *A Piece of Monologue*. The study was carried out from the following perspective. We have adopted Bakhtin's theory of dialogism in order to demonstrate how characters interact with each other, how language is experienced by characters and how time and place play an important role in perceiving and structuring the surrounding world.

At the end of our study, we reached the conclusion that Pinter's and Beckett's plays reflect the loss and despair of the shocking events they experienced in their countries. In fact, *Monologue* and *A Piece of Monologue* are concerned with the individuals' failure to communicate with others. But outstandingly, this failure is not a matter of unwillingness. As a result, the two authors prefer to isolate themselves. The plays also mirror the image of the characters' painful past and the reality of their pent-up feelings that do not let them continue their path, their overthinking of the past made them resort to stimulating their internal struggles. Therefore, one can notice the close relationship between the memories and the bodies of the characters, because memory brings the past nearly in its exactness, the pain of years ago is felt again as a nearby pain.

Moreover, we have deduced that the two playwrights react to the past, family demise, and death. Thus, remembering the past revives the memories. Through the plays' characters, Pinter and Beckett illustrate the effects of their loneliness on the individual psyche.

It is for this reason that Harold Pinter's *Monologue* and Samuel Beckett's *A Piece of Monologue* are socially symbolic acts. They provide a new different environment similar but at the same time different from the real world. They let the reader imagine freely the events of the plays and live within it.

Last but not least, we can also sum up by stating that the scope of our research does not let us to use all the aspects to study the two plays, but till now there are other possibilities to study these works from other sides. We hope at least we have exposed the main points that distinguished the two authors. Finally, we would like to preach other students to analyse the two plays under different perspectives as polyphony and carnival.

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