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Doctoral Dissertation

The prophecies in selections of Harold Pinter's poetry
about war: A postcolonial perspective

Author: Mohammed T. Ashour Alrwimi

Supervised by: María Luisa Carrió-Pastor

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ABSTRACT

This dissertation investigates the prophetic dimension of Harold Pinter's anti-war poetry, focusing on how his poems anticipate and critique the consequences of the 2003 invasion of Iraq. The central research question explores: What are the prophecies in Pinter's poetry about the results of wars, particularly in relation to Iraq? To address this, this study combines close textual analysis with a reader-response questionnaire conducted among Iraqi people. The thesis depends on a postcolonial framework, drawing on the theories of Edward W. Said, Homi K. Bhabha, and Gayatri C. Spivak to interpret Pinter's poetic critique of imperial violence, Western hypocrisy, and postcolonial domination. The conceptual tools of postcolonialism, such as Orientalist representation, identity, displacement, hybridity, and subaltern silencing, are used to explore the thematic and rhetorical strategies in anti-war poems of Pinter. The dissertation presents a comprehensive analysis across all chapters. It engages with the moral, political, aesthetic, economic, social, and humanistic aspects of Pinter's anti-war poems, situating his poetry within a wider tradition of prophetic literature. Through both qualitative literary analysis and a quantitative survey of 115 Iraqi English language staff, the thesis examines the reception of Pinter's anti-war poems among readers who have lived through the war and its consequences. The study concludes that Pinter's anti-war poems function as prophetic texts: they anticipated the humanitarian catastrophe, sectarian fragmentation, and political and security chaos that followed the Iraq invasion. His warnings, embedded in ironic, satirical, and emotionally charged language, are validated both by the consequences of the Iraq invasion and by the perspectives of postcolonial theory. Pinter's poetry emerges not only as artistic dissent but as a politically engaged form of literary prophecy rooted in ethical urgency and global solidarity.

RESUMEN

Esta tesis investiga la dimensión profética de la poesía antibélica de Harold Pinter, centrándose en cómo sus poemas anticipan y critican las consecuencias de la invasión de Irak de 2003. La pregunta central de investigación explora: ¿Cuáles son las profecías en la poesía de Pinter sobre los resultados de las guerras, particularmente en relación con Irak? Para abordar esto, este estudio combina un análisis textual minucioso con un cuestionario de respuesta del lector realizado entre el pueblo iraquí. La tesis utiliza un enfoque poscolonial, apoyándose en las ideas de Edward W. Said, Homi K. Bhabha y Gayatri C. Spivak para analizar la crítica poética de Pinter sobre la violencia del imperialismo, la hipocresía de Occidente y el control poscolonial. Las estrategias temáticas y retóricas en los poemas antibélicos de Pinter. La tesis presenta un análisis exhaustivo en todos los capítulos. Se abordan los aspectos morales, políticos, estéticos, económicos, sociales y humanísticos de los poemas antibélicos de Pinter, situando su poesía dentro de una tradición más amplia de literatura profética. A través de un análisis literario cualitativo y una encuesta cuantitativa a 115 profesores iraquíes de habla inglesa, la tesis examina la recepción de los poemas antibélicos de Pinter entre los lectores que han vivido la guerra y sus consecuencias. El estudio concluye que los poemas antibélicos de Pinter funcionan como textos proféticos: anticiparon la catástrofe humanitaria, la fragmentación sectaria y el caos político y de seguridad que siguió a la invasión de Irak. Sus advertencias, imbuidas de un lenguaje irónico, satírico y emotivo, se ven validadas tanto por las consecuencias de la invasión de Irak como por las perspectivas de la teoría poscolonial. La poesía de Pinter emerge no solo como disidencia artística, sino como una forma políticamente comprometida de profecía literaria arraigada en la urgencia ética y la solidaridad global.

RESUM

Aquesta tesi investiga la dimensió profètica de la poesia contra la guerra de Harold Pinter, centrant-se en com els seus poemes anticipen i critiquen les conseqüències de la invasió de l'Iraq el 2003. La pregunta central de recerca explora: Quines són les profecies de la poesia de Pinter sobre els resultats de les guerres, especialment en relació amb l'Iraq? Per solucionar-ho, aquest estudi combina una anàlisi textual propera amb un qüestionari de resposta del lector realitzat entre els iraquians. La tesi depèn d'un marc postcolonial, basant-se en les teories d'Edward W. Said, Homi K. Bhabha i Gayatri C. Spivak per interpretar la crítica poètica de Pinter a la violència imperial, la hipocresia occidental i la dominació postcolonial. Les eines conceptuals del postcolonialisme, com la representació orientalista, la identitat, el desplaçament, la hibridació i el silenciament subaltern, s'utilitzen per explorar les estratègies temàtiques i retòriques en els poemes contra la guerra de Pinter. La tesi presenta una anàlisi exhaustiva de tots els capítols. Es relaciona amb els aspectes morals, polítics, estètics, econòmics, socials i humanístics dels poemes contra la guerra de Pinter, situant la seva poesia dins d'una tradició més àmplia de la literatura profètica. Mitjançant tant una anàlisi literària qualitativa com una enquesta quantitativa de 115 personal iraquiana en llengua anglesa, la tesi examina la recepció dels poemes contra la guerra de Pinter entre els lectors que han viscut la guerra i les seves conseqüències. L'estudi conclou que els poemes contra la guerra de Pinter funcionen com a textos profètics: anticipaven la catàstrofe humanitària, la fragmentació sectària i el caos polític i de seguretat que van seguir la invasió de l'Iraq. Les seves advertències, incrustades en un llenguatge irònic, satíric i carregat d'emocions, estan validades tant per les conseqüències de la invasió de l'Iraq com per les perspectives de la teoria postcolonial. La poesia de Pinter emergeix no només com a dissidència artística, sinó com una forma políticament compromesa de profecia literària arrelada en la urgència ètica i la solidaritat global.

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1. Introduction

1.1 Background of the study

Prophecy is a central feature in the anti-war poems of Harold Pinter; many of those poems function as a warning of the consequences of war. In order to understand the reality of Pinter's prophetic poems, this dissertation examines the prophecies and warnings in Pinter's poetry; whether they were achieved completely or partially. It is not possible to determine whether his poetry was prophetic or not without a thorough analysis of their predictions. Pinter's explanations for the reality of our life make him a prophet to show the truth. As the citation mentions, he "uncovers the precipice under the everyday prattle and forces entry into oppression's closed rooms" (Riddell, 2005, p. 1).

As it was, Pinter's poetry embodies the contradictory reality of being within the situation, the framework of the poems, and the context of politics; it is fundamentally surprising and vatic. Pinter is concerned with concealment; regardless of the language's surface, his poems are fundamentally about suppressing something. The language of his poems can be sparse and etiolated, but also brief. One gets the sense that Pinter was looking for something direct, intimate, and conversational. He desired to raise our concerns about the future as rapidly as possible to gain access and perform his task, he may have been prophesying about the political responsibility or historical facts (Riddell, 2005).

Though limited in quantity, Pinter's poetic output is thematically rich and complex, his published poems less than ninety (Pinter, 2013). In his poetry, Pinter satirizes the military triumphalism that followed the wars via purposely violent, filthy, sexual, and ironic language. Pinter's poems, with their exaggerated mood of jingoistic, preoccupied bravado, remind us of the weasel-words used to describe the war on television and the reality that the clean and pure struggle that the majority of deluded people supported at the period existed only within their imagination. According to Pinter's poetry, propaganda occasionally results in communal hypocrisy. "He offers melancholy proof that hypocrisy is not confined to governments and politicians" (Murdoch, 2013, p. 3).

This dissertation adopts a postcolonial perspective to investigate the anti-war poems of Harold Pinter, with particular attention to their prophetic engagement with the power dynamics between colonisers and the colonised. Nearly two decades after his death, there remains a significant gap in the scholarly appraisal of Pinter's poetic visions, particularly their predictive dimensions and rhetorical precision, which still shows a notable void in achieving perfect understanding in his poetry. Pinter insisted on rejecting all the excuses and arguments for all wars. He wrote many anti-war poems, but scholarly assessments have often overlooked the prophetic undercurrents in his anti-war poems, which articulate anticipatory critiques of Western military interventions, especially in the context of the Second Gulf War and the Iraq invasion in 2003. This study approaches Pinter's anti-war poetry as counter-hegemonic discourse, critiquing imperial narratives and exposing neocolonial mechanisms through which the United States and the United Kingdom justified military aggression. He prophesied the disastrous results of that war and how it produced the socio-political destabilisation in Iraq, also leading to post-invasion state failure. This study examines Pinter's predictions and reconsiders his poetry from the perspective of those who vehemently oppose military interventions, including British and American critics who resisted the Iraq invasion. Pinter submitted some indictments about the hypocrisy of the American and United Kingdom administrations; his critique of their political and military plans had been presented in many works (Baldwin, 2009). Through a blend of satire, moral irony, and stark imagery, as in the prophecies, Pinter deconstructs the sanitised rhetoric of imperial warfare. His poetry becomes a medium for unveiling the hypocrisies embedded within Western liberal democracies, resonating with postcolonial critiques of moral exceptionalism and civilisational justification.

Renowned playwright and vocal pacifist Harold Pinter offers a strong argument for the idea of the poet as a "legislator of the world". His anti-war poetry expresses a harsh criticism of Western militarism and its part in aggravating world unrest, especially by promoting circumstances favourable to terrorists. Pinter's political vision is explicit: The United States and the United Kingdom, as part of the United Nations, are not alone in the world now; therefore, Pinter thinks they must act appropriately. Otherwise, the outcomes would be a disaster, as was the case in Iraq and Afghanistan. The operating under the auspices of the United Nations is responsible not just for unilateral action but also for the more general consequences of its foreign policy. He

cautions that unless these world powers exercise restraint and fairness, the results would be disastrous, as mentioned. This position was most forcefully expressed in his 2005 Nobel Prize address, where Pinter accused the United States of fabricating justifications for the Iraq War and of actively supporting authoritarian regimes over the past fifty years. Pinter criticised the USA's foreign policy; he asserted that the US had not only lied to justify the war on Iraq but also had "supported and in many cases engendered every right-wing military dictatorship" during the last half-century (Gussow & Brantley, 2008, p. 2). Pinter's anti-war poetry functions, therefore, not merely as commentary but as prophetic indictment—a voice of dissent resonating within and against the machinery of empire. Pinter's literary technique of direct moral accusation, prophetic tone serves, and satirical contrast as a literary strategy to dismantle imperial reasons for war, such as:

1. Some studies have explored the prophetic strands in Pinter's anti-war poetry, each approaching the work from different ideological and theoretical standpoints. However, none of them have underscored the layered prophetic textures of Pinter's verse, aligning with postcolonial critiques. Very few of these studies engage Pinter's prophetic mode as a literary technique grounded in postcolonial critique, a gap that this dissertation seeks to address Chiasson & Fallow (2021) highlighted one of the most important prophecies of Harold Pinter. Before the phenomenon of suicide bombing, Pinter expected the results of the West's involvement in the Islamic countries of the Middle East would lead to an increase in violence and severe global ramifications. Pinter declared, "If they bomb Iraq, it can only inflame a whole world of terrorism; the reaction would be severe" (As cited in Chiasson & Fallow, 2021, 50). On the other side, they mentioned another prophecy about the Abu Ghraib jail torture incidents and the burning and drowning of an undetermined number of alive Iraqis. They concluded that, according to Pinter, the only method to deal with terrorism is to attempt to get a complete understanding of it and try to use other ways towards it. The prejudices, hysteria, arrogance, bigotries, and arrogance toward Islam help shape the reaction to be much worse.
2. Jeffery (2020) focused on Pinter's anti-wars poems, which were often neglected, to reveal the USA and UK's short-sighted policies. Jeffery examined those poems in light of fake news; he concluded that the persuasive media could

change the facts to virtual media scenes covered by endless interpretations. The truth becomes more mysterious and indecipherable, as happened during the second Gulf War media campaign (p.28-30).

3. Ali (2018) demonstrated the relationship between the nature of the language used in Pinter's poetry and his intentions. He used satirizing words such as "celebratory," violent," obscene, and sexual to raise and increase the awareness of the world against the wars; also, he used some specific grammar structure to uncover the fake language and domination of politicians and how they control the world. She concluded that Pinter was "the first prophet of the reality show" (Ali, 2018, p. 2). She held feelings consistent with the delusion and confusion which appeared in Pinter's poetry about the colonial tendency of the Western power. As spectators, Ali recommends putting ourselves in the positions of the victims to understand the suffering of people throughout the world.
4. Shammout (2018) explained how Pinter approached the topic of political violence and aggression against oppressed individuals. In closing, Shammout sums up that Pinter criticised the wars of the USA against Iraq.
5. Ahmad Mir (2015) examined Pinter's direct rage against the American/British invasion of Iraq and how it demonstrates the incredible hypocrisy of the USA and UK. because the first gulf war produced the sanctions, which led die more than one million Iraqi people. Pinter expected that peoples would reveal the truth of the Iraqi invasion; it was an arbitrary military operation motivated by a series of falsehoods and extensive manipulation of the media and, hence, the public, a tremendous assertion of military power responsible for the murder and mutilation of thousands of innocent people. He said we delivered torture, cluster bombings, depleted aluminium, and an untold number of random acts of murder, suffering, humiliation, and tragedy to the Iraqi citizens, all in the name of bringing democracy and freedom to the countries of the Middle East.
6. Taylor-Batty (2014) mentioned the torture in Iraq was a steady partner in the new global crusade in the third millennium. He refers to the report of The Lancet magazine about the number of Iraqi dead approaching 100,000. Taylor-Batty came to the conclusion that neither the USA nor the UK has cared with a list of dead. As General Tommy Franks said (one of the USA Central Command): "We don't do body counts" (p. 171).
7. Chaudhari (2013) explained that Pinter was a

vocal opponent of the 1991 Gulf War, the US invasion of Afghanistan in 2001, and the Iraq invasion in 2003. In his poetry, Pinter represented those wars as the peak of dehumanisation, hypocrisy and double-standard in contemporary society. Chaudhari concluded that Pinter's poetry had always been a peacemaker and helped expose the colonial power's intentions that did not care about human dignity.⁸ Pinter (2003) highlighted three main matters in this book: The propaganda of the Gulf War II, the real reasons that led to the Iraq Invasion of 2003, and the disastrous results of that incursion. First, Pinter states the invading powers had been told that Iraq had weapons of mass destruction and that Iraq had a relationship with Al Qaeda and the September 11th terrorists, which was later found to be false and misleading information. Second, there was a false illusion that the Second Gulf War and the Iraq Invasion of 2003 were based on the need for democracy, freedom, and liberation in the affected countries. The invasion was utterly unjustified, illegitimate, and illegal and represented absolute contempt and disdain for the international law conceptions; it was a heinous crime of immense dimensions. Thirdly, the outcomes of the Second Gulf War were depicted in tens of thousands of Iraqi children who die every month from the shortage of food and medication because of sanctions. In contrast, the disastrous results of the Iraq Invasion of 2003 included systematic rape, torture, the killing of more than 100,000 people, and the effect of the use of depleted uranium, where the children are born with numerous physical deformations. Pinter said (We have brought torture, cluster bombs, depleted uranium, innumerable acts of random murder, misery, degradation, and death to the Iraqi people and call it "bringing freedom and democracy to the Middle East") (Pinter, 2005, p. 8).⁹ Chiasson (2010) stated that to comprehend Pinter's political, literary works on an aesthetic level, they must be read more clearly toward materialism notions. To accomplish this, he used the performance as a concept to improve the argument for aesthetics as the politics in Pinter's works. According to him, the aesthetics in Pinter's works are political; some of them are represented in his anti-war poems of the Gulf Wars.

7. Victoria (2009) points out that Pinter's anti-war poems about the pity of war were granted the Wilfred Owen Prize in 2005; it is a notable achievement for the most famous anti-war poet in English literature during this century. After

Pinter's prophecies had been fulfilled in 2003, the anti-Iraq war demonstrations and the political presence of Pinter were growing. He compared America's missionary enthusiasm and ardour with death's grave, and he described the administration of the USA as a "bloodthirsty wild animal" and Blair as a "villain" (as cited in Baldwin, 2009, pp. 45-46). Moreover, in his acceptance letter for the Nobel Prize, Pinter declared that the American nation is sickened by their government's doing, like the rest of the world. Marie Baldwin comes down to that Pinter's prophecies about the Gulf War were very acceptable in the USA and UK communities. Inan (2009) clarified the existential alienation of the unjust world in the poetry of Harold Pinter and how he dealt with a mental aspect that was still being formed. As a postcolonialist poet, Pinter criticised the global postmodernism system because it introduced many democratic countries that prefer to be silent in the face of injustice. Inan found that Pinter's anti-war poems never be outdated; they are milestones in the era of unjust Gulf Wars.

8. Jajo (2008) presents Harold Pinter's view of the Gulf Wars from his humanitarian, political, and anti-war standpoint. Jajo concludes that Harold Pinter's concern with the Gulf Wars is part of his humanitarianism; the outcomes of postmodernist politics are prohibitively expensive, and the short-sightedness and misjudgements in global policy standards can lead to horrible wars.

In light of the studies above, it becomes evident that the prophetic dimension in Harold Pinter's poetry operates on multiple levels; his cautions are occasionally influenced by historical precedent, reiterating the results of earlier wars and referencing trends in imperial warfare and its ongoing effects. At times, Pinter's prophetic tone reflects his personal experience, grounded in the geopolitical realities of his era. Yet this vision is not confined to biography—it expands into a broader moral critique of imperial power. However, Pinter's work extends beyond personal or historical reflection; it offers literary prophecy that anticipates the disastrous consequences of American and British interventions in the Middle East over the past three decades. The totality of evidence in his anti-war poems supports this prophetic voice as a foresight based on ethical opposition and lyrical urgency rather than just as a retroactive analysis. Pinter's spare and searing poetic language, marked by irony and indictment, aligns with

postcolonial efforts to deconstruct the legitimising narratives of Western military intervention.

1.2 Statement of the problem

The statement of the problem for the investigation of Harold Pinter's anti-war poems faced a number of issues:

1. Pinter was known as a notable playwright, and there are numerous critical and literary studies of his plays. In fact, he is a poet who has been neglected. Pinter has written many anti-war poems for four decades. Everyone who reads his anti-war poems would have a clear impression of his anti-violence poetry, as his poetic speech is full of obvious anti-war words. In this regard, it is not easy to recognise the reality of all his prophecies.
2. There is some kind of trouble in all recent studies that addressed Pinter's poetry throughout forty years ago and there is no adequate or appropriate study to fill that gap. The problem was represented by Recent scholarship has not systematically examined the prophetic themes in Pinter's anti-war poems, especially those concerning the Second Gulf War and the 2003 Iraqi occupation. In many of his anti-war poems, Pinter mentioned that the catastrophic effects of the Iraq invasion might appear after 2003; also, he referred to the possibility that Iraq would turn into a source or a centre for religious extremism after colonisation.
3. It is hard to accept that the growth and spread of terrorism is an expected reaction to the conduct of colonial countries, because they are attacking the countries of the Third World and plundering their wealth. According to Pinter's warnings, the current policies of colonisers would necessarily produce failed states.
4. Another problem arises from the fact that all the way postcolonial scholars do their work: Pinter, as a British author writing from the imperial centre, doesn't fit nicely into standard models of postcolonial authorship, which tend to favour writers from colonised nations or diasporic voices. It is a calculated risk that this

study makes the case that Pinter's poetry can be seen as a form of postcolonial defiance, even though it comes from the city. This point of view goes against the most common ideas in the field and tries to make postcolonial analysis more general.

1.3 Research objectives

This dissertation critically explores the prophetic dimension of Harold Pinter's anti-war poetry from a post-colonial perspective. As a study, it aims to show how Pinter's poetic imagination foresees the disastrous results of neo-colonial aggression, especially the Second Gulf War and the invasion of Iraq in 2003, through selected anti-war poems confronting themes of war, imperialism, and outcomes. Rooted in moral urgency and aesthetic accuracy, his poetry makes a major contribution to postcolonial discourse as well as anti-war literature.

Pinter's poetry exposes the painful legacies of colonialism: fear, oppression, violence, and political disintegration. Pinter uses poetry to condemn the rhetorical and material violence of war as a cultural critic and political dissenter. His anti-war writings question, deconstruct, and predict the collapse of political circumstances rather than merely mirror them. This study intends to investigate how prophecy works in his anti-war poems, seeing it not as mystical prophecy but rather as a prophetic method grounded on historical experience and sincere clarity.

Moreover, by placing Pinter's work within a larger postcolonial literary struggle, this dissertation intends to close the gap between poetic form and political criticism. It also wants his urban background; it also wants to put Pinter among a legacy of anti-imperialist voices and read his poetry as a radical sort of protest from within the Western power structures. Finally, this dissertation is going to investigate how prophecy serves as a rhetorical device that helps anti-war voices and political resistance within poetic language of Pinter

1.3.1 General Objectives:

1. To study and discuss Harold Pinter's anti-war poetry through the postcolonial lens for understanding the influences and results of the Second Gulf War and the 2003 invasion on Iraqi society and international politics.
2. To shed light on the prophecies in Pinter's anti-war poetry about the results of the Iraq colonisation.

1.3.2 Specific Objectives:

1. To examine the portrayal of the severe repercussions on Iraqi society resulting from the Second Gulf War and the 2003 invasion of Iraq in the anti-war poems of Pinter.
2. To identify and analyse the catastrophic consequences of the Gulf War and the 2003 invasion of Iraq as depicted by Pinter's prophecies in anti-war poems.
3. To investigate the underlying causes of the Iraq occupation as presented in Pinter's writings and compare them with historical accounts.
4. To evaluate the effectiveness of Pinter's anti-war poems as a medium for social and political criticism against the Iraq occupation.
5. To explore how Pinter's poetic prophecies on the Iraq War contribute to the broader discourse on postcolonial literature and anti-war sentiment.

In order to achieve the objectives mentioned above, this dissertation will employ theoretical frameworks derived from the works of the three most significant thinkers of postcolonialism. Often referred to as the "holy trinity" of postcolonial theory, their theories provide stable and dependable frameworks for numerous studies in postcolonial literature. This study employs their visions to decipher and display the deep meaning to analyse prophetic language for its discursive and political purposes that appear in most of Pinter's poems. Three foundational figures in postcolonial studies are Edward W. Said's *Orientalism* (1978), Gayatri Chakravorty Spivak's *Can the Subaltern Speak?* (1988), and Homi Kharshedji Bhabha's *The Location of Culture* (1994). These seminal texts will provide critical lenses through which to analyse

Pinter's poetry, offering insights into power dynamics, representation, and cultural identity in the context of the Iraq War and its aftermath. This project aims to examine Harold Pinter's anti-war poems.

1.3.3 Research Questions

This project aims to examine Harold Pinter's anti-war poems. Thus, the study addresses the core question: What are the prophecies in Pinter's poetry about the results of the wars? This question is divided into four related ones that this study attempts to answer:

1. How, and how often, do Pinter's anti-war poems articulate prophetic themes aligned with post-colonial constructs, such as Orientalist representation, hybridity, and subaltern silencing?
2. Do Iraqi readers confirm Pinter's prophetic themes about the 2003 invasion?
3. Does a reader's age or academic rank influence their perception of Pinter's prophecies?
4. Is it reliable for the prophecies of the literati to predict the results of global events?

1.4 Structure of the dissertation

This research does not consider the overall detail of Pinter's works; it is concerned only with the prophecies in the representation of his poetry texts rather than focusing on emotions or imagination. There are many works about Pinter's writing (symbolism, political themes, critical overview, etc.), but this one presents its argument based on his anti-war poems. The significance of this study looms large on the examination horizon; it makes its way into our attention due to the investigation of the literature dealing with Pinter's prophecy regarding the outcome of wars from a postcolonial perspective. This research reveals the existing gap in the literature about the prophecies included in Pinter's anti-war poetry. Many important facets of this topic, "Prophecy," were left unexplored in the evaluated publications for Harold Pinter; it was overlooked and abandoned in the considered poems. This study combines the thoughts or hints that might appear in the previous studies about Pinter's prophecies for the

outcomes of wars, such as the occupation of Iraq, and then contributes to the corpus of research on this subject by engaging in a broad search for more conceptions of his prediction.

According to Pinter's expectation in Iraq, the current study attempts to explain how terrorism had increased and spread after the second Gulf War, that is because of the imperialist policy of the American United States and the Kingdom United States forward the third-world countries. On the other side, their internal state policies contributed to the rise of sectarian conflict among Iraqi communities. On the economic level, postcolonial governments have adopted horrible monetary policies that had been introducing the country into the mire of debt and loss of national wealth. The use of authoritarianism and cruel repression proved the process of making a new democratic system in Iraq has failed and loss of nation's identity.

My thesis builds on the previous literature to construct a clear vision for the consequences for the catastrophic war; that literature provides abundant data for monitoring the rhythms of Iraq's ruling elite's communal segregation across time. Also, this study is going to add the post-2003 years to the corpus of evidence on the connection between sectarian allegiance and membership within the highest echelons and seats of power.

To conclude the previous argumentations, arguably the main reasons that led to the necessity of this investigation are that; first, there are so many critical studies concerning with main themes of Pinter's poems, such as political, violence, chaos, symbols, feminism, human rights, etc. However, no one focused on the prophecies in them, so it is an unprecedented study. Second, this research combines several interesting for Pinter, like poetry, politics, and prophecies, to identify what is called the arrogance of the major power toward the third-world countries. Finally, it is most important to highlight more interpretations of the prophecies and expectations of pacifists, philosophers and writers, as Pinter, about the consequences of wars, conflicts and global crises to draw the world's attention to the riskiness and pettiness of wars.

This research seeks to investigate different perspectives of Pinter's poetry and then attempt to fill some gaps in the explanation of his prophetic poetry by conducting a critical and serious examination. Furthermore, this analysis attempts to explore and

provide a fresh qualitative viewpoint on the intricate interplay of Pinter's poetry infusing many analytical ideas in his poetry.

Chapter 1 is about the introduction as the entrance to the thesis; it introduces some points as subtitles, such as the "Background of the study," "Significance of the study," "Statement of the problem," "Research objectives," and "Research questions." All these topics aim to shape the complete image for the dissertation. In addition, it can consider some important issues that propel the reader to understand the deep meaning of poetry and the prophecies of Pinter.

In Chapter 2 "Postcolonial literature review." There is no way to probe postcolonialism unless presenting the pioneers of postcolonial theories, like; Edward W. Said's *Orientalism*, Spivak's *Can the Subaltern Speak*, and Bhabha's *The Location of Culture*. A better approach might be the postcolonialism perspective to avoid the possibility of misunderstanding Pinter's intentions, so the discussion here is about the postcolonial theory as a technique to review and discuss the prophecies in his anti-war poems. In this chapter, I'll embark on disclosing some noteworthy details of postcolonialism, for instance, locating the source and defining the term postcolonialism, the historical background of postcolonial theory, the concepts of the postcolonial theory, and the main characteristics of postcolonial literature.

Chapter 3 dissects the nature, aims, characters, and historical background of postcolonial critics and their growth in English literature. This chapter shows the concepts and views presented by Said, Bhabha, and Spivak regarding representation, identity, place and displacement, culture, gender, race, politics, economics, and violence. Also, it will show how the best understanding of these concepts and theories comes from the postcolonial perspectives because they are the founders.

The nature and historical background of prophetic literature and how it grows in English poetry is dissected in **Chapter 4**. There are many form-critical analyses about the prophetic literature that was focused mainly on the genres or forms through critical discourse analysis field for prophetic speech, with little attention paid to the reality of prophetic meaning as prophecies, other than as a means of distinguishing the speech form. The chapter attempts to show the story of the prophecy since it appeared

as a thought, then evolved as a concept, eventually involved as reality in religion and literature.

Chapter 5 sheds light on Pinter's thoughts, works, goals, and political tendencies; this chapter also highlights the development of his literary ability. Its purpose is to outline the phases in Harold Pinter's life as a Nobel Prize-winning writer and to present some of his published and unpublished activities. The purpose of this chapter is to highlight the intrinsic political knowledge and spiritual courage that Harold Pinter possessed. This will be accomplished by revisiting some of his fundamental concepts, such as fear, anxiety, hesitation, and dominance from the postcolonial lens, as they were apparent in his works throughout his entire life.

Chapter 6 narrows to the overall examination of Harold Pinter's prophecies in his anti-war poems from a postcolonial perspective to get accurate results. The purpose of this chapter is to analyse Pinter's anti-war philosophy and demonstrate his political activism. The images of killing, brutality, torture, viciousness, power, and domination of colonisation in the war are marked in Pinter's anti-war poems, as he mentioned, "War is decided by those who are least inflicted by it (Chaudhari 2013, p. 1498)." In his anti-war poems devoted to the expected war that is exploited by the United States of America and the United Kingdom, Pinter delivers prophetic insights into the fate of the victims and the dead. This chapter is focused on Pinter's anti-war poems as if they were prophetic warnings about the disastrous results of the Second Gulf War and the 2003 Iraq invasion in his anti-war poems such as *God Bless America* (2003), *Death* (1997), *After Lunch* (2002), *American Football* (1991), *The Bombs* (2003), *Meeting* (2003), *Don't Look* (1995), *Order* (1996), *Democracy* (2003), *Weather Forecast* (2003), and *The Special Relationship* (2004). Therefore, all the aforementioned poems depict the shame of colonisation and its dehumanising effects.

The following chapter (**Chapter 7**), confers on the approach and the methods used in the current study. In order to investigate on a multi-level, the study chose a qualitative and quantitative analysis to argue the poetry of Harold Pinter. It attempts to provide a discussion and relevant concepts about his poems depending on quantitative survey methods complemented by content analysis and questionnaire. Moreover, the qualitative phase would contain an in-depth interpretation of all the anti-war poems of Pinter to give a serious understanding of the prominent themes. These methods were

repeatedly employed to get a profound explanation and an accurate analysis of disclosed information and facts. The involvement in these methods is essential to comprehending all possible outcomes.

The results and discussion of the questionnaire: Fulfilling Pinter's prophecies about colonisation in his anti-war poems is the topic of **Chapter 8**. The anti-war poems and their echoes were examined through a theme coding methodology, and the data were analysed using SPSS version 26 within Iraqi society. In this chapter, the researcher is going to re-read all his anti-war poems from an Iraqi viewpoint to diagnose the genuine prophecies of Pinter, which correspond with the consequences of the wars for the colonial country. Therefore, this chapter may draw on the deductions of earlier chapters as questions; also, some other discussions about Pinter's declarations in some meetings support his prophecies for the war.

The final chapter (**Chapter 9**) concludes the whole dissertation. In this chapter, the researcher evaluates the results and findings to explain how the research outcomes answer the research questions mentioned above. According to the final results of this investigation, we are going to know whether Harold Pinter's prophecies in his other works can help the human community explore or predict the outcomes of future wars or not.

2. Postcolonial literature review

2.1 Location and Conception of the Postcolonialism

The term “postcolonial” becomes central to contemporary debates in literary and critical theory. It first appeared as a modern word in the French language in the fourteenth century. The word “colony” came from Latin colonial powers and is used to mean a public settlement of Roman peoples in a hostile or just conquered country. Latin and Italian writers had observed its modern meaning in the sixteenth century. In the seventeenth century, the term “colonie” had occupied a permanent place in the French language to denote a region administered and dominated by a foreign power. At the end of the nineteenth century, the word colonialism was introduced into French, 1902 followed by followed by colonialist, 1903. “The word ‘postcolonial’ is of such recent origin that neither the OED nor the Grand Robert makes mention of it” (Erickson, 1998, p. 4). Commentators and critics have attempted to use the term “postcolonial” to denote the non-Western cultures or literature in the countries that had achieved nominal independence. Though officially independent, many countries stayed under the indirect influence of political elites connected to past colonial powers. (Erickson, 1998). The term postcolonialism is suitable to replace previous terms like “commonwealth literature” or “third world,” among others. Postcolonialism was largely concerned with a national culture behind the end or departure of imperial power (Mathpati, 2020, p. 1).

It is important to note that there are two ways to spell the term central to this study: “postcolonialism” and “post-colonialism.” The hyphenated form “post-colonialism” is often used to refer to the historical period after colonialism, while the unhyphenated “postcolonialism” typically refers to the theoretical framework that analyses the conditions and consequences of colonialism (Quayson, 1998).

Comprehending the development of postcolonialism as a theoretical framework is crucial for contextualising Pinter’s anti-war poetry as a prophetic response to neocolonial legacies. For the purposes of this dissertation, I will use the unhyphenated form “postcolonialism” throughout, as it better reflects the theoretical and analytical approach of this study. This choice aligns with the prevalent usage in contemporary scholarship, as noted by Mushtaq, Ahmad, & Rafi (2018), who observe that most modern researchers prefer the unhyphenated form.

Postcolonialism was first used by historians after the Second World War to refer chronologically to the post-independence period (Cuddon, 2013). It originated in discussions about the independence and decolonisation in Asian, African, and other colonies (Santo, 2018). The definition of postcolonialism as an adjective describes a method of thinking, a way of perception, a process of investigation, a line of inquiry, and an aesthetic practice. However, the term has crucial importance concerning the historical experiences and depicts the colonial relationship throughout the time of colonialism and its inheritance after colonialism (McLeod, 2007). The field of postcolonial studies now includes the vexed subjects of contemporary neo-colonialism: such as identities, cultural erosion, class and economic marginalization, etc. (Ashcroft, Griffiths, & Tiffin, 2007).

Postcolonialism appeared as a significant geopolitical and cultural argumentation that was featured in many political and literary texts in the twentieth century (Blunt & Mcewan, 2002). It is used as a way to critique totalitarian shapes and structures of Western historicism. Postcolonialism has been employed as a portmanteau word for a retooled concept of class; as a name for a situation of nativist yearning in post-independence national groupings; as a cultural logo of non-residency for the country of a third-world educated cadre; as the inevitable underpart of a fractured and equivocal discourse of colonialist authority; as an oppositional state of reading practice; and as the representation of a literary activity that sprang from new political energy which going on and investigated by what is called commonwealth literary studies (Ashcroft, Griffiths, & Tiffin, 1995).

Postcolonialism is more valuable when used to mean a specific period that came after colonialism and indicated its demise. In fact, postcolonialism is more flexible. It refers to the domination, legacies, and the contestation of colonialism. It is a word that is useful when used with qualifications and caution. "Postcolonialism allows us to include people that were geographically displaced by colonialism, such as African-Americans or the Asian people in Britain, as postcolonial, also the history of anti-colonial resistance with contemporary resistance to imperialism and to dominant Western culture" (Loomba, 2015, p. 33). Postcolonialism has a wide understanding of the power of agency, and it shares the public optimism with other discourses, like those about gender and sexuality in Western countries (Blunt & Mcewan). It means that

postcolonialism examines the experiences of nations that could not raise their voices in the face of suffering, bias, and discrimination during the colonisation period.

The term “postcolonial” has multiple interpretations and applications in academic discourse. Its literal meaning, “after colonial rule,” initially described literature produced following official decolonisation. However, its usage has expanded to encompass a broader theoretical framework.

Ashcroft (2001, p. 12) describes postcolonialism as “the discourse of the colonised,” highlighting its focus on the perspectives and experiences of those affected by colonialism. This interpretation extends beyond the temporal aspect to include the cultural, political, and economic impacts of colonialism on societies worldwide.

For the purpose of this dissertation, I will use the term “postcolonialism” (without a hyphen) to refer to the critical approach that examines the lasting effects of colonialism on cultures, societies, and literatures. This usage aligns with contemporary scholarship and allows for a comprehensive analysis of literary works that engage with colonial histories and their aftermath, regardless of when they were written.

This definition encompasses literature written in coloniser languages, from places implicated in colonial history, and works that demonstrate an awareness of colonial influence on language and place (Patke, 2006). By adopting this broader interpretation, we can explore how postcolonial poetry, including Pinter’s work on Iraq, reveals and critiques the ongoing legacies of colonialism in our modern world.

Postcolonialism arose as a reaction to colonialism’s cultural legacies. It is a term that refers to the conversation about the results of colonisation; the reality of post-colonialism is a power or a process of constant resistance and reconstruction (Ashcroft, Griffiths, & Tiffin, 1995). Postcolonialism treats multiple issues such as loss of culture, ethnicity, identity, oppression, orientalist discourse, and their portrayal or reflection in the modern period. As an academic discipline, Postcolonialism embraces a deconstructionist perspective and inquiries about what the colonised do and how they behave when confronted by the coloniser (Şafak, 2014). Postcolonialism discusses how the Westerners (colonisers) have significantly influenced every area of Easterners’ lives (colonised). Throughout and, in some cases, after the colonial years, the coloniser’s

opinions, particularly Western thoughts, have dominated the colonised's culture and were marginalised. From a literary criticism perspective, postcolonial criticism points attention to the issues of the cultural differences in literary texts. Postcolonial criticism derived its force from a mix of post-structuralism, Marxism, Gramsci, Foucault, India, the modern West, and textual criticism (Prakash, 2014).

Critical awareness of the influence imposed by colonisation is not confined and determined to the previous colonies; it may appear from inside Britain, even by poets who are not directly involved in the colonial experiment, such as in "A Short History of British India" by Geoffrey Hill (Patke, 2006). Postcolonialism blasts or limits the concept of universalism created by Western norms that judge all literature by Western standards; these conceptions were rejected by postcolonial criticism (Amara, 2020). Postcolonialism is like a child of postmodernism that is not born of new perspectives on culture and history, but rather because the intellectual writers and academics of the third world were raised as founders of postcolonial criticism (Dirlik, 1994). A 2014 Mignolo's review was a correct suggestion that postcolonialism was not born as a child of post-structuralism as had been conceived; postcolonialism is born by the postcolonial writers, their struggle to get the discursive means of imperial discourse and to explain their facts of cultural activities to the global arena (Mignolo, as cited in Ashcroft, 2001). Although postcolonial theory and postmodernism have structural similarities, such as their distrust of big narratives, they have different lineages. It developed as a result of the intellectual labour of writers who had previously been colonised and who reinterpreted Western thought to address the actual experiences of cultural dispossession and imperial violence.

The emergence of postcolonialism as a critical framework was influenced by the seminal contributions of Edward Said, Gayatri Spivak, and Homi Bhabha, who examined the ideological, linguistic, and cultural mechanisms of colonisation. This study applies the postcolonial concept to poetry, contending that Pinter's anti-war poems serve as literary spaces of colonised nations, incorporating prophetic critique within a globalised imperialism context.

2.2 Postcolonial theory

Postcolonial theory provides a critical framework for examining the cultural, historical, and political ramifications of colonial rule. It investigates the ongoing impact of colonialism on historically colonised nations, including issues of identity, power, language, race, cultural hybridity, and results. Postcolonialism, which emerged in the aftermath of political decolonisation, looks into how empire continues to shape global inequality structures, not just via economic or political systems, but also through cultural and discursive activities. Emphasising basic critics and important interpretive frameworks pertinent to literary study, this part defines important concepts, historical trends, and theoretical views in postcolonial studies.

The current sub-section is the postcolonial theory; it explains the definitions, roots, development, issues, principles, covering areas, significant critics, and different forms of postcolonial theory. Some critics argue that postcolonialism is the continuation of colonialism in that countries have only gotten freedom from political authority; then, intricate postcolonialism begins as self-imposed colonialism (Sawant, 2011). The post-colonial theory is the latest master narrative; it is used to explain all forms of oppression (Ashcroft, 2001, p. 2). Postcolonialism is a term that covers the literature studies and theories in the academic field dedicated to studying the effects of colonisation on the society, history, culture, and politics of previously colonised countries, such as in Africa, the Caribbean region, South Asia, and the Middle East. Postcolonial theory concerns describe the nature and dynamics of the relationship and also the significant historical changes between coloniser and colonised (Blunt & Mcewan, 2002). Postcolonial theory as an approach to literary criticism has limitations; it provides a viewpoint of literary studies that has been corresponding to an alternative view that accepts other literary and cultural forms relying on the principle and vision of equality rather than hierarchy (Lin , 2014). The postcolonial theory deals with the kinds of literature produced by the writers and people who were colonies of the coloniser powers (Dash, 2016).

Postcolonial theory embraces one of the most popular fields in English literature; postcolonialism may hide an ideological minefield (Wales, 2014). Postcolonial studies used English as the primary language of study and investigations to get a larger space and more readers in the English-speaking universe, and to engage

a wider academic audience within the Anglophone intellectual community (Santo, 2018). Increasingly, Postcolonial theory has been found helpful in examining a variety of colonial relationships beyond the classic colonising activities of the British Empire. Cultural borders are becoming a critical region of colonial and neo-colonial domination (Ashcroft, Griffiths, & Tiffin, 2007). Postcolonial, as a theory, relates the significant literary texts and cultural classics to their historical and geographical contexts and contemporary themes of neocolonialism and global inequality. The postcolonial theory is mostly concerned with study of previous and current cultures of occupied power; it examines the struggle or intersection of cultures; the concept the culture is the most important feature from the beginning of this theory. He claims that postcolonial theory is different from neocolonialism and imperialist colonialism for its major emphasis on culture; postcolonialism as a theory is a combination of cultural studies and literary research that shows a new perspective and approach to re-read literary works depending on the culture as the main feature with the advancement of globalisation, multiculturalism, and cosmopolitanism (Suribabu 2014). Postcolonialism theory remains a necessary choice for literature studies; it presents essential clues for multicultural literary studies; the adoption of postcolonialism, especially its cultural factors, will have a long-term impact on the study of world literature in so far as it interests get-togethers or dealing between the colonisers and the colonised (Suribabu, 2014).

Postcolonial theory investigates some topics that concern race, identity, economy, and the reaction of colonised people to save their language and culture that become a hybrid nature. Colonisation powers exploited material wealth and ideology; they insisted on corrupting the colonised people's material and moral conditions in their countries. "Postcolonialist critics state that colonialism is not a matter of "cut and dried" issue and its impact is also valid today" (Şafak, 2014). Postcolonial theorists explain the state of the dissolution of hierarchies which define cultural identification by revealing and highlighting the establishment process and domination that was constructed since the colonial time before independence and remained after independence (Santo, 2018). Postcolonialism theory refers to the boundaries that separate with dual oppositions, which means the perceived limits or recognized around essentialist and constant ideas (Santo, 2018). The postcolonial theory does not manifest in the studying of modern postcolonial literature or in a specific area; it arose in

globalisation studies and fuelled different productivities in some traditionally oriented fields in American and English studies. The incorporation of postcolonial theory with the studies of the eighteenth century assisted in illuminating the indigenous population's resistance practices and the uneven improvement of early modern gender, race, and nation categories (Lloyd, 2009). "Postcolonial theory becomes a framework in which post-colonial intellectuals can intervene in Western-dominated discourses has become evident. The theoretical issues raised by postcolonial theory: questions of resistance, power, ethnicity, nationality, language, culture, and dominant discourses" (Ashcroft, Griffiths, & Tiffin, 2002, p. 222).

There is no doubt that postcolonial theory and feminism are connected to ethnic, queer, and cultural studies (Schwarz & Ray, 2005). In the late 1970s, the postcolonial theory appeared not just a reflection of anti-colonial politics. Postcolonial theory suggests that postcolonialism means and represents a reaction to the whole intervening history in post-independent circumstances; it refers to the general failure of post-independence development in the economic, justice, and democratic system (Schwarz & Ray, 2005). Postcolonial theory tends to be a critical approach to overcoming a crisis of knowledge, prompted by the failure of previous ideas and categories to explain the world. The postcolonial theory admits the harsh nature of colonial authority in Africa, the East, and the Americas. This theory investigates how privileged groups represent cultures and persons and use them as instruments of dominance and the psychological impacts of imperialism and decolonisation. As a result, postcolonialism is distinguished by its ability to evaluate the colonial period and the present from a "reading of the margin," that is, the underlying themes of imperialist narratives. Furthermore, postcolonial criticism favors literary works on local peoples' resistance to colonial domination and examines their post-independence state in literary writings (Hall, as cited in Santo, 2018).

Postcolonialism investigates several pertinent topics such as geography, history, economics, philosophy, critical theory, and political studies. Postcolonialism as a technique or a tool is very useful in demonstrating the reconfiguring of significant periods and areas of literary texts in the postcolonial period (Lampert-Weissig, 2010). The essence of postcolonial literature admits the necessity of liberating colonised and oppressed minorities. In other words, postcolonial theory empowers vulnerable

communities; it provides the voice of the voiceless or silenced subordinate societies (Harper, 2001). Postcolonial theory retained reading and thinking for the psychic effects of colonialism in the condition of melancholia or hybridity mimicry; at the same time, neither the colonised body nor the physical violence perpetrated by colonialism is its primary target; on the other hand, postcolonial philosophy tries to provide an account of subject-hood that is unencumbered by the transcendental unity and representativeness that underpin Western aesthetics and ethics, as well as its counterparts (Lloyd, 2009, p. 74). Current postcolonial philosophers and theorists consistently investigate the relationship between cultural and economic globalisation and whether or not they supported the vibrant cultural forms that came about when the national identities were erased or partially dissolving (O'Brien, 2009). As a result, the postcolonial theory, as an epistemology, politics, and ethics, addresses issues of gender, identity, racism, race, and ethnicity with the deft of improving a postcolonial national identity as well as examining the colonised people's awareness or knowledge of the world generated according to relations between the powerful and the powerless.; it circulated repeatedly and legitimated in service to specific imperial interests (Sawant, 2011). Postcolonial theory is not a single paradigm; rather, it comprises a range of critical problems that emerge in literary, historical, and geopolitical contexts. This dissertation delves into its key dimensions and then connects them to Pinter's prophecies, specifically in his anti-war poetry.

2.3 Postcolonial literature

By the mid-twentieth century, substantial areas of the world were under the control of European empires, with the British Empire alone covering more than a quarter of the Earth's territory and population. During the twentieth century, countries including India, Nigeria, Sri Lanka, Canada, Australia, and some Arab countries attained political independence. Following these decolonisation processes, postcolonial literary studies arose to examine the art and literature generated in previously colonised cultures. "Postcolonial literature seeks to describe the interactions between European nations and the peoples they colonised" (Milne, 2009).

These works are integral to a broader scholarly initiative focused on comprehending cultural diversity, historical pain, and the reclamation of marginalised voices. Postcolonial literature comprises a diverse range of genres and forms,

illustrating both the continuity and disruption instigated by colonial governance. It encompasses narratives generated during colonisation, with current works that question colonial legacies. Mullaney (2010) contends that the discipline is characterised not by a specific geography or temporal scope, but by its thematic focus on identity, power, displacement, and cultural negotiation.

Universities are progressively incorporating postcolonial literature into courses that emphasise global perspectives and critical analysis of imperialism. Researchers have analysed the contributions of diasporic authors from the Global South, whose writings contest Eurocentric literary conventions and offer innovative forms of expression rooted in actual postcolonial experiences. Postcolonial literature includes various and complex texts produced by nations, societies, and individuals within specific time periods of colonialism and postcolonialism, which diversely treat and deal with their origins, results and effects in the present and past (Schwarz & Ray, 2005). Commonly designated as new literatures in English, these texts constitute a significant aspect of a wider transition in literary studies towards transnational and decolonial approaches.

Postcolonial literary studies integrate with other disciplines within the humanities and social sciences, examining topics such as migration, racism, language, and memory. They provide essential insights into the frameworks of colonial dominance and the enduring nature of artistic expression in its wake, transcending national contexts.

Postcolonial literature explains the deep cultural transformations that appear in formerly colonised communities, where the imposition of imperial power created hybrid identities and contested cultural spaces. As Asma (2015) contends, this collection of literature illustrates a cross-cultural phenomenon wherein indigenous traditions are redefined through colonial interaction, resulting in texts characterised by negotiation, resistance, and adaptation.

Postcolonial literary studies emphasise the effects of colonialism and neo-colonialism through the literary texts and culture; it demonstrates how these texts can aid in understanding the past and present of the coloniser, “the empires” (Lampert-Weissig, 2010). The literary qualities of postcolonial studies are reflected not merely in

the education of postcolonial literature but also in the privileging and distinction of the rhetorical and the textual in the reading practices (Schwarz & Ray, 2005). Postcolonial literature refers to the writing and reading of literature published in formerly or presently colonised nations about colonisation or colonised peoples. It focuses on how writing by the colonising culture distorts experience and reality and marks the inferiority of the colonised people in literature by colonial people. And how the colonised people strive to explain their identity and recover their past in the face of the inevitable otherness (Bulbula & Al-Jobir, 2020).

Postcolonial studies show that the colonial process profoundly affected the colony and the metropolis. Both of them were similarly restructured as a result of decolonisation; this is not to say that they are both postcolonial in the same sense. Postcoloniality, like patriarchy, is articulated in conjunction with other economic, social, cultural, and historical elements and hence operates quite differently in different regions of the world in practice (Loomba, 2005).

The insight into the nature of colonialism leads postcolonial critics to renewed attention to modern imperialism in order to understand the cultures of the coloniser and the colonised, so the postcolonial scholars re-thought all the historiographical assumptions while investigating the relationship between colonisers and those marginalised in the occupied area. In recent years, the postcolonial perspective debunked apologists for the power of the United States of America (and its European client states, including the United Kingdom) who aimed to rehabilitate the coloniser as a shape of the international regime or the domination power. Their arguments warrant the war led by the United States of America and the United Kingdom in places such as Afghanistan and Iraq. They claim more commonly that several failed governments rule many countries of the third world. Therefore, all those states must be governed and controlled by the United States of America and its partners in order to manage global resources and maintain public order (Kaul, 2009). Colonialism refers to creating and securing colonies, originally for commercial gain, then later to consolidate and expand the domain of power and sphere of influence; as a way, it became referred to as those regions subject to systems of the colonised forces (Mullaney, 2010).

Some ideologies depict intervention as new colonialism; they were mainly irked by the scientific research on “postcolonial theory,” which has investigated the record

of contemporary colonialism and shown that Western countries exploited wide swathes of the world economically and subjected colonised peoples to cruel and corrupt authorities. In their viewpoint, colonialism had been given an unjust name and by extreme measures. They assert that contemporary Western authorities should not neglect their responsibility to rule and govern the lesser countries and peoples. “European or Anglo-US Empire is, for them, justified on economic and political grounds, but also because its practices are ideologically and ethically legitimate” (Kaul, 2009, p. 2). But sometimes referred to the postcolonial literature as synthetic or artificial literature, such as the African novel is a mixture of the African oral tradition and the imported European literary (Hogan, 2004).

2.4 The main thematic concepts of postcolonial literature

The Postcolonial literature encompasses English-language literary works originating from previously colonised areas in Africa, Asia, the Caribbean, and the Americas, along with those from diaspora communities influenced by colonial legacies. The texts are connected not through geography but by their collective focus on colonial power, cultural resistance, and the lasting effects of imperial structures. Postcolonial literature examines the role of literature as a site of resistance and a tool for reconstructing identity, history, and voice following the era of empire (StudyCorgi, 2022).

This section presents the main thematic concepts that define postcolonial literature and describes their manifestation in significant works. The concepts include representation, hybridity, identity, place and displacement, race, gender, violence, and the politics of writing. Themes function as theoretical frameworks for analysing how previously colonised writers respond to empire, frequently employing narrative strategies that subvert and complicate prevailing colonial discourses.

Orientalism, a foundational concept in postcolonial criticism articulated by Edward Said (1978), elucidates how the West has constructed the East as exotic, backwards, and inferior, thus legitimising its domination. Postcolonial literature challenges these representations by presenting alternative, self-defined identities. Hybridity, as proposed by Homi Bhabha (1994), denotes the cultural intermingling that occurs during colonial rule, resulting in intricate and fluid identities that challenge rigid

classifications. Indigeneity highlights the importance of reclaiming native epistemologies and affirming the legitimacy of pre-colonial cultures.

Postcolonial literature constituted counter-discursive rather than homologous practices since its counter-discourse was not static but dynamic. Postcolonial literature does not aim to subvert the dominant in order to take its place, “But to, in Wilson Harris’s formulation, evolve textual strategies which continually “consume” their “own biases” at the same time as they expose and erode those of the dominant discourse” (Tiffin, 1987, p. 18). In other words, literature and/or discourse of colonialism refer to a new style of thinking in which cultural, economic, intellectual, and political processes are considered to collaborate in creating and maintaining colonialism. It aims to broaden the scope of colonialism studies by looking at the confluence of knowledge and power, ideas, and institutions (Loomba, 1998).

The USA was the first post-colonial community to produce national literature. Inevitably, issues concerning many essential matters such as the connection between literature and geography, literature and nationality, and notably about the viability of inherited literary forms were raised by the birth of distinctive American literature mostly in the late eighteenth century. Since it appeared that literature was one of the most effective mediums for expressing distinction from Britain, ideas about new genres of literature were different from the expected development of nationhood (Ashcroft, Griffiths, & Tiffin, 2002). This section’s thematic concerns inform the analysis of Harold Pinter’s anti-war poetry, particularly regarding the interconnected legacies of violence, language, identity, outcomes and prophetic warning in postcolonial global politics.

2.4.1 Representation

Historically, Western empires represented and depicted colonised peoples through simplistic stereotypes—barbaric, primitive-serving, immature, to rationalise their domination. These representations, based on a mimetic theory, posited that language and images directly mirrored external realities. Poststructuralist and postcolonial critics contend that all forms of representation are both constructed and contested, experiencing slippage between the signifier and the signified. In this view, representation both shows and creates the claimant’s actual circumstances.

The term representation is highly slippery and used in several ways. On the one hand, it may be used simply as another form of description about how one wants to portray a reality that occurs outside and how things have been represented. It is a conception based on a mimetic theory of representation. Conversely, it can also signify a highly drastic displacement of this unproblematic concept of representation. Traditionally, the manner in which objects are represented and the regimes and machinery of representation have a constitutive but not reflective function. This raises concerns regarding culture, ideology, and representation possibilities (Ashcroft, Griffiths, & Tiffin, 1995). Representation is one of the most essential pillars of postcolonialism because the postcolonial theory offers a set of guidelines to find the representation of native people (Nuriska, 2015). Representation is a central issue of postcolonial studies because it depicts the colonial other from the imperial viewpoint and criticises the colonial's self-representation (Ashcroft, Griffiths, & Tiffin, 2002). The focus on representation and culture is not always a diversion from the political facts of postcolonial struggle. Ideally, the representation and culture could be used to understand the processes of colonialism (Said, as cited in Karagic, 2013). Representation is one of the most important tools by which people can know and comprehend the reality in which they live.

The term "representation" encompasses a variety of interpretations and connotations. Etymologically, representation refers to a presentation created not by portraying the thing as it is but by re-presenting it or creating it in a new shape and setting. Representation was crucial to studying and comprehending literature, aesthetics, and semiotics in antiquity. Since then, the concept has evolved into an essential component for analyzing the development of audio-visual and textual arts in the contemporary world such as films, museum exhibitions, television programmes, photography, paintings, ads, and books. Since it is hard to separate them from the culture and civilization that produced them, none of these representational forms are neutral. Some films serve as an illustration of cultural constraints by demonstrating how society attempts to control and alter images in order to promote a particular set of ideals and values. Once in the public realm, representations can take on a life of their own despite these limits. There is no specific definition for the term representation because there will always be a gap between realization and intention, copy and original (Salazar, 2008).

This issue has a clear political purpose: to demonstrate how seemingly mechanisms of representation in society are biased toward colonial power. The fundamental topic of representation of subalterns (in this context, “representation” refers to when scholars, politicians, and attorneys speak about others or natives) and speaking on their behalf effectively stifles their voices. If subalterns cannot speak and represent themselves as Spivak argues, there is no honest/moral manner for speaking for the disadvantaged as If the media or politicians portray a group as a threat. For example, the manner in which Muslims are frequently depicted can be used to legitimize the use of force against them (Spivak, as cited in Riach, 2017).

The local people of the postcolonial region do not have a voice to represent themselves as an original population. According to Marx (1852, p. 62), “They cannot represent themselves, they must be represented.” Furthermore, the reader does not have an opportunity to conceptualize them or introduce the actual image. He can only remake the visions presented by the domination (Velautham, 2015). The European colonisers saw the native people of the third world as primitive, irrational, and savages; they deemed all natives uncivilized, so they needed to be enlightening. In addition, the white men felt that the native people needed to share their enlightenment by colonializing them (Nuriska, 2015). The European travelers gave new descriptions for the new world, “ways of seeing,” in fact, it was a colonising representation provided by their societies and cultures to plunder and occupy these new regions which they interpreted as other lands and peoples. For instance, Africans were considered bestial and barbarian, a fact that justified their colonisation and enslavement (Loomba, 2005). However, the perceptions of the unsuspecting readers concerning the postcolonial peoples and nations remain unquestioned because their representations are defined and presented through the coloniser’s eyes (Velautham, 2015).

Said’s *Orientalism* (1978) establishes the argument for the issue of representation of the East and how it is shown in the West. According to the West coloniser, the colonised east cannot represent themselves. Therefore, for the sake of moral obligation and humanitarian responsibility, the “coloniser” attempted to make them civilized. Consequently, the West began colonising many world countries. Bhabha (1994) also gives many concepts that play a vital role in postcolonial studies. According to him, the representation in the existing sense is a misrepresentation

because it denies the current truths and realities. The West coloniser creates the concept of otherness, which is a purely a European phenomenon. Since the colonisers consider themselves as civilized nations, the colonised stay threatened by various matters such as color, race, and culture. In this regard, postcolonialism becomes an essential lens through which to investigate a representative topic in the region. Since the inhabitants of this territory and/or nation were uncivilized, they could not represent themselves. Therefore, the colonisers declared that it is their moral obligation to civilize them. In other words, in order to get the authorization, the coloniser approved themselves to consider the colonised regions as savage land populated by barbaric people to occupy half of the planet.

Spivak's work, "*Can the Subaltern Speak?*" (1988), refers to the necessity of representing subalterns by themselves by claiming that they should avoid misrepresentation by others in different contexts such as political, legal, academic, and self-representation. In other words, the subalterns, as colonised, must be interested in how they are represented (Spivak, 1988). Spivak and Homi Bhabha (1994) have investigated how European discourse had represented the colonised "other," which often includes the reality of epistemic violence by imposing an English language order on the colonised globe. This concept has become especially significant for the objectives of this dissertation since it illustrates how western domination is not exerted only in political or military situations but also by the use of language and the formation of specific discourse and descriptions that legitimize their authority and domination.

Consequently, the representation of native people, whether social, political, economic, or cultural, have been affected by the dominance and control of colonisers up to date (Rahman, Arif, & Mehmood, 2017). However, the previous representation is inaccurate because the West authors have partial knowledge about the native people. It is incomplete familiarity that ignores the right of the original people to represent themselves (Nuriska, 2015).

Representation in postcolonial literature appears as a politically charged and contentious domain where purposes, power, voice, and identity converge. Theories posited by Said, Spivak, and Bhabha demonstrate that colonial powers systematically deprive the colonised of their ability to articulate their own narratives, thereby depicting them as inferior, voiceless, and requiring domination for their benefit. Mediated images,

symbolic aggression, and epistemic control all exemplify ideological manipulation in literature. Postcolonial authors and poets combat this through formal disruption, irony, and fragmented speech to reclaim their voice. Harold Pinter's anti-war poetry employs lyrical minimalism and defamiliarised language to challenge imperial narratives and expose the inherent representational violence within them as prophecies.

2.4.2 Identity

“For identification, identity is never an a priori, nor a finished product; it is only ever the problematic process of access to an image of totality” (Bhabha, 1994, p. 51). Shifting the shape of identity from the scope of vision to the frame and form of writing interrogates or examines the needs into the third dimension that provides depth to a representation of the Self and Other (Bhabha, 1994). Identity is the most controversial problem in the post-colonial period because of the crisis that appears in all postcolonial states/societies. The crisis arose because of the postcolonial age and the difficulties that newly freed nations and countries had to deal with as they tried to find and form their own identities (Bulbula & Al-Jobir, 2020). The crisis of identity floated above the surface as a result of the situations of the postcolonial years and the challenging circumstances that the newly emancipated peoples and countries confronted in their quest and development of self-identity. Thus, the most contentious and essential issue in postcolonial theory and research is the issue of identity. From the outbreak of independence, battles among newly liberated nations for their own separate identity as well as the expansion of settler numbers and the formation of countries with distinct cultural diversities, the matter of identity has risen to the fore (Dizayi, 2019).

Identity is defined or/and described philosophically as the exclusive affinity or affiliation that each thing has with itself. The psychological sense of identity encompasses an individual's or group's features, individualities, beliefs, perspectives, and expressions. In sociology, identity is defined as a social appearance, self-appreciation, and appearances that show one's individuality and distinguish oneself from others, such as national, cultural, and gender identities. Cultural studies have embraced the idea that identities are contradictory and dislocate or intersect. There is no single identity that operates as an overarching, systematized identity. However, identities shift as a result of how topics are represented or dealt with (Dizayi, 2017). After the Second World War, the matter of decolonisation and liberation of peoples

under colonial control provoked a noteworthy movement in the direction of recreating individual and social identities. They demanded to retrieve their identity that was wasted and torn by the colonisation powers. They aspire to reconstruct a disrupted part of their identity that was wasted and torn by the colonisation powers. That period was also denoted by decolonisation that was a struggle for all levels of life, such as arts, culture, economy, politics, literature, etc. Identity as a concept is not a fixed and clear topic as it may imagine. According to Mercer, identity becomes a problem when it is in crisis or when something that is fixed, stable, and coherent is replaced by the experience of uncertainty and doubt (Mercer, 1995). The statement by Stuart (1993) is significant:

Identity only becomes an issue when it is in crisis, when something assume fixed, coherent and stable is displaced may imagined, that led to the crisis and became the experience of doubt and uncertainty. In World War II, the act of decolonization liberation of nations under colonial rule provoked a noteworthy move in the direction of recreating social and individual identities. The period also marked by the structure of decolonization in all the levels of life, culture, economy, arts, etc. that demanded to regain their identity which was lost by the powers of colonization. (p. 393)

The representational tradition views identity as a cohesive visual construct that undermines the ego by merging it with the reflected picture; by upsetting the stability of the ego as indicated by the identity-image equivalence. The philosophical traditions characteristics of identity, such as the process of self-reflection on the mirror of human nature, and the anthropological perspective of the difference in human identity, it is found in the division of Culture/Nature. “In the postcolonial text, the problem of identity returns as persistent questioning of the frame, the space of representation, where the image- missing person, invisible eye, oriental stereotype - is confronted with its difference” (Bhabha, 1994, p. 46). The postcolonial literature paid attention to the new Caribbean, African and Asian writers who voiced the quest for the invisible identity of colonised nations and societies that the coloniser’s impact had submerged; the identity concept becomes increasingly centred around their voices. *Orientalism* by Edward Said is a seminal work which had stimulated postcolonial studies (Rothermund, 2006). Postcolonial literature defines the identity of the colonised community and deals with the broad challenge of creating a national identity following the collapse of the colonial regime in colonised society and how the writers reclaim their original identity and celebrate it. They do it by producing literature that debates and shows cultural

identity and criticise the change during the colonisation age and its effects on the present time of the post-colonial societies. They reply by creating writing that delves into cultural identity and criticises the transformations and adaptations imposed by colonial control, as well as its long-term consequences (Asma, 2015).

Postcolonial literature investigates how colonial discourses formed cultural and political views of identity in formerly colonised countries and the manner in which the Western colonisers applied their cultural knowledge to subjugate non-western peoples “Other” in colonised regions. Postcolonial identity arises from dynamic cultural connections influenced by ethnicity, nationhood, caste, class, and gender, often supported by often underpinned by structures of racialised power, regardless of racism that is ingrained into the structures of those societies (Dash, 2016). Postcolonial writers usually address the topic of identity explicitly or implicitly in their work. It is the desire to reclaim the past taken from them. However, doing so often needs to use the colonisers’ language that complicates their writings’ purpose or aim. As much as the colonised are a part of the colonisers, colonisers are also part of the colonised (Milne, 2009). British imperial enterprise created a difficulty for colonised peoples to accept their new identity as postcolonial peoples (Ashcroft, Griffiths, & Tiffin, 2002). The postcolonial identity is like a conversation between the power and the resistance or recognition and refusal. It is not always a searching issue for one point of origin (Lin, 2014). Identity representation had various forms during history which related to economic, geographic, and political factors causing a changed image of the other through colonialism. It is a process identified as Orientalism (Gebrael, 2017). According to Said’s *Orientalism* (1978), the European collective notion of identity is represented in Orient serves to reiterate Western superiority “us.” He states: “The domination of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness”. That is, the major component of European culture makes that culture hegemonic both inside and outside Europe is an essential part of identity (Said, 1978, p. 7).

2.4.3 Place and displacement

The concepts of place and displacement are not easily constrained by our interpretation of the terms or expressions from a geospatial perspective; it defies simplistic geographic or linguistic classification and requires comprehension through their historical and cultural intricacies. There are many details related to those conceptions and historical and cultural implications in the global kinds of literature, such as “Exile literature,” which hints that the meaning of place and displacement is related partly to the coloniser and partly to the colonised philosophy (Ngoe, 2017). A significant characteristic of post-colonial literature is the preoccupation with either building or restoring a proper identifying relationship between place and self, since the process of subjectivity can only be undertaken within the boundaries of place and its separateness. A place is a palimpsest, a type of parchment upon which successive generations, by their style, inscribe and reinscribe the course of history (Ashcroft, Griffiths, & Tiffin, 1995). So, the place is a palimpsest, coated with colonial inscriptions that conceal but do not obliterate indigenous histories, emphasising the contentious nature of spatial memory in postcolonial situations.

Place and displacement are more or less related to each other since they represent one of the most profound values in colonised societies. Place and displacement show the complexity of colonial peoples’ experiences and the importance of location and space in identity development. In many situations, “place” does not enter a society’s cultural discourse until colonial intrusion separates space from place; the concept of ‘place’ in postcolonial discourse embodies lived experience, cultural memory, and emotional attachment, frequently interrupted by colonial cartography and linguistic domination. A sense of place can be represented in cultural history, language, and legend without becoming a source of disagreement and struggle unless colonialism prevents discursive involvement. All colonisers imposed a profound a significant sense of dislocation via introducing foreign linguistic structures and disrupting indigenous connections to the motherland. Therefore, there is a wide gap between the original place and its depictions in the colonisation language. “Such intervention may disrupt a sense of place in several ways: by imposing a feeling of displacement on those who have moved to the colonies; by physically alienating large populations of colonised peoples through forced migration, slavery, or indenture” (Ashcroft, Griffiths, & Tiffin, 2007, p. 161). Colonialism aims to exploit foreign lands, resources, wealth, and people. Indentured labor and enslavement forced many of the original or indigenous

populations to leave their home, which they considered as motherland, so postcolonial literature tries to explain their resulting alienation from the original habitat by reforming and reviving a connection between those people and their initial environment (Harrison, 2012).

Postcolonial literature differentiates between forced displacement, including slavery and colonisation, and subsequent voluntary or economically motivated migrations, each of which imparts distinct cultural and psychological legacies. Bhabha's (1994) notion of displacement encapsulates the psychological state of the displaced individual, situated between cultural realms, never entirely at home in either. The displacement can be referred to as being cut away from the symbolic features of culture, ethnicity, and ideology, to be displaced in exile, as a person taken away from his feeling of selfness, values, history, and culture. Displacement can happen both psychologically and physically because it deals with problems beyond the geographical understanding of the place (Ngoe, 2017).

Displacement flourished at the time of European colonialism, particularly British colonialism. The colonial mechanism speeded up the displacement issue on a massive scale. The two continents, the Caribbean and Africa, were largely affected by this displacement which was considered a process of slavery. Postcolonial writers from all over the world represent the issue of displacement in many writings. However, the concept of modern migration "displacement" is recent but turns into one of the essential issues because of its long and heavy effects on human beings. Displacement flourished in the age of European colonialism. The colonial mechanism became a pivotal issue and emerged as a primary focus in postcolonial studies because of its lasting socio-cultural effects in Africa, the Caribbean, and some other countries that were influenced mainly by displacement as a process of slavery during that period. Displacement has an in-depth-rooted history with varied layers of complex relationships among authority, position, and the psyche of human beings. The physical displacement created great suffering for Africans while the results of that displacement were awful in building a twisted psyche. "This colonial system created a hybrid African subject who was black in mind but white in outside or in other words, African in mind but British in outside" (Saha, 2015, p. 318).

2.4.4 Culture

Culture is another characteristic of postcolonial literature. It is a key factor in postcolonial literature and an essential point to identifying postcolonialism as a theory from its forefathers: colonialism, neocolonialism, and imperialism (Wang, 2018). During colonisation, the coloniser is always trying to create hybrid cultures to replace indigenous cultures in colonised countries. Foreign rule aims to suppress, side-line, and denigrate the culture and conventions of the colonised. In response, all the postcolonial literature attempt to assert the validity and richness of original cultures in order to revive the pride in practices and traditions that were lost systematically under colonialism (Harrison, 2012). Decolonised people tend to develop their postcolonial identity through cultural interactions because culture is one of the essential features inherited from the structures of the colonised communities. The anti-conquest narrative in postcolonial literature analyses identity politics from a cultural perspective. It creates a resistance to the coloniser's culture and how some cultural resistance places obstacles to creating a colonial society (Dash, 2016). The formerly colonised people or the postcolonial people have a desire to travel and live in the country of their coloniser regardless of being free from the colonisers' domination. There are so many postcolonial subjects who continue to desire the coloniser's period, resulting in psychological dislocation in postcolonial societies that dream to be westernised. The postcolonial people neglect their own culture by completely becoming detached from their native culture (Saha, 2015).

In postcolonial literature, culture is always one of the major topics of reinterpreting and re-thinking in canonical literature; post-colonialists want to shed light on the postcolonial literature as the new cultural viewpoint, as well as they do not want to degenerate the standard values of other literary works (Wang, 2018). The idea of an original culture presents in many recent discussions of postcolonial cultural production. The desire to rejection of colonial influences in decolonisation programmes has produced the notion that some forms and behaviors are "inauthentic," with some decolonising states advocating for the recovery of original pre-colonial traditions and customs. The issue with such claims to cultural authenticity is that they frequently become embroiled in an essentialist cultural viewpoint in which fixed acts are iconized as authentically indigenous. In contrast, others are eliminated as hybridized or tainted; this involves the risk of neglecting the potential that cultures will evolve and change as their circumstances change (Ashcroft, Griffiths, & Tiffin, 2007).

In the nineteenth century, European colonisation attempted to apply some ethnocentric ideas, liberalism, and romanticism from European culture. Postcolonial cultures resist those concepts because it is unbelievable to be accepted in the culture of that society without identifying the effects of institutions, ideologies, and patronage of colonialism. For example, colonial powers preferred and supported written texts over orality; they referred to necessities of the acquisition of literacy had seen as the mark of high civilization, while written texts such as journals, newspapers, and literary texts were written in the indigenous and colonial languages in order to encourage a class of colonials to participate in the social and artistic production of colonial. "Literature was supported, while oral practices were seen as primitive and were thus neglected or actively discouraged" (Ashcroft, Griffiths, & Tiffin, 2007, pp. 38-39). The nature of culture as one of the postcolonialism features can not be seriously understood without comprehending the power and domination of occident because the essence of the relationship between the east and west is a relationship of dominance and control (Said, 1978). The postcolonial culture may be found within civil society by the influence of ideas and institutions; certain cultural shapes predominate over the "Other" just as certain visions are more effective than the "Other."

Cultural imperialism or hegemony is exemplified by the portrayal of European identity as superior and more advanced than non-European civilisations. (Said, 1978). However, we use the term postcolonial for all cultures affected by the imperial power from the beginning of colonisation to the present time (Ashcroft, Griffiths, & Tiffin, 2002). The postcolonial theory seeks to show culture through a nationalist version and interpretation of the suggestive popular subject under the conception of human subjecthood. In a strict sense of culture, the discriminatory function of a culture case makes it a necessary topic in postcolonial theory (Lloyd, 2009). Colonisation is a political fact that impacts cultural traditions; the relationship between the coloniser and the colonised is unfairly bargained and unequal, and both parties are transformed. That relation suggests that cultural traditions are exported and imported due to cultural appropriation, conversion, modernity, hybridity, and imperialist cultures. Therefore, it creates an imbalance in our debates, with colonial centers of power frequently being treated as distinct cultures from those they exploit; however, the coloniser could not exist without colonialism. As a result, it is impossible to discuss postcolonial literature without cultural discussion mentioning both the coloniser and the colonised (Gifford,

2018). “My idea is that European and then American interest in the Orient was political according to some of the obvious historical accounts of it that I have given here, but that it was the culture that created that interest” (Said, 1978). The postcolonial theory refers to confirming the hierarchical relationship between the cultures of colonised and a coloniser, its subordinating relations between their cultures (McClintock, 1992). Postcoloniality, for its part, export the cultural hybridity of their conditions and thus reinscribe the public imaginary in society for both modernity and metropolis (Bhabha, 1994).

Postcolonial literature focuses on culture as a mechanism, highlighting its role in colonial dominance. Through their preference for written language over oral traditions, colonists were able to impose Western values and repress indigenous cultures. Postcolonial writers’ anti-conquest narratives both bolster indigenous peoples’ perspectives and critique colonial ones. The cultural imagination, as it was expressed in the arts, literature, and classrooms, served to legitimise colonial rule. These are the weapons that postcolonial writers use to dismantle imperial ideology. A space marked by uneven exchange, culture is shaped by imperialism, both past and present, and literature plays a major role in this space by challenging and redefining identity.

2.4.5 Gender

The postcolonial and gender theories arise from political struggles/efforts and intellectual traditions that are interconnected in significant ways that converge in their rejection of dominant power, motivated by a desire for social transformation. The intersection of activism, politics, and sciences is where postcolonial and gender ideas reside. Political conflicts have demonstrated the coloniality of gender and the gendered hierarchy of colonial violence. Therefore, it is essential to comprehend the evolution and interrelationships between postcolonial and gender ideas in a social and historical framework (Gerrard & Sriprakash, 2015). Gender has played a crucial role in comprehending the mechanisms intervening in producing specific images of the colonial person. As is common knowledge, colonial rhetoric involves the feminization of the colonised lands, which are frequently characterised as feminine in contrast to the male values embodied by the metropolis of colonisers. Consequently, the female colonial subject frequently experienced a doubled sense of oppression and persecution, due to their gender and race. In fact, from the postcolonial viewpoint, indigenous

women are oftentimes seen as sexual objects whose only value is as carriers of life or as for the reproductive process (Moares, 2019). From the very beginning of postcolonial studies, gender and the issue of women are at the heart of issues of post-colonialism. A postcolonial critique is based on the critical stance, which is the capacity to read the past, present, and here and there simultaneously. The feminization of the oriental in mainstream colonial discourses extends to native, colonised peoples, as Said's *Orientalism* described (Bahri, 2009). Said's *Orientalism* (1978) used gendered tropes of masculinity and femininity to frame how the West and the East were perceived. The West is portrayed as masculine, logical, and dominant, whereas the East is "feminized" as subservient, exotic, and passive.

The key to comprehending colonial logic lies in how the position of native women was used to justify the colonial aims as a civilizing mission; as Spivak pointed "famously describes British intervention in the Sati practice in India as "white men saving brown women from brown men" (Spivak, 1988, p. 94). The cultural aspect included the gender and sexual relations between the colonised and his coloniser; it appears in the colonial architecture that was gendered with women according to the coloniser's desire (Persaud and Chin, as cited in Persaud & Sajed, 2018). According to the colonial perspective, the spaces were separated by gender; for instance, women were entitled/forced to stay in the household (Gómez, 2019). According to Spivak, as the object of colonialism, the ideological construction of gender aims to keep the male dominant. In the context of colonial production, the historical narrative offers no space for the subaltern, particularly for female subalterns, who find themselves not only marginalised from power and authority but also entirely absent from representation (Spivak, as cited in Morris, 2010). Indian nationalism used the issue of gender roles as one to claim against colonialism (Gómez, 2019). Gender is one of the categories by which colonised issues were simultaneously created and controlled; also, the separation between white masks and black skins had differentially experienced in different colonial and post-colonial societies (Loomba, 1998). Gender and sexual desire and the critique of fundamentalism became a major matter for minority cultures in postcolonial theory (Bhabha, 1994). In this regard, Fanon calls heed to the gendered that embodied in the affective dimensions and the emotions of colonial power; the subject positions of man and woman in postcolonial theory are understood as embedded in the colonial

project (Gerrard & Sriprakash, 2015). As Bhabha mentioned, the discourses of a male spirit in American cultural colonialism with Mexican dependency (Bhabha, 1994).

The discussion of gender in postcolonial feminist theory is an essential distinction between postcolonial feminist thought and prior feminist movements. The issues and sorrows of colonised women have been brought to light with the advent of postcolonial and postcolonial feminist theories, but this does not mean their sufferings have been alleviated. Women of color remain at the bottom of the social scale (Bolat, 2022). The colonial discourse cannot be separated from the growth of Western power and dominance or frontier histories from an analysis of their representations. The frameworks for understanding the genre's importance may have changed over time, but the beliefs and imaginings it produced in America, Britain, and Australia helped to create power hierarchies and regulate them through some constructions; gender is one of the most important, and its effects are still felt today (Harper, 2001). The female sex, those who are from lower social classes, and non-European were not seen as part of humanity. Similar to this, the canon of Arthur Conan Doyle frequently attributes women to the same features believed to be passive and subordinate to masculine ones in the imperial setting. In addition, the working culture of middle-class society changed with the rise of capitalism, further subordinating women who were frequently seen as nothing more than commodities (Simon L. A., 2017).

Fundamentally, gender in postcolonial philosophy is not a peripheral concern but a fundamental element of colonial ideology. It elucidates the manner in which subjects were produced, regulated, and depicted. The postcolonial criticism reveals the historical operation of gendered power and its ongoing influence on contemporary social realities, rendering gender an essential term for postcolonial study.

2.4.6 Race

Associated with the issue of indigenous minorities was the matter of race. Race is always a subject in post-colonial studies, but it has long been a contentious issue since postcolonial theory often seeks a more nuanced understanding of colonial relations than can be supplied by the majority of perspectives on racial differences. Race studies are a vast and fruitful field of study, but in the last decade, the tendency has been to use the term “ethnicity” to account for human variation in terms of culture,

traditions, social patterns, and ancestry, rather than the term “race” with its lingering presumption of a humanity divided into steady and biologically determined types. On the other hand, race remains relevant to post-colonial theory for two reasons: first, because it was so central to the expansion of imperial discourse through the 19th century, and second, because it stays as a significant and unavoidable truth of modern society which is race is the dominant category of daily discrimination and prejudice (Ashcroft, Griffiths, & Tiffin, 2002).

The Western scientific discourse of race in the 18th century was about the black race as a result of climate and environment or a God-ordained indicator of sinfulness. Scientific discourse stated that race-specific skin tone was a biological and natural distinction since it did not alter when individuals relocated. The important point related to postcolonialism is that science did not change any earlier suppositions of inferior races. Race, thus, did not explain just the colour of the people’s skin colour but also reflected their cultural and civilizational attributes and linked black skin with a tiny brain and savagery (Loomba, 1998).

Many recent studies highlight how the race hierarchies imposed initially by Western imperialism became more consecrated in the age of postcoloniality and how race has become more insidious as a result of colonial experience; they also provide some explanation and interpretation of the reasons formerly colonised people continue to treat their previous masters, colonisers, with unabated deference. The corpus studies of postcolonial clarify how the race became fabricated ideological measures to legitimize the colonial aims and purposes; specifically, under the project of colonialism, “the race became conflated with ontology through the propagation of deterministic theories that inextricably linked one’s behavior with the color of one’s skin” (Prasad & Qureshi, January, p. 354). The colonial power employs religious discourse for their colonial ambitions. Dash (2016) pointed out that the providential tidy of things for humanity includes the regeneration of the inferior races by the superior races; such racist group-identity language served as the cultural common denominator for the geopolitical rivalry between the American and European empires from the middle to the end of the nineteenth century, which was intended to safeguard their over-extended interest.

There is more widespread racism against the Oriental race in European cultures, such as the radical ideas about the good Orient was always a classical era somewhere in a long-gone or old India; in contrast, the bad Oriental race remained in present-day Asia, some areas of North Africa, and Islam everywhere (Said, 1978). While Said concentrated on cultural depictions of the East, Fanon expanded this examination to the psychological ramifications of racial hierarchy on the black individual, he refers to the coloniser aspires to make the inferiority complex of race possible; the stability of that society derives from the perpetuation of this complex “in a society that proclaims the superiority of one race; to the identical degree to which that society creates difficulties for him” (Fanon, 1986, p. 100). Fanon embodied the inferiority complex in another shape when he referred to the deep desire to avoid the black race towards white supremacy; he described the white beauty, white culture, and white whiteness as a white civilization and dignity of human beings, which are represented the wide gap between two differences races (Fanon, *Black skin, white masks*, 1986). The issue of race is one of the important matters that is tied up closely with colonisation (Rambiritch, 2015). The Western power and domination, which are represented in some features like race, cannot be separated from the growth of colonial discourse. However, the ideas it gave rise to in America, Britain, and Australia contributed to the establishment of power hierarchies, and although most contested, its impacts may still be felt today (Harper G., 2001).

One of the main areas of subjectification in colonial discourse is race. For both the colonised and the coloniser, it represents the scene of desire to protect originality. Race constantly poses a threat because of the stereotypical image of the non-white race that introduced knowledge about the duplicities of Asiatics and the debaucheries of blacks (Bhabha, 1994). The difficulty and complexity of the matter of race had developed among colonised nations themselves; for instance, the debate about the superiority of the white race or the yellow race between the Japanese and Chinese society. Therefore, the Japanese colonisers dealt with the yellowness as inferiority evident in the backward or hind Chinese community. At the same time, modern Japan must identify with the white race, not the yellow race (Lin, 2014).

In postcolonial literature, race is perceived not as a biological fact but as a colonial construct devised to justify subjugation. Scientific racism served as a

fundamental ideological instrument in colonial administration. By legitimising racial hierarchies, imperial powers could present rule as an act of kindness. In 19th-century rhetoric, blackness was not only a skin colour but also a signifier of savagery and moral deficiency. This ideology justified harsh policies, including forced work and segregation.

2.4.7 Politics

In postcolonial literature, politics has been inextricably linked with literature that resists, recovers, and deconstructs colonialism's political violence. Postcolonial literature addresses systems of control, cultural hegemony, and national strife, not only aesthetics or creativity. Postcolonial theorists like Edward Said, Gayatri Spivak, Homi Bhabha, and Frantz Fanon show that literature either hides or reveals power hierarchies. The political features of postcolonial literature show how cultural output during and after imperialism has been used for resistance, ideological critique, and communal consciousness.

Postcolonial literature's essence, purpose, and aims are to expose the conduct and domination of the colonial powers; on the other side, it is to demand and regain the rights of the colonised peoples/countries, those whose identity, wealth, dignity, motherland, and cultural heritage were systematically stripped by colonial power. As a result, all the previous topics fall within the broad political discourse and policy of colonial domination. "The European and then American interest in the Orient was political" (Said, 1978, p. 12). The United States of America and Europe have become the center of the world because of the solid complementarity of their political positions and literature, which are most worth studying (Loomba, 1998). For instance, the fulminating professor of the film said in one argumentation, "We are not artists, we are political activists" (Bhabha, 1994, p. 19). In this sense, he wanted to make the surface of literature or its approaches a signification base for political intervention; he tried to give depth to the language as a device of social criticism in order to extend the domain of politics. A political subject is a discursive event that is nowhere more deeply seen than in a text that had a formative impact on Western socialist and democratic discourse (Mill, as cited in Bhabha, 1994). Bhabha is convinced that Anglo-American nationalism increasingly articulates its military power in political acts that represent a neo-imperialist disregard for the independence of peoples and regions of the Third World.

For example, America's backyard policy for Latin America and the Caribbean, on the other side, Britain's Falklands Campaign, or recently, the invasion of the British and American forces in the Gulf War. So the economic, military, and political domination profoundly influences the Western world, its specialised institutions, popular media, and academics (Bhabha, 1994).

The political and ideological views of the masses in a Third World nation are reflected in the postcolonial literature of these countries. In a world where the person is more politicized, literary works can no longer stay impartial and apolitical, propagating the idea that art must be created only for its own sake; "too often, culture and literature are political; even the innocent them historically became little by little otherwise" (Said, 1978, p. 27). In many cases, the coloniser country, even in the east and west, supports and funds some cultural, social, humanitarian, and political tasks in a colonised country, but in fact, the benefits of these missions would return to the colonial power as political gains. "Indeed, economics, politics, and sociology in the modern academy are ideological sciences and therefore taken for granted as being political" (Said, 1978, pp. 9-10). Literature and literary study had crucial sites in the political struggle with the multiple far-reaching implications for the public history and practices of the nation and decolonisation (Ashcroft, Griffiths, & Tiffin, 1995). The colonial classroom became an essential strategy a fundamental part of the discipline itself. That situation suggests that the coloniser used English literary studies as a mask for material exploitation; it is an effective way of political control and domination. The colonial power planned to employ literary studies as a key to impart their values to the native people, then construct a new culture which mimics the colonisation as a measure of human values; thereby, the literature used in attempting to preserve the colonial political rule (Loomba, 1998).

Subaltern studies researchers were interested in deconstructing colonial-era grand narratives that the colonial period left behind; later, the political classes of colonisers attempted to employ them to save the modern democracies in the postcolonial region (Maity, 2021). The nature of the coloniser's political structure of domination cultural many debates explaining various theories of how colonialism could control through political and economic authority. At the same time, some theories grew that recognise the efficacy of colonialism; indeed, (in essence, are in essence "brute

force” or “direct political” theories of colonialist oppression) (Ashcroft, Griffiths, & Tiffin, 1995, pp. 45-46). Fanon, as one of the founders of postcolonial literature, had a severe commitment toward the political task of his colonised society; there is no finitude of his philosophical thinking nor the end of his political direction (Fanon, 1986). African literature grew remarkably since the 18th century and then gained its reputation in the 19th century in the West. “Chinua Achebe’s *Things Fall Apart* (1958) marked the real beginning of the postcolonial African novel.” The African novel represented an essential tool for many tasks such as reviewing the colonial era, rebellious African voices, and also the weapon of African independence. “African authors used the novel as a means to arouse the political consciousness of the masses and help them break the silence” (Arab, 2020, p. 1). The African writers wrote many texts with Pan-Africanist or nationalist orientation, or both, to aid the struggle for political causes in African countries. They equally support the cause of their nations against threats reaching from outside. Therefore, this suggests those writers tend to be deep in political writings which describe their colonised motherland, such as Ngugi wa Thiong’o. He wrote many literary texts against imperialism, dictatorship, and colonisation and became one most influential important African writers because of his political struggle for the liberation of the African people (Maxwell, 2014).

Colonialism is a common political predicament for Africans and West Indians. The fragmented and colonial-dependent structure of West Indian historiography and the fragmentary nature of the numerous cultures which have merged with a new culture of the coloniser to produce something new, and the absolute dependency on the coloniser’s values gives him a particular link to the term “colonialism,” therefore, the primary root of West Indian political build by the colonisation policy (Ashcroft, Griffiths, & Tiffin, 1995). Spivak (1988) wrote after Indian independence, “*Can the Subaltern Speak?*.” She used many examples from India, but their themes are of global importance. In her essay, Spivak attacks the continuing political impact of colonialism; she focuses on the systems of Western scholarly work that lead to what she called “epistemic violence,” which is inflicted through particular discourse to justify political domination and military control (As cited in Riach, 2017, pp. 27-28). On this matter, it is especially so since the colonised people are often still undergoing the residual effects of coloniser domination in the economic and political spheres (Ashcroft, Griffiths, & Tiffin, 2002).

2.4.8 Economic

Modern colonisation is distinguished as a takeover of material resources, territory seizure, labor exploitation, and remaking of the colonised region's general structures. Modern Imperialism sometimes does not need direct colonial rules because the social and economic relationships of dependency and control guarantee both slave labor and markets for Western industry, goods, and interests. In that sense, imperialism is the highest level of colonialism. Colonialism entails direct geographical occupation, whereas imperialism denotes a more extensive framework of economic and ideological supremacy; post-decolonisation, imperialist systems endure via economic domination, "Imperialism is defined as a political system in which an imperial center governs colonised countries, then the granting of political independence signals the end of empire, the collapse of imperialism" (Loomba, 1998, p. 6). Some critics state that the economic production of western colonial power leads to mutual recognition, political equilibrium, and war and peace (Aravamudan, 2009). Postcolonial texts reveal that the inheritance of the economic hierarchies in societies that emanated from colonial power remained in postcolonial society (Ashcroft, Griffiths, & Tiffin, 2002). Economic control is one of the dominant forms of postcolonial power, even after the colonised countries had their independence; this sophisticated state of control is termed neocolonialism, suggesting that colonialism continues to take place (Mushtaq, Ahmad, & Rafi, 2018).

Colonisation and economy share a reorganization of the controlled people because economic utilities are a common purpose for all colonisers. Western colonisation aims to dominate the hearts, minds, culture and pockets of the "emerging markets" while introducing democratization, which explains the relation between colonisation's economy and political liberalism (Bahri, 2009, pp. 202-203). The cultural legacies of colonisation strive to subject a country or nation to economic exploitation. In order to ideologically justify the self-declared superiority (for economic objectives) of the Western countries over the non-Western countries, colonialism was presented as "the extension of civilization," whereby the more developed, more powerful, and more civilized races had the right to colonise other peoples, first in service to the noble opinion of "civilization," and then to protect their over-extended

economies. (Dash, 2016, pp. 13-14). Economic interests are always the primary motivation for colonialism and domination over weak people, their territories, and countries, especially in resource-abundant regions. As the case of the British Raj in India aspired to economic benefits from colonisation, however, they must be contextualised within strategic, religious, and ideological considerations (Gifford, 2018). Similarly, the concern by the French about the probable loss of Algerian territory was not only a matter of prestige and the beauty of North Africa but also the economic importance of Algeria to France's economy. Furthermore, the Native Americans got physically and brutally abused because of the dominant culture of colonial politics to support the economics of colonial activities that kept their revolutionary aims (Harper 2001).

The Orientalist scholarship tends to reify the Indian state and some other countries in East Asia. The military companies needed to repair their economy to provide a reliable basis for the imperial European states that could suit and serve as collateral in the global economy that helped the Company that was associated with the British state, to pay for the unprecedented expenses of modern warfare in the late eighteenth century. The damaged colonial and postcolonial economies are not deviations from modernity's course but rather their fundamental components. The materialism, as a lens, historically presumes that all historical movement is driven by capital logic (Ahmed, 2009). Modern colonialism did more than extract tribute, goods, and wealth from the countries it conquered—it restructured the latter's economies, drawing them into a complex relationship with their own so that there was a flow of human and natural resources between the colonised and colonial countries.

All the coloniser powers produced the economic imbalance necessary for European capitalism and industry growth. Therefore, it is right to say that colonialism was the midwife that aided the birth of European capitalism. In the absence of colonial expansion, the transition to capitalism could not have occurred in Europe (Loomba, 1998). Thus, colonialism is defined as the forced takeover of the economy and land. However, in the European case, colonialism is defined as restructuring for economies of non-capitalist countries to fuel European capitalism (Loomba, 1998). So, the economy is one of the most important instruments used by colonisation to deal with the subaltern native "colonised" in a frame of compulsory absenteeism. In other words, the

marginalised voices were often voiceless because of belonging to a poor or challenged social group (Gómez, 2019).

The economic hegemony is important to both colonial and postcolonial power frameworks. Economic exploitation was not merely a result of empire; rather, it served as a fundamental catalyst for colonial growth, facilitating the emergence of American and European capitalism through the methodical reorganisation of conquered economies. Despite achieving political independence, neocolonial frameworks of financial, institutional, and commercial dominance have sustained these disparities. Postcolonial critics elucidate how imperial ideas, disguised as civilisational missions or liberal development, persist in legitimising global economic hierarchies. Consequently, economic dependency persists as one of the most enduring and poisonous legacies of colonialism, intricately woven into the material and intellectual structure of the postcolonial world.

2.4.9 Violence

The violence in postcolonial literature is not limited to physical harm but encompasses structural, symbolic, sexual, and psychological violence. Violence constitutes one of the most fundamental and enduring legacies of colonialism. In postcolonial theory, it is perceived not only as physical coercion but as a multifaceted framework of subjugation that includes psychological, sexual, political, and discursive dimensions. Many scholars have analysed colonial violence and its dual function as an instrument of control and a symbolic assertion of dominance; for example, Rupp (2017), Fanon (1963), and Simatei (2005). This section examines the systemic nature of colonial aggression, which includes the brutal exploitation of land and people, the elimination of indigenous identity, language, and cultural autonomy, and the subsequent effects on postcolonial societies. In addition, it highlights how colonial violence frameworks continue to shape racial, social, and political inequalities in the present day, often showing up in oppressive government policies, sexual and bodily exploitation, and political rhetoric.

Rupp discussed that post-colonial theory presents a compelling study of violence. Apart from analysing the mentioned examples, postcolonialism can clarify and identify the violence of the other in words and actions (Rupp, 2017). Colonial

violence is understood as relationships, conditions, and processes that appear in the practice of colonialism in colonised and violated countries. In other words, colonisation had a long history of bloody violence. The representations of colonial violence are unambiguous in some African countries. Violence produces inevitable violence against colonisation, breeds violence, and does not serve a purpose (Simatei, 2005). The coloniser seeks to dehumanise people through violence in the colonies and aims to keep the native men enslaved. The Colonisation attempts to wipe out the traditions of the nations, destroy their culture, and substitute their language, resulting in physical exhaustion. On the other hand, armed foreign civilians come to seize the peasants' land and force them to till it for them by beating them. If they still have any spirit left after being starved and sick, fear will add to it; they will die if they engage in combat or not. However, if they yield, their self-esteem is compromised. Shame and terror will tear their character apart and cause their innermost self to crumble. Yet, this dehumanisation engenders conditions conducive to counter-violence as a means of resistance, and the colonisation's aims were never achieved, neither in the Congo nor in Angola. According to Fanon, violence is not solely destructive; it is also transformative. The colonised individual asserts their humanity through revolutionary violence, constituting an essential disruption of the colonial system (Fanon, 1963).

Colonial violence begins at the exact moment when space and territory are regulated or conquered (Simatei, 2005). Colonisation operates by material violence for the forceful acquisition of regions and peoples (Fernando, 2017). Colonialism represented the economic power of capitalism in the Global South—an exploitative framework that benefited the coloniser by dispossessing the colonised. Capitalism, like modern colonialism, plays a significant role in determining the motive of colonialism and the material violence which followed (Young, 1995). The violent feature of postcolonial nations returns to the trauma that continues to haunt them since the beginning of colonial physical violence. The period of fights and hegemonies during colonialism does not separate from the age of postcolonial violence. As such, the conflict, repression, and violence in postcolonial societies thrive because of the historical roots of violence with enduring political and social ramifications (Mzali, 2011).

Imperialism and colonialism bring about more violence in a self-consciously disruptive and divisive process of disruption. The dominant west colonisation power was exercised violently by suppressing against the native people that were encountered in West and East Africa as well as in the West Indian. “In the West Indies, for instance, the Indigenous people (Caribs and Arawaks) were virtually exterminated within a century of the European invasion. Their situation combines all the most violent and destructive effects of the colonising process” (Ashcroft, Griffiths, & Tiffin, 2002, p. 25). The violence in Sudan after independence in the 1950s was to the harmful effects and outcomes of British colonialization. Recent archival about that period reveals a substantial concern on the part of Sudanese officials to legitimize repressive methods and policies in ways remarkably comparable to colonial language. It is especially evident in their emphasis on legalism and developmentalism: the two primary streams of government discourse. Like their colonial predecessors, the new Sudanese officials relied on colonial “Native Administration” leaders as instruments of state development, justice, and security (Rolandsen & Leonardi, 2014).

On the other hand, no doubt that sexual violence is no less painful and terrifying than physical violence; the relationship between slaves and their owners/masters was very erotic, “sexual,” and according to the coloniser’s desire. Add to that, there is a testimony of black women who were assaulted by white males in slave narratives, Thomas Thistlewood’s 10,000-page private diaries, which detail his frequently sadistic sex life with his slaves, are also other helpful evidence for the black women’s claim who were victims of coloniser’s sexual desire. The sexual violence revealed in colonial archives illustrates the intersection of race, gender, and domination; rape served as both an instrument of fear and a symbolic assertion of imperial authority over colonised people. (Young, 1995). Bhabha (1994) referred to another side of violence, which is the violence of racialized society, the violence in a racist society is most pervasive in the details of daily life-relating to the legitimacy of violence in the colonial social space. The viability of the feverish, phantasmal visions of racial hatred that are absorbed and enacted in the colonisation culture; all these components are essential to colonialism’s political and psychic violence. The violent politics of western coloniser sometime reflect in their inner political situations as political violence; the violent speech demarcates inside American society. When Trump issued a barely veiled call to arms against the enemy within, the violence presented itself in placing labels on others and

designating political, ethnic, racial, confessional, subcultural, and sexist phrases. Violent speech accentuates alienating disparities between persons, social groups, or communities (Nacos, Shapiro, & Bloch-Elkon, 2020).

2.5. Conclusions

A conclusion is reached at the end of the chapter, which is that postcolonialism arose as a reaction to colonialism's cultural legacies. It is a term that refers to the results of colonisation. The term postcolonial literally means after colonial rule, but that expression has been used to depict the literary works produced after the official decolonisation. Literature and other arts such as painting, sculpture, music, and dance might offer important ways to shed light on the daily realities of colonised peoples, which is most effective and impactful. Postcolonialism treats multiple issues, such as loss of culture, ethnicity, and identity. At the same time, postcolonial literature studies are at the heart of debates surrounding several significant themes that appear in postcolonial literature. These themes include Representation, Identity, Place and Displacement, Culture, Gender, Race, Politics, Economics, and Violence. As an academic discipline, Postcolonialism embraces a deconstructionist perspective and inquiries about what the colonised do and how they behave when confronted by the coloniser. More than three-quarters of the individuals who are alive on the globe today have had their lives influenced by the practices of colonialism at some point. From a literary criticism perspective, postcolonial criticism highlights cultural differences in literary texts. Postcolonial criticism derived its force from a mix of Poststructuralism, Postmodernism, Marxism, Gramsci, Foucault, India, the modern West, and textual criticism.

Postcolonial literature represents the critical interrogation of many features, such as the economic, cultural, political, and psychological consequences of colonial authority. It centres on topics like identity, representation, culture, place and displacement, gender, race, economics, politics, and violence; all of them revealing how colonial domination restructured societies and set hegemonic narratives. Postcolonial literature, as a tool, makes the vital space for reclaiming silenced voices, resisting epistemic violence; it draws on diverse theoretical frameworks, including poststructuralism, Marxism, psychoanalysis, and Foucauldian discourse, and remains deeply concerned with the lived experiences of colonised nations. Finally,

postcolonialism emphasises resistance, hybridity, and the ongoing struggle for cultural agency and narrative sovereignty in a world still shaped by imperial histories.

3. The Postcolonial Critics

3.1 Introduction

The emergence of postcolonial criticism as a distinct field owes much to the ground-breaking theoretical contributions of Edward Said, Homi Bhabha, and Gayatri Spivak. These critics have not only shaped the academic discourse around colonialism and its aftermath but have also become central figures in redefining how literature, culture, and power are interpreted within a postcolonial framework. While early academic categorisations grouped non-Western writing under the label “Commonwealth literature,” postcolonial theory has since challenged such classifications, offering a more nuanced understanding of literary texts produced in the wake of empire. Today, postcolonial literature—particularly in English—addresses key issues such as resistance, subversion, cultural identity, and the legacies of colonial power structures. Postcolonial theory studies the societies, historical, cultural, and political frameworks generated by colonialism, whereas postcolonial literature narrates or criticises those systems.

The masters and theoreticians of postcolonialism, such as Edward Said, Homi Bhabha, and Gayatri Spivak, have profoundly shaped the trajectory and development waves in the field of postcolonial criticism that they have become more significant than the area of postcolonialism itself (Mushtaq, Ahmad, & Rafi, 2018). After discussing essential proponents of postcolonial theory, Said, Bhabha, and Spivak, the works of literature, excluding literature of the United States and the United Kingdom, were initially referred to as Commonwealth literature. Now, Commonwealth literature encompasses all forms of literature from various cultures. Some thinkers of postcolonial literature proposed new terms with a temporal connotation to encompass all of this literature. According to several postcolonial critics, postcolonial literature is the most appropriate and authoritative phrase to define, characterise, and research emergent English literary works. Resistance, subversion, and reconstruction are the major elements of postcolonial literature. Postcolonial literature in all languages, especially English, is centered on the confrontation between the traditional culture of history, culture, gender, and politics (Sawant, 2011). These three titans, either from Indian or Arabian backgrounds, experienced differently from their compatriots as well as some

Western natives; also, have foregrounded the concept of culture as a critical lens in their theoretical frameworks to study postcolonial literature (Wang, 2018). They have exposed the ideological, economic, political, and structures within which the cultural texts of a certain time period are formed, more or less concerned with colonisation (Sebastian, 2012).

The discipline of postcolonial studies has reached a significant degree of consensus regarding the ideological function of colonial discourse, notwithstanding all the controversy that postcolonial theory has produced about what it terms colonial discourse. In the works of Said's *Orientalism* (1978), Bhabha's *The Location of Culture* (1994), and Spivak's *Can the Subaltern Speak?* (1988), "colonial discourse" is described as the epistemological corollary to colonial violence, a system of knowledge and representation through which Europeans produced, defined, and contained non-European differences and, in so doing, developed ideological justifications for colonialism. This discursive apparatus depends heavily on binary oppositions on a structure of binary opposition that posited the colonised's racial, cultural, and linguistic inferiority compared to Europeans. According to this view, dominant traditions of European literature, art, history, and the human sciences have been complicit in constructing non-European or colonial subjects as objects of European colonial authority. As such, they are incapable of representing a counter-hegemonic discourse in order to challenge a colonial rule or the presumed cultural superiority of the coloniser. In the early development of this theory, Spivak famously argued that colonialist and patriarchal power relations rendered subaltern women incapable of speaking. Bhabha nevertheless considers the original myth of colonialist power to be dependent on the demand that the space it occupies be unbounded, its reality coincident with the emergence of an imperialist narrative and history, its discourse non-dialectic, and its enunciation unitary, unmarked by the trace of difference (Garraway, 2009).

This dissertation draws upon the foundational concepts articulated by the concepts and views presented by Said, Bhabha, and Spivak regarding representation, identity, place and displacement, culture, gender, race, politics, economics, and violence. These concepts and theories are best understood when viewed from the viewpoint of the theorists listed below:

3.2 Edward Wadie Said's *Orientalism*

Edward W. Said's *Orientalism* (1978) is a foundational theory in postcolonial literature; Said redefines the term "*Orientalism*" as a Eurocentric discourse by which the West constructed the East as inferior, backwards, exotic, and failed. Influenced by Michel Foucault's concept of discourse and power/knowledge, Said argues that Orientalism functioned as a system of representation that justified colonial domination by producing the Orient as an object of Western authority. (Al-Huri, 2016). A broader definition of *Orientalism* is a style of thought, investigation, and analysis based upon an epistemological and ontological distinction between "the Orient" and "the Occident." A relatively large group of writers, including poets, novelists, and philosophers, have been categorized as practicing *Orientalism*, a school of thought that is founded on an ontological and epistemological division between "the Orient" and "the Occident." Theorists, politics, economists, and administrators have agreed that the fundamental division between East and West should serve as the basis for complex theories, epics, novels, social descriptions, and political accounts about the Orient, its people, customs, "mind," destiny, and other topics (Said, 1978). *Orientalism* is also defined as the discriminatory and prejudiced way Westerners see the East's languages, lives, art, civilisations, values, and attitudes, especially in North Africa and the Middle East. This word is also used to describe the attitudes of 19th-century intellectuals who described their excursions to these regions in art and literature, mainly British and French works (Al-Huri, 2016).

Said's *Orientalism* is a seminal study in cultural scholarship. It is a theory of colonialism that includes the complete spectrum of colonial discourse and its applications to justifying and upholding colonial behaviors. As a cultural practice, orientalism is a complex web of assumptions about culture, biology, religion, and race, that fix the "oriental" as "other" and hence necessarily "less than," defending the dominance of the West over the East. In fact, Said popularises and theorises the thoughts of colonial discourse to refer to the diverse literary practices associated with colonialism; Said is instrumental in theorising postcolonial application (Milne, 2009). Said (1978) has taught us that the text, the context of its production, the processes of its circulation, and the contexts within which it is read are all crucial to its meanings. Hence, we can say that the colonised played an essential role in Europe's literary

imaginings. To put it simply, Said makes the process of European literature reading a comfortless activity by reminding us that deceptions and fantasies about “Oriental subjects” kept political aggression going in colonised areas and gave it a reason to do so (Sebastian, 2012).

Said’s *Orientalism* is a basis or can be said it’s the founder stone of postcolonialism; his book *Orientalism*, which was first published in 1978, founded the field of study for postcolonial theory and made a revolution in the literature field and postcolonial theory. The language used in *Orientalism* had its own terminology to illustrate the imbalance between the West and the East by demonstrating the West’s dominance over the East, which it had traditionally ruled. In order to illustrate the interaction between two different cultures—the West and the East—Said used phrases and notions like “orient the other” and “occident.” This relationship was historically unbalanced. The emphasis on Occidental policies, plans, and procedures as superior to those of the Orient was well-stated. *Orientalism* focuses on raising awareness of continental literature. Through the appropriate usage of Eastern literature, marginalization must be eliminated (Sawant, 2011). Said’s *Orientalism* proposes the discourse which formed the Orient in the West’s awareness and offers a significant analysis of world construction in the European mind (Ashcroft, Griffiths, & Tiffin, 2002). Women, those from lower social classes, and people who were not European were not seen as part of humanity. According to Edward Said’s argument in *Orientalism*, gendered tropes of masculinity and femininity were used to frame how the West and the East were perceived. The West is portrayed as masculine, logical, and dominant, whereas the East is “feminized” as subservient, exotic, and passive (Simon, 2017). The aforementioned discussion of *Orientalism* clarifies the goal of postcolonial theory study, which is to unify many cultural, social, political, economic, and ethnic-racist aspects in literary works from both the East and the West (Sawant, 2011).

As stated earlier, Said’s theory is valuable knowledge to understand the full effects of colonialism on colonised countries and communities. *Orientalism*, then, for Said, is a political vision about the reality of the relationship between the familiar; who are the West “us,” and the Orient “others” who are strange. The absolute border between East and West, accepted by Balfour and Cromer with such comfort, had been established over decades, if not centuries. There were countless journeys of discovery

and encounters through trade and conflict. Moreover, since the seventeenth century, the relationship between East and West has been characterised by two significant factors. One was a rising systematized understanding of the Orient in Europe, bolstered by the colonial experience and widespread (Said, 1978). Therefore, Orientals or Arabs are shown, in the West's eyes, to be gullible, devoid of energy and initiative. They are fulsome, cunning, intriguing, and unkind to animals. Orientals people have a disordered mind that cannot understand and recognize what the clever European learns or grasps immediately; for instance, Orientals cannot walk onto either pavement or a road; they cannot realise the pavements and roads were made for walking. Orientals are habitual liars, suspicious, and lazy; in everything, they oppose the Anglo-Saxons' directness, clarity, and noble race (Said, 1978). Said's book *Orientalism* explains how Western culture and literature classify the East as "other" and how it has been misrepresented; it is a dual comparison that Said depicts in many visions, thoughts, and levels such as superiority/inferiority, powerful/powerless, we/others which are demonstrated throughout the book, as below:

3.2.1 Superiority vs. inferiority

Said argues the idea of the superiority of European identity as a superior one in comparison to the other, with all of non-European cultures and peoples. There is also the hegemony of European attitudes regarding the Orient, which itself reiterates European supremacy over Oriental backwardness. These opinions typically override the potential that a thinker who is more independent or critical would have different perspectives on the issue. This common notion of positional superiority, which places the Westerner in a wide variety of potential interactions with the East without ever causing him to lose the relative upper hand, is an essential component of the overall strategy that underpins Orientalism in a relatively consistent manner. Then why should it have been any different, especially during the fantastic supremacy of Europe that lasted from the time of the renaissance until the present day? (Said, 1978).

Said (1978) clarifies the relationship between knowledge and superiority. To possess such in-depth knowledge of a topic is to dominate it: to exercise authority and control over it. And authority and power in this context are for "us" to reject autonomy to "it," which refers to the Asian or Eastern country given that we are familiar with it and that it exists in a way as we are familiar with it. The weights of knowledge make

inferiority and superiority seem trivial, such as in the case of the British understanding of Egypt in Balfour's Egypt. In all his writings, Balfour never challenges the notion that the British are more advanced than the Egyptians. Instead he takes these notions as given when describing the effects of knowledge; according to Said, Balfour's views about the Orient were referred to as requiring Western intervention (Said, 1978). The foundation of Orientalism is predicated on the idea that the West is superior to the East at the expense of the Orient's inferiority. If the fundamental tenet of Orientalism is the unshakeable dichotomy between Western superiority and Eastern inferiority. In that case, we must be ready to acknowledge that Orientalism has not only served to accentuate the occidental's superiority but in some cases, even exacerbated this dichotomy throughout its origins and subsequent history (Said, 1978). In summary, to direct thinking into the West or East compartment. Due to the centrality of this trend in Western Orientalist theory, practice, and values, the perception of Western control over the Orient is seen as a scientific fact. It is natural for those in positions of authority to examine the world they must contend with periodically. The West must manage its conduct abroad under the demands of internal forces on the one hand and international realities on the other. Kissinger's discourse must, for some reason, establish a polarity between the United States as a superpower and from the position of strength and the rest of the inferior world as the other things naturally. He speaks as the authoritative representative of the great Western power whose contemporary history and current realities have positioned it before a globe that does not readily accept its strength and domination (Said, 1978).

In this field, Said (1978) discussed some other matters related to the conception of Occidental's superiority in every sphere of life, such as when he examined the connection between criticism, liberalism, rationalism, and philology. He asserts that every advance created by humanity from the 15th century can be pointed to philological minds. Similarly, Philology is a comparative discipline kept by the moderns and symbolizes modern European superiority (Said, 1978). Moreover, the abuse of culture is included with duality of the oppositional complex "superiority/inferiority," which is based on the surface and worthlessness. The best relationship is when one is at parity with his own culture, ethos, and morality. To verify that by perceiving an opposition by giving an example of inferiority to allow the belief in superiority, we see a damaging abuse of culture. Nevertheless, in one's culture, the good is amplified, the bad is

ignored, the evil of the other culture is readily recognized and exaggerated, and genuine interest is overlooked. It demonstrates the power-directed objectivity of contemporary science, a method that avoids true culture. "So far as a critical historian of Orientalism is concerned, it set up a complex affiliation between 'Orientalism' and its putative human subject matter that is based finally on power and not really on disinterested objectivity." Furthermore, Said criticised the racist phenomenon attempting to highlight European Christianity's superiority. It is a most dangerous feature that aims to distinguish the people according to their religion in the social system (Said, 1978, p. 237).

According to Said (1978), the "White Man" spoke in a particular manner because of his ability to react to a set of laws and regulations. His method of speaking was a type of power by which the "White Man" governed by seizing control of actuality, language, and thinking. To emphasise the superiority of "us" or the "former" over the "other" or the "later," Said designated the former with the oppositional language of "ours" and "theirs." Racism was really reinforced by the scholarly, academic and literature fields even in Darwinian views that were falsely regarded as the rhetoric of top cultural humanism. The color of their skin gave them superiority in front of the inferiority of others' skin colors. "The color of their skins gave them superior ontological status plus great power over much of the inhabited world" (Said, 1978, pp. 226-227).

3.2.2 The powerful vs. the powerless

To think that the Orient was formed, or "Orientalized," as Said puts it, and to believe that it happened merely as a need of the imagination is disingenuous. To believe that the East was made would be dishonest. The pattern of power displayed by the connection between the Orient and the Occident fairly represents the pattern of relative strength displayed by the East and the West. "The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony, and is quite accurately indicated in the title of K. M. Panikkar's classic *Asia and Western Dominance*" (Said, 1978, p. 5). He believes that Orientalism is meaningful and valuable as a signal and symbol of European-Atlantic dominion and power over the Orient (Said, 1978).

The Western imperial powers impart their political interests and expansionist ambitions to their civil societies in order to make a feeling of urgency and a real need for the political matters that concern their imperial interests out of bounds. In the study of the Orient for European and American, it is impossible to deny his primary circumstances that he encounters or deals with the Orient as a European or American first and secondly as individual. Being European or American in such a circumstance is a static fact. It meant being conscious, however faintly, that one belonged to power with distinct interests in the Orient. More importantly, that person belonged to a portion of the globe with a particular history of participation in the Orient dating back almost to Homer's time. In this regard, these political realities are too vague and generic to be engaging. One could agree with them without necessarily acknowledging their significance. For instance, Orientalism is produced and exists in an uneven exchange with various kinds of power, shaped to a degree by the exchange with political power "as with a colonial or imperial establishment," power intellectual "as with reigning sciences like comparative linguistics or anatomy, or any of the modern policy sciences," cultural power "as with orthodoxies and canons of taste, texts, values," and power moral as with ideas about what "we" do and what "they" cannot do or understand as "we" do (Said, 1978, pp. 11-12).

Once again, the knowledge of the Orientals' subjects or the "others," makes their administration profitable. Knowledge brings power and more power necessitates more knowledge in an ever-profitable dialectic. The Western power leader should recognize his limits and strive for a more excellent and tangible link between the authority of the rulers and the ruled in the contentment of the subject race. The relationship between the coloniser and the colonised needs to be controlled based on the idea of the powerful and the powerless (Said, 1978). To restore a region from its present barbarism to its former classical greatness, to instruct the Orient by the modern West, to subordinate military power, to the process of domination power, to formulate the Orient, to give it definition, shape, and identity, with its full significance in imperial strategy and proportionate with its place in memory, but as a supplement and an appendage to Europe. To feel like a European in control of Oriental history, chronology, and geography virtually at will while the indigenous had not been consulted or regarded as anything else than pretexts for a book whose utility was not to the natives. The West's plan for Egypt was to restore its prosperity with Western wisdom and enlightenment

and shed its amazing civilisation and culture on all its Oriental neighbours. Orientalists' efforts helped to reconstruct, craft, and reassemble to get a complete description for all other purposes—to bring the Orient closer to the West, absorb it entirely, control it, or at least subdue it, and stop recognising their independence. In short, the main purpose of Orientalist discourse is to redefine or restructure the Orient in order to support Western imperial control (Said, 1978).

For many different reasons, the Orient has always been both an outsider and a powerless partner to the powerful West. When Western scholars describe or refer to the modern Orientals or their thought and culture, they see them as silent shadows that need to be brought to life by the Orientalists. This is in line with what Said refers to as the weakly Orient helps the Orientalists do their work. The Orient represents the response or umbra for the leader or source, the “strong Occident.” Said means that when people talk about the Orient, the Orient is absent, but the Orientalist is present. In other words, the Orient's absence makes it possible for the Orientalists to be there (Said, 1978). One way to understand the conditions of the East and the West is to realise that the difference between the Western Orientalist and the Orient is what the Western Orientalist writes about. For the second group, the expected role is to be passive results while the first group's role is to be able to observe. The Oriental is described as fixed, stable, needing to be looked into, and even needing to know himself. The East “Oriental” represents a place or source to get information, but the Western Orientalist symbolizes the source of power and knowledge. In short, “the relationship between the two is radically a matter of power for which there are numerous images” (Said, 1978, p. 308).

3.2.3 (The West “We” vs. the East “Others”)

Said's *Orientalism* is related to the idea of the “Self” and the “Other.” It distinguishes between the “we” of the Occident and the “other” of the Orient. Postcolonialism's heart studies the relationship between the “we” and the “other.” European cultural hegemony resulted in a collective vision identifying “us” against all non-European people as “those.” It can be argued that the essential aspect of European culture is what created that culture both inside and outside of Europe: the notion of European identity “we” as superior to other non-European peoples, “they.” In addition, there is the importance of European notions toward the Orient, which typically overrides the likelihood that a more autonomous or skeptical thinker would have had a

different opinion (Said, 1978). Western knowledge is fundamental to establishing colonialism. To possess such an in-depth understanding of a topic allows one to exercise dominance and control over that topic. And authority in this case is “us” to deny and ignore autonomy to “it,” which refers to the Orient as “Other,” for example, the British understanding of Egypt is Egypt to Balfour. He never denies that the British are better and the Egyptians are worse. He takes them as “they” as given when he talks about the effects of knowing something for him “us”(Said, 1978).

It is entirely plausible to claim that the mind creates certain distinguishing things and that, although appearing to occur objectively, these objects only exist in mind. Modern civilisations seem to develop a feeling of their identity negatively. A community residing on a few acres of land will establish borders between their region and its immediate environs. It is for “us” and the area beyond which they refer to as “the land of the barbarians” it’s for “other.” In other words, this widespread habit of labeling in one’s mind a known place as “ours” and an unfamiliar space outside “ours” as “theirs” is a manner of constructing completely arbitrary geographical divisions. Using the term “arbitrary” since “our land-barbarian land” sort of creative geography does not require the barbarians to recognize the division. It is sufficient for “us” to establish these limits in our thoughts; “they” become “them” as a result, and both their area and their mindset are deemed distinct from “ours” (Said, 1978). The primary conceptual problem that is brought up by Orientalism is that human reality appears to be split into distinct cultures, histories, traditions, communities, and even races. This is the issue that Orientalism seeks to address. That implies wondering if there is any way to avoid the antagonism conveyed by the separation of humankind into the Westerners, “us,” and the easterners, “them,” and whether or not there is such a solution. Since such divisions amounts to generalizations, their purpose throughout history and even today has been to emphasise the significance of the differences between particular men and other men, typically to achieve uninteresting goals and are not particularly laudable. One example is using categories such as “Oriental” and “Western” as both the starting and the ending points of research, analysis, and public policy. Whereas the orient people of the Orient lived in their own world, and “we” lived in ours. the ideal and the tangible reality supported one another. Yet, a certain freedom of intercourse was always the luxury of Westerners because Westerners have always had the more dominant culture as they allege. “For Orientalism was ultimately a political vision of reality whose

structure promoted the difference between the familiar (Europe, the West, “us”) and the strange (the Orient, the East, “them”) (Said, 1978, pp. 43-44).

Said describes his visions about the border of racism which separate one world of “human society” into two-different-level according to race. It is a tempting feeling of the sad distance still separating “us” as a West from “them” as an Orient doomed to carry its foreignness as a symbol of its everlasting alienation from the West. This is an enticing sensation because it is a gap that still separates “us” as a West from “them.” This is the conclusion that was reached, which is disheartening (Said, 1978). In particular, one authority said Islam is one prototype of very closed traditional societies, but he didn’t say which part of Islam he meant. Notice how the word “Islam” is used here to mean a community, a religion, a model, and a real thing all at once. But the same scholar will put all of this behind the idea that unlike normal societies “ours,” Islam and Middle Eastern societies are completely “political.” It is (an adjective meant as a reproach to Islam for not being “liberal,” for not being able to separate as “we” do politics from culture. The result is an invidiously ideological portrait of “us” and “them”) (Said, 1978, p. 299).

In conclusion, Said’s *Orientalism* contributes to our understanding of colonial rhetoric and its consequences. Although it was written with the Orient in mind, this work can be utilized to comprehend all oppressed people. His thoughts on the idea of Othering, which holds that the colonised would always be the Other, an object rather than a subject, would be particularly significant. These topics are covered to establish distinct images of the coloniser and the colonised, giving the reader access to both groups’ thoughts. While Said focuses on representational systems (Orientalism), Bhabha critiques the instability of colonial identity through performative cultural interaction

3.3 Homi Kharshedji Bhabha’s *The Location of Culture*

Homi K. Bhabha is a leading figure in postcolonial theory whose work fundamentally reshaped the discourse of cultural identity, colonial authority, and resistance. As the author of *The Location of Culture* (1994), Bhabha introduced critical concepts such as hybridity, mimicry, ambivalence, and the Third Space—frameworks that interrogate the unstable dynamics between coloniser and colonised. His theories

expose how colonial power is never absolute but is fractured by the very processes through which it seeks to assert control. This section explores Bhabha's key contributions and evaluates how his theoretical paradigms illuminate the contradictions and subversions at the heart of colonial discourse. As one of the most important people in post-colonial studies today, he has developed several foundational concepts, such as mimicry, hybridity, difference, and ambivalence. All of these ideas describe how colonised people have fought back against the colonisers' power. This book (1994), *The Location of Culture*, is a collection of some of Homi Bhabha's most important essays, which makes it possible to examine his contribution to modern literary theory. As a self-depicted postcolonial critic, Bhabha is often compared to Edward Said or Gayatri Spivak. His philosophy of cultural hybridity, which develops in "Signs Taken for Wonders" and a few other essays in this collection, is probably the most well-known thing about him (Ellis, 1995). Bhabha's concept of hybridity provides a critical lens through which this dissertation analyses the disruption of colonial binaries in war-related poetry

Toni Morrison points out that Bhabha is A leading figure in contemporary literary and cultural theory of literary and cultural theorizing. It is inconceivable to discuss the postcolonial/postmodern field without mentioning Mr. Bhabha. Edward Said says, "Bhabha is that rare thing, a reader of enormous subtlety and wit, a theorist of uncommon power" (Vurdering, 1994, p. 1). His works are a landmark or milestone in the exchange of eras, cultures, and genres, including the colonial, postcolonial, modernist, and postmodern; his arguments have reshaped how postcolonial theorists interpret cultural interaction and colonial discourse. Homi Bhabha has significantly shaped in literary, cultural, and historical studies, which created the work in the research area, "African and African-American Investigations," so much better; the depth and breadth of his analysis and the sharpness of his writing push us all to be better, more creative scholars, and I appreciate him for that (Gates as cited in Bhabha, 2004, p. I). *The Location of Culture* is extraordinarily fertile for research in numerous disciplines, including literature, architecture, geography, and politics. Bhabha's argumentation is both radical and subtle, and his insights have been crucial to developing postcolonial studies (Beer as cited in Bhabha, 2004, p. I).

Bhabha's (1994) *The location of culture* is a compilation of reprinted essays and newly written articles. He explores culture, identity, and authority concerning the frameworks and discourse of colonials. Bhabha draws a spatialized explanation of the origin of cultural diversity from this geographical study. He writes in the preface to his collection that the answer to the issue of culture lies beyond the point of transition where space and time intersect to generate complicated figures of difference and identity, present and past, inclusion and exclusion, and inside and outside outside; all these concepts appear in the movement and maneuver through the movement and maneuver in the "supplementary space of contingency" (Bhabha, 1994).

Bhabha's concept of "hybridity" (1994) indicated that cultural dimensions, like space and time can no longer be thought of as the same or complete on their own. Cultures are never just one thing or just two things like in the self-other relationship. Instead, there is another space, which is The Third Space, that transcends binary oppositions such as self/other, the First World, the Third World, the master, or the slave. Meaning is made across cultural boundaries and mainly in the Third Space, which is a kind of "in-between space" between current referential systems and things that work against the making of meaning. In Third Space, between former steady territories, all of the different types of resistant hybridisation are made up of fragile syncretisms, counterpoint recombinations, and acculturation. So the Third Space is a site of enunciation where meanings emerge from negotiation between cultural differences, destabilising fixed identities. And, as Bhabha (1994) describes, The Third Space is also a place where postcolonial translation strategies could take place and begin. The Third Space, which cannot be represented in and of itself, creates the discursive situations of enunciation that ensure the meaning and symbols of culture that do not have a single fixed meaning or meaning. Even the same signs can be taken, translated, historicized, and read in a new way. What Bhabha calls the "Third Space" of representation in a postcolonial context that has previously been talked about and shaped in other ways and not always within a representation model. He defines The Third Space as "The production of meaning requires that these two places be mobilized in the passage through a Third Space, which represents both the general conditions of language and the specific implication of the utterance in a performative and institutional strategy of which it cannot "in itself" be conscious" (Bhabha, 1994, p. 36).

The Third Space emerges from colonial contact zones where meaning is contested, and identity is negotiated. In that case, it might be found that the theoretical recognition of the split space of pronunciation can help the reader to think of an international culture that is not based on the exoticism or multiculturalism of the variety of cultures but on the writing and speaking of culture hybrid. To do this, we should remember that the meaning of culture is carried by the “inter” —the cutting edge of translation and negotiation the in-between the space of the entre that Derrida has opened up in writing. It lets to start thinking about the national and antinationalist histories of the “people.” This is where we can find the words we need to talk about ourselves and others. And by exploring this mix of things such as “Third Space,” we might be able to avoid the politics of polarization and become the other side of ourselves (Bhabha, 1994). Therefore, hybridity does not merely reconcile cultural conflict; rather, it exposes the instability of colonial authority between two cultures through a dialectical game of “recognition.” It can’t be talked about as a matter of cultural relativism. He says there is a big shift in perspective when the “effect of colonial power is seen to be the production of hybridization rather than the noisy command of colonialist authority or the silent repression of native traditions” (Bhabha, 1994, p. 112). Bhabha’s vision of hybridity can thus be seen as radically different and broken up. It is a rational way of putting cultural representation in a new light. People no longer see cultural differences as the cause of conflict but as the result of discriminatory practices. Creating cultural differences becomes a sign of power. This changes how much difference is worth and how it is recognized (Bhabha, 1994).

So far, this chapter has focused on Homi Bhabha’s idea of The Third Space which is the area between two extremes or binaries. Figure in the disjointed sign of the present adds a structure of ambivalence to the very. His space is a natural result of the violent clashes between civilisations. By looking at this relationship to the unrepresentable as a place where social causality and culture clash, one is forced to think about what third space includes and what it leaves out. Bhabha’s conception of representation begins with hybridity. He investigates the various hybridizations produced by postcolonial societies. In a colonial condition, cultural hybridity is created at the point of the colonial encounter, when the self and the other are mutually contaminated. The colonial encounter is, therefore, innately embedded in power relations, necessitating a constant awareness of the limitations and possibilities of

representation. He transforms Bakhtin's depiction of the hybrid into a peak of active opposition to the dominant cultural power. He views hybridity as a "sign of the productivity of colonial power, its shifting forces and fixities" (Bhabha, 1994, p. 114), the moment when the colonial authority discourse loses its unambiguous claim to meaning. According to Bhabha's description, "Hybridity is a problem of colonial representation and individuation that reverses the effects of the colonialist denial, so that the 'denied' knowledge enter upon the dominant discourse and estrange the basis of its authority—its rules of recognition" (Bhabha, 1994, p. 114). He claims that hybridity is the product of several different types of colonisation, which in turn lead to cultural conflicts and exchanges. In the interest of establishing colonial dominance and producing anglicised subjects. It is a partial and dual power that exceeds the mimetic but falls short of the symbolic. It assists the colonial presence and makes acknowledging its authority less challenging. Hybridity exposes the ambivalence of colonial power by contaminating its authority with the very difference it seeks to exclude; to be authoritative, its standards of recognition must reflect a consensus of knowledge or opinion to be potent. "The trace of what is disavowed is not repressed but repeated as something different—a mutation, a hybrid" (Bhabha, 1994, p. 111).

Bhabha's conclusion concerning hybridity indicates the productivity of colonial power, its moving forces, and fixations. It is the term for the strategic turnaround of the process of dominance via self-denial (that is, the construction of discriminating identities that guarantee the "pure" and original identity of authority). Hybridity is the revaluation of the hypothesis of colonial identity through the repetition of discriminatory identity effects. It demonstrates the essential distortion and relocation of all discriminatory and dominant locations. It unsettles the mimetic or narcissistic needs of colonial authority but replicates its identifications in subversive techniques that redirect the gaze of the discriminated towards the eye of power. The colonial hybrid articulates the equivocal space where the ritual of power is performed on the desired site, rendering its objects both disciplinary and discriminatory, or negative transparency. When the influence of colonial power is seen as the formation of hybridisation as opposed to the loud command of colonialist power and control or the stealthy suppression of indigenous traditions, a significant shift in viewpoint occurs. Ambiguity at the origin of conventional discourses on authority makes possible a sort

of subversion based on indecision that transforms the discursive circumstances of domination into the grounds for intervention (Bhabha, 1994).

As a Conclusion, Homi Bhabha's postcolonial theory offers a profound critique of colonial authority by shifting attention from direct domination to the unstable discursive practices that sustain it. His concepts of hybridity, mimicry, ambivalence, and the Third Space dismantle the illusion of colonial coherence and highlight the cracks within the colonial project itself. Rather than portraying the coloniser/colonised binary as fixed, Bhabha foregrounds the blurred and performative interactions between these identities, revealing that colonial power is always negotiated, resisted, and undermined from within. This section has shown that Bhabha's work redefines culture as a dynamic, contested space shaped by displacement, translation, and repetition. His emphasis on the performativity of identity and the ambivalence of power reframes the postcolonial subject not as a passive victim of colonial discourse, but as an active agent who disrupts the colonial narrative through subversive rearticulation. Hybridity, in this framework, is not a synthesis but a site of tension—a symptom of power's failure to stabilise meaning.

These insights are especially significant for analysing the representational strategies in Harold Pinter's anti-war poetry, which this dissertation treats as a prophetic and postcolonial literary intervention. Pinter's poetic defamiliarisation of political language, much like Bhabha's theoretical model, exposes the ideological mechanisms that justify violence and marginalise the Other. Bhabha's theories thus serve as a critical tool for understanding how war poetry, situated in a colonial and neocolonial context, can reveal the discursive fragility of empire and articulate a resistant voice from within the Third Space.

3.4 Gayatri Chakravorty Spivak's "*Can the Subaltern Speak?*"

In her seminal 1988 essay "*Can the Subaltern Speak?*", Gayatri Chakravorty Spivak challenges the structures of power and knowledge that silence marginalised voices, especially those of colonised women. Spivak interrogates how Western intellectual discourse, despite claiming to advocate for the oppressed, often reproduces the very hegemonic frameworks it seeks to dismantle. Central to her argument is the

concept of epistemic violence, wherein dominant systems of representation render the subaltern unintelligible. Her analysis problematises the ethical dilemma of “speaking for” the Other, particularly when such acts of representation are entangled in colonial, patriarchal, and capitalist structures. Through a deconstructive and feminist lens, Spivak exposes the limitations of Western academic knowledge and raises a fundamental question for postcolonial studies: can the most marginalised subjects ever be heard without their voices being mediated—or distorted—by dominant power? Spivak’s “*Can the Subaltern Speak?*” of voice and silencing is essential to interpreting prophetic anti-war poetry of Pinter that attempts to reclaim marginalised perspectives under imperial discourse.

In her article, Spivak contends that the primary issue for the poor and most disadvantaged is that they don’t have a voice in society and cannot influence policy discussions. The emphasis of Spivak’s work is the concept of agency. This research examines how Western intellectuals replicated hegemonic frameworks in their writings. Spivak is a scholar aware of the problems associated with claiming she speaks for the subalterns; she writes about the subaltern. Her work is often seen as an interpretive light and an analytical exercise focusing on meaning concerns. Interpretation is essential because it addresses the issue of how to treat subalterns. Spivak interrogates the conditions of representation and critiques how Western discourses co-opt the voices of the marginalised. Spivak takes a stance against a particularly intellectual kind of discrimination and marginalization. She works within feminist and deconstructive traditions to critique the intersection of gender, class, and colonial power. As the speaker, she critiques the structures that produce inequality, particularly through her analysis of colonial discourse for people who were unequal in society, by using precise and vivid language, such as her interpretation of the connection between the colonisers and the natives; “White men are saving the brown women from brown men” (Spivak, 1988, p. 94).

The British allege that imperialism was part of a mission to “civilize” the world. White colonial authorities claim they were saving the women in India from the male traditional Hindu domination in society. This addition to Spivak’s sentence shows how the British treatment of India was justified by comparing their good intentions to the bad conduct of brown men. In addition, there raises questions about how accurate the

story is and whether the reader might think that a white man was saving a brown woman from risky brown men. In this way, it could be said that the hero-victim relations between the coloniser and the colonised cover the coloniser's gradual assertion of Western power and authority. This means that white men are mainly serving themselves and not brown women. Spivak's sentence can be found in whole texts but to different degrees depending on the context and the writer's goals. As colonisers, the English men are portrayed as protecting and saving Indian women from a very patriarchal Hindu society. But if this argument is reworded to be more universal, like "brown women do not need saving," these two arguments could be used as posts against which or between which to place representations of how the British dealt with India. To back up Spivak's (1988: 94-95) claim that "white men are saving brown women from brown men," we can look at how each person is portrayed in the texts and how they relate to each other. Brown men in large groups are seen as dangerous because of their appearance. The idea of strength in numbers makes the crowd look scary and almost animal-like as they gather around the victim while waiting for them to die. The use of sound emphasises this "wild beasts," "swarming," and "howling" which serve to dehumanise them and make them sound like predators. It depicts them as an inevitable danger. The repeated attempts to dehumanize brown men, in which their identities are replaced by either large groups of bloodthirsty people or animal-like traits gives the impression that brown people are wild and dangerous (Spivak, 1988).

In "*Can the Subaltern Speak?*" Spivak (1988) examines a variety of Western authors, including Marx, Deleuze, Foucault, and Derrida, from a critical standpoint; Spivak accuses them of erasing the subjectivity of the subaltern by denying the necessity. She also agrees with Edward W. Said in some thoughts and concepts, such as superiority vs. inferiority, powerful vs. powerless, and the "representing of the Others" as exemplified in her reference to the broad nonspecialist and nonacademic populace throughout the class spectrum to whom the episteme functions as a silent statue. Without regard to the extent of exploitation, they are all referred to as "Others." Ideally, the discussion here is about the white males who speak to other white men about black men and women "invoked as the Other of Europe as Self." While examining the integrity of the Western's depiction of the other, she advises that postcolonial institutions that govern the writing of the other be closed down. Even if the colonial downtrodden were allowed to speak, "the problem of representation cannot

be ignored” (Spivak, 1988, p. 78). Spivak argues that The Western culture insists on conversing with itself by its language while discussing issues about other cultures. As is the case with other types of commodities, facts/data or raw material (such as ethnographical information of colonised countries, for example) are gathered in a nation that is part of the third world and then exported to the West, where it is processed and marketed for the advantage of Western readers and writers in particular. She questions whether or not, given these circumstances, it is still conceivable for people from the West to talk about people from other parts of the world without perpetuating the colonial discourse (Spivak, 1988).

Spivak’s central argument and opening statements are that Western academic thought is developed to promote Western economic interests. She also argues that in the general state of the Other, considerations must be based on the financial materials with which such a topic may be occupied. Spivak points out that this might strengthen our criticism concerning the relationship between modern capitalism (which is about exploitation in economics) and nation-state alliances (which is about dominance in geopolitics) is so significant that it can’t explain as a minor detail. “Capitalist exploitation must be seen as a variety of domination” (Spivak, 1988, p. 74). She critiques the Western intellectual’s desire, “desire for subjectivity,” that exists among the intellectual West. Spivak contends that the concept of “research” or “knowledge” has been used as a primary justification for the European colonial mission, which included the conquering of other civilisations and the slavery of their people. Western academic presented itself and the information it had created about the “Other” culture in an authoritative manner, claiming that both were objective. The Western colonial gave the impression of being disinterested, scientific, and ethical while also being truthful. Spivak’s assertion in her essay implies that the third world knowledge was always polluted with the West’s economic and political objectives. According to Spivak, the Western claims about knowledge is not a true idea at all (Spivak, 1988). Not only through ideological and scientific creation, but also economically. Invoking this dislocation as a radical finding that should prompt us to analyse the economic situation is radical in itself, given the present conditions that separate classes. Spivak maintains that knowledge is never innocent and reflects the interests of its creators. According to Spivak (1988), knowledge is comparable to any other product sold from the coloniser “West” to the Other “Third World” for financial and other benefits.

Colonisation mercilessly establishes a dynamic economic condition necessitating that the colonised region's interests, motivations (desires), and power\dominion (of knowledge) be dislocated, "a new balance of hegemonic relations" (Spivak, 1988).

Spivak wonders how the topic of the third world can be investigated without the consideration of the colonial agenda. She argues that inquiry is inherently colonial. In defining the "other," the "out there" topic becomes the target of study and the source from which information must be gathered and delivered "here," which means "us" as a coloniser. This constraint, according to Spivak, is attributable to the fact that critical thought about the "Other" tends to express its relationship with the other using dominant terminology. The most egregious instance of such conceptual violence is the distant, dispersed, and diverse effort to define the colonial citizen as "other." This endeavour is also the symmetrisation of the trace of the Other's shaky subjectivity (Spivak, 1988). She is not very impressed by Western attempts to "present his own voice" or to speak for the other. She believes that Western culture is preoccupied with the idea of maintaining itself as a topic and that the focus of any conversation should ultimately be on the agents doing the talking. Spivak is against the West's endeavour to position itself as doing research on a topic that is in opposition to the non-Western object being researched. Spivak's response to the question "Can the Subaltern Speak?" is no, because the Western academic field cannot relate to the "Other" without its paradigm; she argues that the subaltern cannot speak within existing representational structures, not due to inherent silence but because dominant discourses preclude their intelligibility. This is the case because of the subaltern's position within the Western academic field; She states that the subaltern is not just voiceless but is a social subject whose access to hegemonic discourse and power structures is obstructed by multiple layers of marginalisation—colonial, gendered, and epistemic through the perpetrating epistemic violence (Spivak, 1988).

3.5 Conclusion

This chapter has examined three foundational works in postcolonial theory: Said's *Orientalism* (1978), Bhabha's *The Location of Culture* (1994), and Spivak's *Can the Subaltern Speak?* (1988). These texts have profoundly shaped the field of postcolonial studies and continue to influence contemporary discourse on power, culture, and representation.

Said's *Orientalism* exposed the complex relationship between the West and the Middle East, revealing how Western representations of the Orient perpetuated colonial power structures and Eurocentric biases. His work demonstrated how Orientalism, as a discourse, created a fictional image of the East to justify and maintain Western domination. Said's analysis of the interplay between knowledge and power in colonial contexts remains crucial for understanding contemporary global politics and cultural interactions.

Bhabha's work introduced key concepts such as hybridity, mimicry, and the Third Space. These ideas describe the complex, often ambivalent interactions between coloniser and colonised, challenging binary oppositions in colonial discourse. Bhabha's theory of hybridity emphasises that cultures are never pure but always in a process of mixing and translation. His concept of the Third Space provides a framework for understanding cultural production in colonial and postcolonial contexts as a site of negotiation and resistance.

Spivak's seminal essay focused on the voicelessness of the subaltern in postcolonial societies. She critiqued Western intellectual hegemony and highlighted the challenges of representation in postcolonial studies. Spivak's work raises important questions about who can speak for marginalised groups and how power structures continue to silence certain voices even in postcolonial contexts.

Spivak's "Can the Subaltern Speak?" offers a powerful critique of the mechanisms through which Western intellectual traditions maintain control over the representation of the colonised. Her intervention exposes how subaltern voices—particularly those of colonised women—are systematically silenced, not through absence but through discursive structures that render their speech unintelligible. By foregrounding the concept of epistemic violence, Spivak highlights the complicity of even well-meaning scholarship in reproducing the hierarchies it seeks to dismantle. Her analysis of colonial discourse, the fetishisation of research, and the political economy of knowledge production challenges the very foundation of post-Enlightenment Western thought.

Crucially, Spivak warns against the appropriation of the Other's experience in academic or activist discourse, reminding us that acts of representation often reinforce

the very silencing they claim to undo. Her insistence that “the subaltern cannot speak” should not be read as a definitive negation, but as a call to critically examine the structures that prevent the marginalised from being heard on their own terms.

Within the broader scope of this dissertation, Spivak’s work offers indispensable tools for analysing how colonial and neocolonial ideologies are embedded in language, power, and literary production. Her ideas resonate deeply with Pinter’s anti-war poems that seeks to voice suppressed trauma, resist dominant historical narratives, and question the legitimacy of imperial interventions. Spivak’s theoretical framework thus enables a deeper interrogation of poetic form as a space where silence, distortion, and partial speech become sites of resistance and meaning.

4. The Prophetic literature

The concept of prophecy, long entrenched in theological traditions, has evolved into a complex and multifaceted construct within academic scholarship. While its origins lie in religious communication, particularly within Judaism, Christianity, and Islam. The term has extended far beyond its spiritual roots to encompass a wide array of functions in history, anthropology, and literary criticism. Scholars from Assyriology, Sinology, biblical studies, and literary theory continue to debate the definition and scope of prophecy, in part because of the theological connotations it retains. Broadly defined, prophecy is a form of communication in which divine or transcendent insight is conveyed, whether through visions, dreams, or inspired utterances. As both a socio-political mechanism and a literary motif, prophecy has shaped collective identities, authorised power structures, and articulated visions of crisis and redemption.

This chapter explores the historical background and cultural manifestations of prophecy across major civilisational traditions—Assyrian, Chinese, and Biblical—highlighting how prophetic discourse has always functioned as both a spiritual and political phenomenon. Particular attention is given to its literary expressions, especially within English poetry, where the prophetic voice is often deployed as a vehicle of critique, resistance, and cultural renewal. In this context, the chapter culminates with a discussion of prophetic literature in modern English poetry, to be ready to deal with Pinter's anti-war works. Pinter reclaims the prophetic mode not as a mystical gift but as a political stance—one that speaks truth to power and unearths suppressed histories. In doing so, he joins a lineage of poets who use prophetic rhetoric not merely to predict but to provoke, warn, and awaken.

Thus, this chapter not only traces the genealogy of prophecy across ancient cultures but also interrogates its literary evolution and re-emergence in postmodern anti-imperial poetry. Prophecy, in this reading, is not confined to religious revelation—it becomes a mode of resistance and moral foresight, exemplified powerfully in the works of Harold Pinter.

4.1 Historical background of prophetic literature and its growth

The concept of “prophecy” is not only rooted in religious discourse but also occupies a significant place in academic scholarship across disciplines such as theology, history, and literature. However, Old Testament scholars and New Testament scholars may have used this word with different shades of meaning or even different meanings altogether. This is not to mention Assyriologists, Egyptologists, Chinese, and Classicists, who are hesitate to use the term ‘prophecy’ due to its theological connotations and the risk of imposing value-laden interpretations. Since it originates in religious communication, the term “prophecy” has been debated as to whether or not it should be limited to usage in theological discourse. This is very unlikely due to the lack of a universally accepted definition of the subject area known as “theology.” Should the term “prophecy” apply to the sources and occurrences associated with faiths that use it as a part of their own tradition such as Judaism, Christianity, and Islam? This would involve surrounding the phrase with a confessional wall that would risk its position in a larger socio-cultural and theological context (Nissinen, 2019). Becking, an expert on the Old Testament and a professor in the Department of Theology at Utrecht University, examines current academic approaches to prophecy and analyses such methods through the lens of ancient divination practices from the Near East. This strategy indicates that interpreting signs and attempting to explore messages that are delivered in visions, dreams, and ecstatic experiences are considered an integral component of the broader, more widespread practice of prophecy (Glas, 2019).

Prophecy as a word, form, and utterance came from the Old French “profecie” to the English language about 1225. It refers to a person with the ability to interpret what the will of the gods actually is. The word “prophecy” originates from the Greek language and means to declare something beforehand (Shen, Liu, & Yang, 2014). It also refers to a group of noninductive divination forms practiced in various regions of the ancient East. These forms of divination were used to predict the future. It is always founded on the concept of divine-human connection. Nevertheless, it is arranged differently in various historically contingent forms of divination due to the fact that these systems have developed independently making it difficult to access ancient prophetic acts. The only way to get information about them is via secondary interpretation of recorded materials that provide a limited perspective on the historical phenomena. Prophecy serves not just the aims of human societies but also the purposes of their political and religious organisations and authorities. Prophecy functions as a

socio-religious institution, serving both communal identity formation and the legitimisation of political and theological authority. It is a kind of diviner that exhibits a certain pattern of public conduct that makes them easily identifiable to the communities present during their performances (Nissinen, 2017). Based on the previous description, a conclusion may be drawn that prophecies as a human activity have existed since ancient ages and across different civilisations and religions.

A 2013 review by Karim defines prophecy as using occult or specific rituals to get knowledge of questions, issues, and circumstances. The term prophecy is taken from some words which denote the study of interpreting, perceiving, or forecasting the future. Nonetheless, the Prophecy provides guidelines for one to be careful and cautionary in life (As cited in Fatima, Rosa, & Zurmailis, 2020). The definition of prophecy varies based on the situation and the user. It can be used with a very wide meaning or in a narrower one that refers to certain types of activity. A cursory examination of the dictionary of any new language will expose the most common definitions of the word prophecy pertaining to the prediction of the future, with the term “prophet” equated to a fortune-teller, soothsayer, or whatever other terms are used for those who claim or are believed to be able to see the future. Through a scholarly perception, prophecy is developed and maintained by the academic community, which supplies the structure in which the concept operates and the reason for its construction. As a historical reality, we refer to prophecy as the diverse result of socially dependent processes that have occurred during various periods and in different places. In both cases, prophecy is an intellectual and social construct that only occurs if there is a shared understanding of its meaning and recognition (Nissinen, 2017).

If one says that prophecy is a construct, it doesn’t mean that the statement is true. The word “construct” refers to the academic idea, a thing that can be built, not historical events; describing prophecy as a construct does not delegitimise its historical or cultural significance; rather, it acknowledges its conceptual mediation within specific epistemological frameworks. Even in very old texts like the prophetic books of the Hebrew Bible and in later scholarly interpretations of those texts, prophecy is considered an idea. Even the academic ways of looking at prophecy must consider how different the sources are. This leads to a wide range of scholarly ways of looking at prophecy, which is often grouped into traditional academic disciplines that focus on

different parts. Therefore, the idea of prophecy always has a place in academic studies and textbooks, whether it's the theology of the Old Testament, the history of Greek Religion, the Ancient Near Eastern Divination, or something else (Nissinen, 2017). When investigated further, prophecy may be shown to be an attempt to satisfy human curiosity about phenomena that defy logical explanations. Prophecy is also displayed as a manifestation of the incapability of humans to solve their problems including problems that exist within themselves. For humans to answer all of their questions, they need the assistance of others to correctly interpret what they feel, what they experience, and what they believe. It should thus come as no surprise that fortune-tellers and the paranormal are popular among people across the globe. The acts vary, whether crystal balls, coffee cups, hand lines, tarot cards, or dreams are utilized to prophecy. These prophecies take various forms to determine the shape and design of the activity. This intersection between prophecy and literature is particularly evident in genres that use symbolic language to articulate political, moral, or eschatological visions, such as prophetic poetry. This can be seen through traces found in literary works, particularly those related to historical themes (Fatma, Rosa, & Zurmailis, 2020). Therefore, prophecy is not simply "out there," but rather a social and intellectual construction. It is a concept that can be found independently in various times and cultures, and it is a component of the fundamental architecture of human conception of what is considered superhuman or supernatural (Nissinen, 2017).

Nissinen (2017) argued that some of the ancient documents that date back to several years BCE and are now called Assyrian prophecy were published as early as 1875. A select group of scholars acknowledged them as being equivalent to biblical prophecy. He points out that in Assyrian prophecies, scholars know that they are more focused on spreading the state ideology. Furthermore, according to Nissinen, the Assyrian writings provide a statistical reflection of this phenomenon: two-thirds of the Assyrian prophecies come from women. This may be explained by the popularity of Ištar who was considered the most significant divine speaker of Assyrian predictions and whose temples served an essential political role throughout the Neo-Assyrian period (Nissinen, 2017). Thus, more than a century after its discovery, the vast majority of religious historians and biblical scholars still have little to no knowledge of the Assyrian prophetic corpus (Parpola, 1997). However, the most important value of the Assyrian prophecies texts and corpus was not in the parallel or similarity it provides

with Old Testament prophecy but in the light thrown on the Assyrian religion. Until recently, there has been a common wrong belief that is widely accepted that inspired prophecy was essentially foreign to Mesopotamia, and that Assyrian prophecy which seems to have appeared “out of thin air” during Esarhaddon’s reign, only a minor and transient phenomenon, possibly connected to the massive expulsions of the Israel and Phania under the third Tiglath-Pileser and the second Sargon and thus a sort of import from the West. This viewpoint is illogical and must be categorically disregarded and rejected. The Assyrian prophecies have close links to the cult and debt of Ištar, iconography, and mythology with the Assyrian royal ideology.

Assyrian prophecies, thus, represented the fact of a genuinely Mesopotamian phenomenon. In general, the absence or scarcity of Mesopotamia and Assyria prophetic oracles is simply due to the essentially oral nature of that prophecy, “Assyrian prophecy.” Therefore, it cannot use as an argument or evidence for its alleged foreign origin (Parpola, 1997). The section pertaining to the study of Assyrian prophecy reflects that the key figures in the Assyrian prophecy corpus and Mesopotamian general geography correspond to important aspects of Judaism and Christianity. Intriguingly, the appropriate imagery is typically not perceived to contradict the essentially monotheistic basis of either faith. Furthermore, it is frequently seen as an indicator of the polytheistic character of the Assyrian religion. “It will be appropriate to note that both Judaism and Christianity share many apparently polytheistic concepts and features with Assyrian religion” (Parpola, 1997, p. xxii). The far-reaching conformity between the pictures and visions of prophecy that can be reconstructed from the Hebrew Bible on the one hand and from Mesopotamian sources on the other hand cannot be a coincidence. This suggests that prophecy texts existed in the period of Judah. In other words, there is a relationship between the ancient Hebrew prophecies as a historical phenomenon with the biblical prophecies as a literary construct. A 1984 review by Barstad states that “the kind of prophetic activity that we find depicted throughout the Hebrew Bible corresponds closely to the ancient Near Eastern one” (As cited in Eidevall, 2012, p.58).

Prophecy, as understood in this context is in line with definitions of prophecy that emphasise the transmission or communication aspect as a trait that should be present in all events and writings that are said to be a prophecy. Other things, like the

religious and social contexts of the activity, the unique features of the people involved, the possibility of prediction, and other unique aspects of the messages and the ways to get them, are less important than the basic idea of prophecy as a way of getting information from one person to another. The divine being responsible for sending the message, the message itself, the person who sends the message, and the person or people who receive the message are all parts of the prophetic process of transmission. Any written source that can be used as an example of prophecy should clarify these four things. As a term, “prophecy, together with its derivatives, has established itself primarily in the language of Jewish, Christian, and Islamic cultures” (Nissinen, 2019, pp. 1-2).

4.2 The nature of prophetic literature

In recent years, a significant number of articles and monographs on the subject of biblical prophecy and Assyrian prophecy have been published. Luckily, the specialists in the Old Testament are becoming increasingly aware of the significance of studying Old Testament prophecy and the historical texts, which cover an era of more than two millennia, while considering the background of Near Eastern prophecy. Nobody would have the audacity to present prophecy as a just phenomenon that is unique to the Bible in this day and age: the comparative method is now acknowledged as a necessary prerequisite from an epistemological standpoint and a helpful heuristic tactic. Even if individuals pay closer attention to the historical and cultural context and the use of the documented prophecies, the advancement in methodology did not eliminate the biblical centrist stance found in many publications. This is the reason for giving a quick comment, of course not thorough, but rather impressionistic, on the appropriate use of comparison when it comes to prophecy.

When experts on the Old Testament examine prophecy from the Near East, they frequently do so as part of a search for the origins of the seeming historical roots or, to put it another way, from the perspective of genetics, to attempt to establish the genealogy of the old prophecies. The primary supposition of this section is to highlight the nature of the prophecies found in the Old Testament and the extra-biblical “Assyrian prophecy” from Mesopotamia, Syria, Palestine, and Anatolia. The first one, “prophecy,” is practically the most developed form of prophetic expression, but the second one is not placed in the context of their own time and place; instead, they are

viewed solely as analogies to or “forerunners” of the prophecies found in the Old Testament (Bonnet & Merlo, 2012). This section divides into three parts: the first will treat the nature of prophetic literature in the Old Testament. The second will explain the nature of prophetic literature in Chinese culture. The third describes the nature of prophetic literature in Assyrian culture.

4.2.1 The nature of prophetic literature in Old Testament

It is challenging to identify prophetic literature in the Old Testament as the work of eschatologists or visionaries because their writings lack a coherent programme. Nonetheless, during the exilic and post-exilic eras, the oracles, visions, and other poetry of Israel’s traditional prophets were preserved, collected, and redacted by eschatologists, whom we will refer to as prophetic traditionists. By analyzing the writings of these traditionalists, we can discern their concerns and interests. The prophetic traditionists had already left us more than simply organizational footprints within the prophetic canon. These traditions did more than collect and organize the prophetic words; they added to them. They both preserved and decided to respond to the prophetic material before the Exile. These traditionists provided or inserted words, liturgical formulae, interpretations, and occasionally entire literary compositions into the collections of Israel’s classical prophets. The design and length of these inclusions vary tremendously. The prophetic texts present us with intricate stratigraphy. Layer upon layer of interpretive accumulation has made it difficult to tell the compositional story (Petersen, 1977).

It will be more beneficial to provide a list of features derived from texts that, according to the majority of researchers, date to a period after Israel’s classical prophets but have been preserved as part of the prophetic books that contain the names of the earlier prophets which detect four of these characteristics: (1) prophetic literature is either appended to or inserted into the collections attributed to Israel’s classical prophets; (2) the prophetic literature is dependent or composite to the extent that it alludes to or interprets sooner prophetic (and other authoritative) words, motifs, or traditions; or, to put it more succinctly, it is virtually interpretive in nature; and the prophetic literature is inserted into the collections attributed to Israel’s classical prophets. (3) Many of the significant literary creations demonstrate a broad and continuous expectancy for the future, as the eschatological scenario; (4) the aims of this

literature are diverse but may be loosely categorized as exegetical, programmatic, or devotional (Petersen, 1977).

Some literary pieces have been added to or placed into prior prophetic collections. These compositions attained power under their names, whereas the prophetic literature obtained authority by being added to the works of established prophetic personalities. The rule of pseudonymity permitted apocalyptic books to stand as distinct treatises, although this was not the situation with prophetic literature. The placement of prophetic literature is the key to new growth in the function and authority of prophetic words, an authority that prophetic traditionists may acquire for their own distinct parts. In addition, prophetic writing is reliant or composite in nature. The most acceptable illustration of the dependent character of deuteroprophetic writing is Jer 23:34-40, which is interpreted on pp. Here, one of Jeremiah's sayings has been exegetically elaborated. The explanation depends entirely on the preceding text; the interpretation couldn't even exist without it. It must be stated that this instance from Jeremiah is not representative of the more significant deuteroprophetic works, which appear to be an amalgamation of diverse literary styles (Petersen, 1977).

The commentators on the prophecy demonstrate that it is not highly styled poetry, and they also show that it is not ceremonial. In contrast to the majority of songs, the prophecy includes a well-developed conflict as well as a conclusion to such a struggle. The Lyric cannot be classified as a prophecy since its structure is distinct from that of a prophecy and because it presents a divergent viewpoint. The structure of the lyrics is developed via stages of introspective reflection, while the shape of the prophecy is ordered through dialogue. Even though some poetic methods and imagery are shared, there are significant distinctions in the storyline, characters, structure, point of view, scope, and many other aspects of a literary work that are insurmountably numerous and cannot be ignored. A study of poetry can teach one a great deal about poetic talent, yet this work does not belong in the prophecy genre (House, 1989). In his book, House discusses three major divisions of the prophecy that do exist. The first main division of his work consists of five speeches, "prophecies," two by the prophet and three by Yahweh, "God." The second prophecy of the book explains who will suffer and sorrow with Judah in the great judgment. Then, the third division is essential to offer some respite to the reader (House, 1989). The prophetic writing in the Hebrew

Bible contains a critique of social systems, yet this analysis scarcely stands out as being original or ground-breaking. Most likely, the obviously “critical” quality of biblical prophecy is owing to another achievement, which may more appropriately be dubbed unique (Eidevall, 2012).

4.2.2 The nature of prophetic literature in Chinese culture

According to Shen, Liu, and Yang (2014), prophecy played an essential role in ancient Chinese culture and society. The authors explain that it has its roots in enigmatic thinking and was intimately connected to early forms of religion. They describe how witches possessed unique identities that existed between heaven and earth, practicing a wide range of witchcraft and astrology to foretell the future.

The researchers highlight the significance of Jiang Ziya (12th century BC – 11th century BC), a legendary figure in Chinese history, who reportedly contributed to the establishment of the Shang Dynasty through his prophetic powers and strategic military planning. They mention his literary work, *Wan Nian Ke*, which foretells changes in China from the Zhou Dynasty onwards.

Shen, Liu, and Yang (2014) also discuss the *Zuo-Zhuan*, a well-known book from ancient China written during the Spring and Autumn period (722 to 468 BC). They note its prophetic elements and the prevalence of both magical and rational thought during this era of significant reform.

The authors explain that people commonly referred to predictions when discussing topics such as nature, spirit, heaven, calamity, augury, luck, and dreams. They argue that the Spring and Autumn era became a prophetic moment due to people’s assurance and quick belief in prophecies, resulting in numerous prophecies in *Zuozhuan*, including horoscopes, divination, face reading, and oneiromancy.

Furthermore, Shen, Liu, and Yang (2014) mention another renowned prophetic book, *Ma Qian*, attributed to Zhuge Liang, the counselor of Country Shu during the Three Kingdoms period (220-265 AD). They state that this book accurately predicted major historical events in China from the Three Kingdoms era until the establishment of the Republic of China, making it one of the most famous prophetic books in Chinese history.

The researchers conclude by noting that Ma Qian makes projections about societal transformation from the Tang dynasty onwards, with each poem symbolising a different development in the dynasty.

4.2.3 The nature of prophetic literature in Assyrian culture

The biggest corpus of written prophetic oracles comes from the royal archive of Assyria in Nineveh, the capital of the late Neo-Assyrian empire. With its c.30,000 clay tablets, this archive, destroyed by the Babylonians and Medes in the year 612 BCE and discovered by Sir Austen Henry Layard in 1848–50, is not only the main source of our knowledge of the Neo-Assyrian empire but the biggest repository of cuneiform documents ever found. All contemporary textual genres are represented in the archive, including prophetic oracles written on eleven cuneiform tablets. The corpus of Neo-Assyrian prophecy, as established by the edition of Simo Parpola, consists of eleven clay tablets.(Nissinen, 2017, p. 95)

The Assyrian prophecies were once part of the Neo-Assyrian state archives or libraries in Nineveh, but now they are housed in the Kuyunjik collection at the British Museum. Even though the number of collections of prophecies is relatively low and the preparation of these collections may have been more of an exception than the rule, the fact that these collections even exist is evidence that the Neo-Assyrian kings made an effort to gather, copy, and store prophetic oracles. The Neo-Assyrian body of prophetic oracles can be defined by adhering to a set of established criteria. The term “Neo-Assyrian” denotes that the books come from the period of time of The Neo-Assyrian kingdom and are written in the Neo-Assyrian language. This term suggests that the texts were authored in Neo-Assyrian. In addition, the works have a number of key traits in common that differentiate them from other omen literature.

First, each one is written as if it were a direct heavenly utterance to an individual or to a larger audience with the intermediary being a specific figure named. Second, provided that a sufficient amount of the original text had been preserved, the predictions is stated in a manner that is more or less specific to particular historical events. Thirdly, they do not present themselves as the result of any inductive method of divination such as astrology or extispicy. However, they present themselves as direct divine speech, naming the primary components of the prophetic process of communication which are the divine speaker as a human addressee and the religious leader who transmits the

message. Because of these distinguishing characteristics, it is necessary to refer to the Assyrian texts as a coherent corpus which may be appropriately referred to as the prophecy. It is possible that prophecies were communicated to individuals other than kings on occasion such as temple officials or even private individuals. However, the oracles “prophecies” stored in the royal archives have an unmistakably royal focus since there is no evidence in the historical record to suggest that prophecies were always written down in a context other than that of a royal institution (As cited in Nissinen, 2017).

In the ancient Near East, there was an important group of sources about prophecy formed by royal inscriptions with narratives and other literary texts that document prophetic activities. Some of these sources cite or paraphrase prophets’ revelations from the divine. However, because these prophecies are a part of a wider literary work, it is challenging, if not impossible, to pinpoint how they relate to actual prophetic performances (Nissinen, 2017). Even though prophecy was most likely an oral connection or communication, in the beginning, all evidence of prophecy from the ancient Near East is included in written texts. The writing was only rarely a part of the prophetic process of communication and the written records were not necessarily stored in the archives, at least not for long-term preservation, as evidenced by the tiny quantity of papers and their random state of preservation for posterity. The massive undertaking of gathering, editing, and reading prophecy that went into the development of the Hebrew Bible, is virtual without parallel in the remainder of the ancient Near-East. Observing the humble beginnings of such a procedure can be found only in Assyria, in the series of prophetic oracles to Esarhaddon. “The majority of the prophetic documents come from Mari and Nineveh, which are, in general, the two most abundant Mesopotamian archives found thus far” (Nissinen, 2019, p. 4).

On the other hand, the Neo-Assyrian prophecies. These tablets were discovered in the royal library of Nineveh during the fifth century B.C., and they represent a collection of prophecies appointed according to the following criteria: they are very similar to one another in terms of style, content, material presentation, and they deal almost entirely with the goddess Ištar (Bonnet & Merlo, 2012). Different kinds of written sources make up the history of ancient Near Eastern prophecy. Some of these are just the words that prophets said, while in others, the term of the prophets—quotes

from well-known people or literary paraphrases—are part of the text of someone else, often as one issue among many. The path from a spoken utterance to a written record can be long and complicated in both cases. In many instances, the prophet and the addressee have to go through several people in between. The prophets' messages are affected by all the stylistic, material, and ideological requirements that are part of passing them on. This may continue past the oral stage and into the written form. A lot of texts don't quote the prophets' words but they do talk about them in different ways and with people who have different jobs and social roles. This means prophets can be found in different social, religious, and linguistic contexts. Many cuneiform or Mesopotamian writings which are often linked to people with unique behavior or physical traits relate to the prophecies that were close to the goddess Ištar (Nissinen, 2019).

4.3 The most famous prophecies in English poetry

There are significant parallels to be seen between poetry and prophecy. Both are collections of words that entice us with the prospect of gaining something in the future. In the case of poetry, the poets allude to the fact that there is something to be figured out in the words that they write and that since they have placed these notions into words, a person has the ability to decode the message that the poet has delivered. Poetry is known to be a genre that not only encourages but also necessitates rereading. This resistance to linearity in its structure is generally seen as the genre's defining characteristic. Therefore, each specific poem holds us as observers within a set of words while we struggle to achieve the promise of understanding that the poem and the poet have made. This resistance to linearity in its structure is generally seen as the genre's defining characteristic (Sayth, 2009, p. 1). Poems and political documents written in Middle English have a lot in common with vernacular and Latin prophecies. In this sense, prophecies are predictions about kingdoms or people, and these predictions usually have an end-of-the-world or eschatological tone to them. At the same time, they often sound like traditional elegies/laments or complaints about the times, even though they are said in a prophetic way (Dean, 1996).

Taylor's book (1911), *The Political Prophecy in England*, was the first modern scholarly explanation of political prophecy in the history of England. However, he focused his study exclusively on its literary aspects by concentrating on the political

prophecy as a literary genre as well as its manifestations. Taylor made a distinction between direct predictions and those symbolical, and identified some principal methods of disguise employed in the latter. One of these was Sybillic, developed in Europe and utilized initials to allude to historical players. Taylor defined political prophecy as “any expression of thought, written or spoken, in which an attempt is made to foretell coming events of a political nature” (Rupert, 1911, p. 2). Keith Thomas’s (1971) book *Religion and the Decline of Magic* included a more general study of prophecy in England during the sixteenth and seventeenth centuries, including sections on religious prophecy, astrology, and ancient prophecy. At that time, people in early modern England believed that the political order was divinely ordained rather than socially constructed. Therefore, it was essential to disguise radical changes by concealing them under the sanction of past approval. This was done so that the people could continue to believe that the political order is divinely ordained rather than socially constructed they derived their grandeur from the fact that they were ancient (Thomas, 1971).

The prophetic tradition of English Literature derives primarily from the *History of the Kings of Britain* (1136) by Geoffrey of Monmouth. The alleged “Prophecies of Merlin” are responsible for laying the groundwork for the writings dedicated to King Arthur. Merlin predicted that major political upheavals would eventually lead to a catastrophic fall in England and the rest of the world. “In the twinkling of an eye the seas shall rise up and the arena of the winds shall be opened once again. The winds shall do battle together with a blast of ill-omen, making their din reverberate from one constellation to another.” Later, prophecies based on the pattern “When [something else] will happen” became the most essential part of the tradition. This is the form of the first prophecy in this segment, The Prophecy of Merlin, which states that, “Then shall the land of Albyon be torne into confusion!” when bad things happen, like when lords rule without reason, priests turn evil, and theft is allowed. Even though this poem is set in the future, it predicts things that moralists of the time didn’t like such as the rise of baronial power, the alleged treason of clerics, the openness of hypocrisy and lies, and the decline of sexual morality. This type of poetry always has a focus on morality and a sense of apocalyptic doom, like in the following 15th-century verse called “scrap.”

As part of his prophecies, Merlin says things like “impossibilia” or “*lusus naturae*.” “impossibilities” or “mirabilia” come from Nennius’s *Historia Brittonum* and Celtic sources, and the combination of mystic symbols and animal imagery for humans lives on in later political verse such as “When Rome is Removed,” “Richard the Redeless,” or “There is a Busch That is Forgotten.” About “The death of Richard II” and “Wales and Scotland” are often mentioned in English prophecies, such as when Caernarvon, the Welsh town where Edward II was born, Thomas of Erceldoune, a Scottish prophet, or the towns of Roxburgh, Bannockburn, or Berwick are mentioned. Hotspur, one of Shakespeare’s characters, makes fun of the Welshman Owen Glendower by calling “the dreamer Merlin and his prophecies” (Dean, 1996). Furthermore, this section shows many noteworthy prophecies of English poets including:

4.3.1 William Shakespeare (1564–1616)

One of Shakespeare’s 154 sonnets, sonnet 107 also known as ‘Not mine own fears, nor the prophetic soul,’ is one of several poems called “Fair Youth” about young people. The poem’s speaker, often considered Shakespeare himself, shows how much he loves this young man. He has never been found but scholars and fans of Shakespeare’s sonnets still argue about who he is and what role if any played in Shakespeare’s life. In this poem, the poet uses flowery language and metaphors to show how things would change. He prophesied the age without cruels and oppressive rulers. For most of the predictions, augurs’ and other “prophets of doom” have been wrong in their dire prophecies. People have laughed at the ideas they formerly put out and the speaker’s world is at peace as a result. The speaker has finally figured out how to ensure he and his sweetheart can stay together forever even after they die. This poet tells his beloved that the Fair Youth of the future will discover his “monument” here long after their time has passed when “tyrants” rule and “tombs of brass are consumed” or have vanished in the future. This is his prophecy of the next generations (Baldwin, 2022).

4.3.2 John Milton (1608-1674)

Milton presented *Paradise Lost* as Christian prophetic poetry, by evoking the “Heavenly Muse” who inspired Moses and striving to ascend beyond all the ancient sources of poetic inspiration. Milton situates his poem within the tradition of religious

poetry starting in the Bible and asserts that he is delivering human wisdom and heavenly truth. In light of Christian revelation, Milton's theological worldview is shown through his prophetic poetry as having a broader and more profound significance: a greater reality. Therefore, it is the responsibility of the prophetic poet to figure out how to convey this significance in the narrative he narrates. The tactics devised by the Christian prophetic ancestors of "Paradise Lost" to achieve this may typically be categorized as metaphors (Franke, 2002). As such, many readers describe seeing Milton's "Paradise Lost" as a vital instinctual prophecy as potent as the muscular grasp with which Samson pulled and shook the temple pillars of the pagan deity Dagon (Rogers, 2018). Within a decade, Marvell would remember Milton's self-portrait as a vatic singer when he created a humorous self-portrait as the would-be prophetic poet, "the older poet takes the art of poetry, an art that Milton would so often elevate to the status of the yet more solemn gift of prophecy" (Rogers, 2018, p. 13). John Milton's poems show that he thought God spoke to him through dreams. In his sonnet-23rd, Milton talks about a dream he had that told him he would get his sight back in Heaven. The dream conveys somewhat a kind of another prophecy. Similarly, the last few lines of Paradise Lost tell of an omen given to Eve. Milton's belief that he could see that the future in his dreams was not just a literary device. It also had religious and historical meaning. "Above all, Milton is a traveler blessed by God with the gift of oneiric prophecy through his Son" (Smith, 2015, p. 8).

4.3.3 William Blake (1757 – 1827)

Blake is one of the famous English poets, artists, philosophers, and prophets. Many people are surprised to find that Blake's poems show what life is like now and look ahead to what might happen. One of William Blake's prophecies was in "*The Marriage of Heaven and Hell*." It is one of William Blake's books that tells the future. Blake put his own revolutionary ideas and Romantic thoughts into this work in the form of a Bible prophecy. Between 1790 and 1793 when the poem was written, the French Revolution was in full swing. Blake used the prophetic tools of vision, contradiction, and imagination to say that the empire would fall and Jerusalem would be rebuilt. This

classic book about prophecy shows how well he could see the future. Today, Blake is known as one of the most unique and complex writers in English literature's long history. Blake could know about the violent revolution from his life, from afar, and from a deep place. All of these things show up in *The Marriage of Heaven and Hell*. The book is divided into five chapters: the argument, the voice of the devil, a memorable fancy, a song of liberty, and proverbs of hell (Shen, Liu, & Yang, 2014). Some people thought that Blake's major prophecies were hard to understand or the work of a crazy mind but they could be understood by looking at how he used symbols in a systematic way (Damon, 1958). William Blake as one of the greatest poets in English literature because of his poetry's mythic structure and prophetic imagination (Zhiheng, 1989). In this respect, Blake should write prophetic works which fit with his prophetic thoughts as he said of himself, "My heart is full of futurity" (McFarland, 1992, p. 125).

4.3.4 William Wordsworth (1770-1850)

McFarland (1992) points out that Wordsworth is regarded as one of England's best, most accomplished, and most influential romantic nature poets. Because he had such a strong feeling of "internal brightness," he was able to say so movingly at the end of *The Prelude* that he was a prophet of nature (p. 87). In essence, the author stated that Wordsworth was the priest and prophet of nature, "Coleridge too seemed to be willing on occasion to think of Wordsworth as more a prophet than a poet" (p. 123). He also stated that Coleridge understood his friend well since the notion of being a prophet and proclaiming divine truths was congruent with Wordsworth's view of his vocation as a poet and maybe events before it. The prophetic attitude, as opposed to the artist's stance, appealed to Wordsworth due to the peculiar simplicity of his poetic goal in which he seemed to favor bypassing art in the pursuit of truth holding a prophetic position as a consequent (p. 124). The writer states that Wordsworth always seeks to direct expression of the inner truth that are felt with real prophetic certainty and conviction (p. 60). In the most extensive description of the researcher, a prophetic utterance can be viewed as an attempt to integrate human existence and see it whole. Wordsworth's recall phrase about "Poets, even as Prophets, each with each Connected in a mighty scheme of truth" (McFarland, 1992, p. 132). Parrinder (1991) stressed that Wordsworth's invocation of Stonehenge to illustrate his idea of art as a "natural" power

- the poem as megalith - concludes the penultimate *Book of the Prelude* and is counterbalanced by a Utopian call to the poet of the future. They will be free from the human condition and given control over men as Christian prophets and instructors. This picture comes from the romantic exaltation of the poet and literature. The writer stated that Wordsworth's prophetic poetry runs throughout his life "Wordsworth's work has begun to bear fruit. The religious terms in which he couches his new ideology make him the first of the nineteenth-century literary prophets" (p. 44-45). The researcher concludes that the intellectuals turned into sages and saw it as their job to comment on all of social life in the way Wordsworth did as a prophet (Parrinder, 1991).

4.3.5 Percy Bysshe Shelley (1792- 1822)

In his remarkable essay, *A Defence of Poetry*, Shelley declares that "Poets, according to the circumstances of the age and nation in which they appeared, were called, in the earlier epochs of the world, legislators or prophets ... he beholds the future in the present" (Shelley, 1821). *Queen Mab* by P. B. Shelley begins with a summary of the prophetic function of the poem which is true to its prophetic nature. Shelley uses poetry to explain many of the prophetic ideas. He follows the prophetic pattern to the letter. He criticises the dominant consciousness of his time by showing how the alignment of religion and religious sanction with power leads to oppression and injustice. He then gives alternative community energy by aligning himself with the marginalised society and giving them a vision or doxology of hope for the future. As such, Shelley chose *Mab* to be the voice of prophecy in the poem and teach Ianthe about the real world. "*Queen Mab*, Shelley's first great prophetic poem" (Winckles, 2009, p. 58). If *Queen Mab* represents Shelley's early-life formulation and prophetic poetics, the *Prometheus Unbound* is a more grown-up view of how nature should be rearranged for him. In it, he uses the myth of Prometheus's creation to show how oppressive his own time and times to come will be and the future of yearning and renewal into being. This hope for the future is also linked to the prophetic word more directly than in any of Shelley's other poems. In this poem, Shelley talks about how poetry, especially his prophetic poetry, can help name and create a new world order (Winckles, 2009). Furthermore, Shelley wrote a significant prophetic poem, which is "*The Revolt of Islam*" (Owen, 1880, p. 42).

4.3.6 John Keats (1795 – 1821)

Keats makes the natural harmony found in the prophetic part of his genius work that reflects the ability of his great mind that is not limited or fettered but open and expansive as a result of its incorporation into everyday life. Keats represents the voice of the many in one as well as the voice of the one in many. The very nature of such a voice requires it to be prophetic (Owen, 1880). Many passages in Keats's poems lead us to believe that he was consciously expressing an extended idea including its varied capabilities of interpretation and understanding, are one of the most remarkable signs of its prophetic power (Owen, 1880). In October 1818, John Keats wrote a letter to his younger brother George and his sister-in-law Georgina who were getting ready to move to Louisville, Kentucky. He starts by criticizing progressive historicism as a way to look at the United States. Keats connects this hope to the United States itself and says that Americans will never reach the sublime and tells his brother to "infuse a little Spirit" into the New World. However, he probably brings it up for Americans to reach that level of greatness. Keats had a prophecy about the first American poet and showed the infant's lullaby with this kind of hope in mind. "If I had a prayer to make for any great good next to Tom's recovery, it should be that one of your Children should be the first American Poet. I have a great mind to make a prophecy" (Riley, 2019, p. 180). The most intriguing poem in Keats's first book, called *Poems*, is "Sleep and Poetry." The middle part of this poem shows how Keats's poetry prophetic changes over time (Keshk, n.d, p. 1).

4.3.7 William Butler Yeats (1865 – 1939)

W. B. Yeats is concerned with the prophecy of many people who believed that the end of human civilization or the world in the "Mesoamerican Long Count Calendar" would end on December 21, 2012. He believed in the prophecy of the apocalypse and had prophetic visions of its end. The Second Coming is one of his poems that expresses his understanding of the apocalypse which differs from those who believe in the prophecy of the Mayan calendar. With this classic and prophetic poem, he became a public hero and the first iconoclastic "as a prophet" Modernist in English (Stumpe, 2012). Yeats regarded himself as a leader and precursor, even a prophet for the new era, as depicted by his roles and functions in his poem "The Second Coming," which included many remarkable prophecies (Mann, Gibson, & Nally, 2012), he prophesized a new civilization. As such, he had joy arise out of the hideous violence that Yeats

foresaw (Harper & Gould, 2013). There are other poems by Yeats such as “The Winding Stair,” “Other Poems,” and “A Full Moon in March” which had many prophecies represented by symbols and thoughts related to concepts of culture or religion prophecy. (Harper & Gould, 2013, p. 160). Yeats always seeks prophetic powers (Mann, Gibson, & Nally, 2012). “Yeats never discounted that a great poet might also be a prophet” (Mann, Gibson, & Nally, 2012, p. 245). In his other prophetic poem, Yeats wrote: “All over Ireland there are prophecies of the coming rout of the enemies of Ireland, in a certain Valley of the Black Pig” (Laybourn, 2018).

4.3.8 Ezra Weston Loomis Pound (1885 – 1972)

Leveque (2014) expressed that Ezra Pound uses the prophetic role of speaking about prophetic concepts without fully identifying with the chosen person. Based on his ideal of beauty, Pound’s prophetic description of a sharp social critique and satire distinguishes him from the prophetic description of other poets. Pound adopts his own language of prophecy. He is very clear about what he wants to do with the prophetic tradition and recalls of Ezekiel’s experience of prophesying from Babylon. Pound’s use of personae helped him understand society and how personae are similar to prophecy. In “Marvel” 1909, Pound takes on the role of the troubadour Arnaut de Mareuil from the 12th century. He says that Arnaut “had a Poundian capacity for abuse.” Pound’s prophetic vision is not the democratic viewpoint but he sees the world through the lens of the judgment of his personae. On the other hand, it highlights a facet of Pound’s tacitly adhered-to prophetic outlook (Leveque, 2014, p. 165). The broad and cosmic imagination of Ezra Pound allowed him to write prophetic voices that inspire by the logos of creation (Jemquist, 2013). He uses the prophetic image in *Odysseus’ journey* into the afterlife. Odysseus meets Eplenor, one of his pals who perished on Circe’s island in the underworld and asks his pal to return and properly bury him. A prophecy is given to him by Tiresias before briefly meeting his mother. The prophecy warns *Odysseus* that he will eventually run into the Sirens and lose whole of his friends. The final lines of the canto contain a prophecy spoken by Tiresias to Odysseus where he warns him that he will soon forfeit all of his friends and that he will need to return to the way he came (Baldwin, 2022). Furthermore, Pound’s many speaking styles in dramatic monologue appear to be predicated on his perception of a prophetic mission, defined as such in the simplest Greek terms. In Greek, a prophet is “one who speaks for

another.” One who speaks through divine inspiration or one who “interprets the will of a god.” In a manuscript note to “His- trion,” Pound explains in a 1913 unpublished poem titled “From Chebar,” Pound also assumes employ the position of a Biblical prophet, alluding to the first stanza of Ezekiel: “In the thirtieth year, in the fourth month, on the fifth day of the month, as I was among the exiles by the river Chebar, the heavens were opened, and I saw visions of God” (King, 1977, p. 269).

4.3.9 Thomas Stearns Eliot (1888 – 1965)

T. S. Eliot, in ““The Waste Land,” invests ideally in prophecy. He is keen to identify the prophetic powers of Tiresias that helped him to be one of the most influential figures in “The Waste Land.” He gave the key role to Tiresias as an objective observer in Latin myths. Eliot employs the epigraphs in “The Waste Land” to discuss the prophecy as an essential concept in his poem that reflected on so many characters, such as Sibyl, Cassandra, Apollo, Tiresias, and Ovid (Sergi, 2011). (Tiresias, as a mythological prophet, has the potential to organize diverse allusions and seemingly fragmented voices within “The Waste Land” , specifically the prophetic allusions and personae) (Sergi, 2011, p. 29). Tiresias’s complex portrayal as a marginalised person makes him a unique character. His blindness, old age, and gender difference gives him the ability of prophetic power predicted by the marginalised persona. But Eliot mentioned the unstable, repressed, and divergent relations to the cultural and social structures that disavow or deny his identification as the prophet. (In his notes on “The Waste Land” , Eliot identifies the Greek prophet Tiresias, who appears in Book III) (Akter, 2019, pp. 133-134). Tiresias’s ability to do his job as a prophet seems to be questioned repeatedly because he is not a marginalised voice and is blind. His inabilities as a disabled person make it hard for him to be a prophet. However, he is more special than anyone else if the prophecy is a creative way to look at the signals of the times through the lens of other times. Tiresias’s prophecy is clearly not about the matter of fortune-telling like Madame Sosostris’s commercial humdrum. “Eliot’s note privileges Tiresias’s capacity as prophet” (Akter, 2019, p. 138). Eliot employs prophetic thoughts as an artist’s imaginative psyche to deconstruct and reconstruct religion and history. He uses the prophetic themes found in the Old Testament (Viljoen, 1997). In *The Journey of the Magi* by T. S. Eliot, there is a change from the literal and topological levels of the journey to the prophetic ones. In the first two parts of *The Journey of the Magi*,

Eliot writes about his faith journey in the form of a prophetic or symbolic allegory. In the third part, he tries to figure out the prophetic situation (Ahmed S. K., 2019).

4.3.10 Seamus Justin Heaney (1939 – 2013)

Seamus Heaney defines Poetry as avocation that deserves excellent regard because it is built on inspiration as well as prophetic advice (Erol, 2017). Heaney has confessed that his poetry includes a prophetic vision (O'Grady, 2000). Heaney uses the prophecy in his poem “Ugolino” to waring society. The apocalyptic vision at the poem’s end is a horrific forecast of Ireland’s doom if a solution is not reached to the “monstrous rut” of the current turmoil. He uses the prophecy to caution society (Bloom, 2003). Also, in “The Stone Grinder,” He specifies the essential friction and distance that would bring about such a shift; in this case, the stone grinder is practicing a form or type of prophecy (O'Brien, 2003). He states that it would be difficult to find a poet with prophetic skills because he is the guardian of vital facts and truths (Crowder & Hall, 2007). Even though Heaney’s bog poems were written at different times of his life and are in various collections, they have a distinct order of expressions that give him a unique place in the Anglo-Irish tradition of poetry. His position differs from that of poets like Yeats because he is more curious and compassionate about the bog, which promises him a type of prophetic clairvoyance to search for intention and meaning. Each artifact piece from the bog serves as the inspiration for his archaeological creativity by which he brings the Irish past into the present and allows him to ponder the possibility of transcending his time, place, and his desire for the sublime in which the poet becomes a prophetic revelation for his nation that prompted him to view poetry as a prophetic revelation (Islam, 2019).

4.4 Conclusion

This chapter has demonstrated that prophecy is not a fixed theological concept but a culturally and historically dynamic mode of communication rooted in divine-human interaction. From Assyrian oracles to Chinese dynastic foresight and Biblical eschatology, prophecy has served not only religious and spiritual ends but also political, ideological, and social functions. It has legitimised power, challenged authority, and shaped cultural memory across civilisations.

In literature, prophecy manifests not only as a narrative device but as a rhetorical and ethical mode of discourse. English poetic traditions, beginning with Geoffrey of Monmouth's *Prophecies of Merlin* and extending through the works of Shakespeare, Blake, Wordsworth, and Yeats, show that prophecy is central to how poets grapple with questions of justice, power, and historical transformation.

Most importantly, the chapter has shown how prophetic discourse persists in modern English poetry, where it functions not as supernatural foresight but as political critique and ethical warning. This is especially evident in the anti-war poetry of Pinter, whose verse employs the prophetic voice to expose imperial violence, media complicity, and historical amnesia. Pinter's anti-war poems reclaim prophecy as a rhetorical mode that resists silence and demands accountability. In this light, Pinter emerges not only as a dramatist and poet but also as a modern prophetic voice in the postcolonial age, continuing a literary tradition that spans from ancient oracles to contemporary resistance.

5. Harold Pinter and his works

5.1 Introduction

Harold Pinter stands as one of the most potent dramatic voices of the twentieth century—both a poet of silences and a prophet of global unrest. His body of work—encompassing plays, screenplays, prose, and a significant corpus of poetry—reveals a sustained engagement with themes of fear, anxiety, hesitation, and domination. These are not merely psychological motifs but political affectivities tied to power, violence, and historical erasure. As Taylor-Batty (2014) observes, Pinter’s legacy spans decades and genres, from his early poetic compositions to his acclaimed dramas and vehement political speeches. His work, particularly in his later years, articulates an urgent response to imperial war campaigns and democratic hypocrisy, giving voice to prophetic anxieties that challenge both national and cultural amnesia.

Deeply marked by the trauma of World War II and his Jewish heritage, Pinter’s vision is rooted in displacement, silence, and the instability of meaning. His dramatic landscapes often cloistered rooms or undefined spaces—echo existential terror while symbolising geopolitical confinement. His characters stutter, hesitate, dominate, and capitulate not simply in psychological terms, but as allegories of colonial domination and postcolonial resistance. What critics have termed the “Pinteresque”—elliptical dialogue, ominous pauses, unseen threats—is in fact a theatre of ambivalence and critique. It stages a world in which power asserts itself through erasure, and where even language becomes a site of coercion and survival.

Crucially, Pinter’s poetry amplifies these concerns with a clarity and ferocity unmatched in his drama. In anti-war poems such as “God Bless America,” “Death,” “After Lunch,” “American Football,” “The Bombs,” “Meeting,” “Don’t Look,” “Order,” “Democracy,” “Weather Forecast,” and “The Special Relationship,” Pinter sheds metaphorical subtlety and adopts an unmistakably prophetic register. These poems function as modern jeremiads—fierce indictments of Western military interventions and prophetic warnings of moral decay. They expose the monstrous realities hidden beneath the rhetoric of democracy, offering not just protest but prescience. In this sense, Pinter must be understood as a postcolonial prophet whose

language rages against silence, and whose poetry transcends art to become a form of testimony.

This chapter explores how fear, anxiety, and domination function in Harold Pinter's works—not merely as psychological tropes but as political and prophetic expressions. Through close readings of his plays and poems, this section illuminates how Pinter's aesthetic of menace emerges from and responds to a world of violent power asymmetries and suppressed narratives. It argues that Pinter's prophetic voice, particularly in his later poetry, constitutes a vital intervention in both postcolonial discourse and modern literary prophecy.

The manner in which Pinter writes plays is referred to as “Pinteresque.” Furthermore, his dialogues are full of clichés and familiar speech patterns depicting man's fear, insecurity, violence, or hypocrisy. These patterns are used in Pinter's conversations (Fatima, 2009).

5.2 Fear in Pinter's works

Harold Pinter published a satirical letter on June 9, 1994, in “New York Review of Books,” criticising repeated U.S. military interventions disguised as democratic acts, and in the name of “national interests.” Pinter wants the US government to own and take responsibility for its replicated acts of war that are done under the false name of “democracy.” In this bold warning against the invisible but inextricable link between language's creative potential with political misuse, he links language to lies and corruption that shakes us out of our complacency about widespread slander and self-anointing propaganda. This fear did not stop Pinter from getting involved in politics but made him want to fight back, and he spent the last ten years of his life using language to fight against the way Western democracies abuse their power against others (Jeffery & Hall, 2020). “The great difference between the ruthless foreign policy of the United States and other equally ruthless politics is that US propaganda is infinitely genius.” (Pinter, as cited in Jeffery, 2020, p. 25).

The artistic signature of Pinter reflects fear of visions in many occurrences and behaviours that cannot be explained; his artistic style often visualises irrational fear through unexplained, unmotivated and unsettling behaviours. According to him, the

universe seems malevolent and capricious. There is nothing that can be relied upon since even what seems secure is not secure. For instance, in Pinter's early plays, the menace and threat appear as if they lurk outside, but at the same time, they have psychological roots, such as in "The Room," the main character lives in fear of something from the outside, and she doesn't say what it is, it is dark. In "The Birthday Party," the young man who stays at home is afraid of strangers. In "The Dumb Waiter," outside forces threaten a killer who isn't sure what to do. In *A Slight Ache*, a man with mental problems is afraid of a man he lets into his home. Even though menace can take the form of specific characters, it is usually vague or hard to explain, a phenomenon that makes it scarier because there aren't any real-world explanations, since disturbing questions always come up. No one knows why the characters visit each other, why they do things that don't make sense, or why other people are afraid of them (Dukore, 1985). The essential tension/fear is represented perfectly in the games that his characters engage in throughout Pinter's "The Birthday Party." He uses the game in a variety of different contexts and forms, and each time he does, it reveals itself to be a complex ritual of language and action that functions as a subtle theatrical metaphor. By participating in this ritual, the characters are able to act out their fantasies, sidestep their most serious fears, or find acceptable venues for their hostile notions. "The Birthday Party can be taken as an image of man's fear of being driven out from his warm place of refuge on earth" (John, 1984, p. 131).

Fayadh (2015) points out that Pinter is drawn to dark and brooding subjects, such as anxiety, restlessness, and fear. His characters are frantic in their attempts to conquer their phobias and preserve a tranquil daily routine in the face of the danger posed by suspicion and the truth. His characters reveal their anxiety through meaningless and oblique actions. His use of repetitive conversation is an expression of his opinion that his characters consistently refuse to acknowledge the truth. The theme of 'The Room' recurs throughout Pinter's work. As a play, "The Room" is the first play that also got a lot of attention after some people were living peacefully in their room until a stranger disrupted their peace. Most of Pinter's plays start out funny, but then they get violent or have the potential to get violent. This can happen in different ways, leading to the elements of theatre of the absurd. In many plays, Pinter refers to danger everywhere as there is a lot of danger in a room. You can't get away from it and you can't avoid it. His characters do not revolt against a hostile and cruel abstract world.

Instead, they look for shelter which could be a room or something else such as their negotiations for a sense of psychological safety. They always want their emotional needs to be met. The relationship they build with each other is thought to help them meet these needs. When their relationship is out of balance, particularly when the weaker one is dominated and controlled by the stronger one, danger can happen. Power and authority are constantly being fought over and the characters always lose in this harsh world. Furthermore, his clever use of silence hides the danger of violence and the idea that someone will die. His style of writing is built around the use of fear and violence. From play to play, he was able to change and improve his ideas about this particular use.

Violence in the theatre can be seen on many different levels, such as from the obvious to the most subtle. It can be a power of the body that hurts or kills. It can be a very strong and sometimes harmful feeling. Violence can also be seen in a complex way as an aggressive intensity or, in any case, where there is a fight (Fayadh, 2015). Rose, a central character in "The Room," is not limited to a traditional female role; her concerns and queries are ontological in nature. Pinter describes the Woman's fear by using expressions of multiple levels. First, when Rose overcomes the constraints that her feminine nature places on her as an independent woman, she expresses her own concerns, desires, and apprehensions. She is at the mercy of male authorities, who will decide what happens to her because she is a dependent female. Second, her haunting fear of the unknown at first sight features prominently as the play's main theme. Her husband continues to be not responsive to the wife's attention and is insensitive to her existential anxieties throughout the entirety of the play. Third, since she is focused on her sense of insecurity and her fear of the unknown, the poor Woman's fears about the instability of her existence are intensified by her misperceptions and uncertainty, "as Rose seems to fear" (Sakellaridou, 1988, p. 26). Pinter depicts death as an image that forces man to confront the unanswerable question of why he was born and why he will die. One topic in this play could be seen as Man's innate need to find out who he is and why he was put on Earth. During his life, he meets and befriends other people and forms ties with them. However, neither his interpersonal connections nor his financial possessions are sufficient to provide him peace of mind, as his death loss is an irritant. "An excruciating fear of death with its ramifications is a consistent obsession in the plays of Pinter" (Pravindh & Dinakaran, 2018, p. 167).

Pinter's literature and drama are universal because they appeal to fear, pity, and a wide range of other emotions that everyone feels. These emotions can make people think and change their behavior in ways they don't know, such as Ben and Gus in "The Dumb Waiter" in (1957). Some of their relationships are based on fear because, to keep them going, one person has to desire to be in charge or be willing to give in. The elegantly balanced tragic irony in dominant-submissive relationships shows that the relationship itself gets in the way of friendship or courage. Ben and Gus's relationship is based on fear but they don't realise it. They act out their habits until they are completely overcome by fear. They are always frozen by fear to an extent that they cannot say that they have the courage or do what's right. This doesn't mean that Pinter's work doesn't have evil in it. People can want to be in charge for many reasons other than fear (Brewer, 2009).

At the end of the "The Dumb Waiter," Pinter asserts that fear can make people give up on everything else. He compares this kind of destructive giving up to bullying and intimidation. Like Edward Albee in the United States, he is still a great example of how to challenge violent authority. But Pinter also shows in his plays how uncontrolled fear can bring about the things that people most want to avoid. Ben and Gus's anxiety could kill them if it is not taken care of because they are afraid to stand up to authority. In an ironic twist, Ben and Gus let their fear-driven choices lead to their deaths, just like Stanley did when he sat down instead of running away from the people beating him. If "The Dumb Waiter" shows that consciousness is where courage starts, the worst thing is not cowardice or despair. The worst thing is cowardice which looks like courage. One of the best things about Pinter's work is that both individuals and the government can use his ideas. It's not surprising that Pinter is upset with America right now. America is a democratic country, but it seems to be getting rid of some of the essential parts of democracy and, even worse, trying to bring back old-world hierarchy in the title of democracy under the guise of security because of the need to scare people for their own safety. Revisited consciousness and its big-picture effects show us that the state is, ironically, instilling the seeds of its destruction if it doesn't change course. Similarly like the characters in the "The Dumb Waiter" Celebration and Sleuth act out situations, Pinter writes about people who don't realise that they are being driven by ignorance and fear. These people cannot even see choices, hope for better things, or act to save their lives and others' (Brewer, 2009).

In “Ashes to Ashes” (1996), Rebecca describes a dreadful memory of the lengthy times that she has already endured, which indicates that her fear has been so intense that she continues to tremble, haunted by fear. This suggests that Rebecca has been through a lot of fear in her life. Because of her horrible memories. She suffers from a form of hysteria which may be defined as the inability to control one’s emotions. This hysteria is brought by her fear which compels her to show her fear in an uncontrollable manner. The sound of the siren that she hears at the train station is a representation of her fear and nervousness. She is terrified of this sound because she believes that a terrible act will follow it and that someone will come back to rip the babies away from their wailing mothers (Nadernia, 2013, pp. 5-6).

In “After Lunch” (2002) Pinter talks about how people gather where the dead men are lying, which is supposed to be a battlefield, and “sniff” for food like vampires. This poem’s descriptions of people being killed make you feel scared, horrified, and disgusted. It focuses on the theme of fear as a feeling that makes people less human during the war (Jajo, 2008). Furthermore, in “Weather Forecast” (2003) Pinter compares wind to the breath and spirit of a person. This is a religious, literary, and mythological theme. In this poem, Pinter prioritizes the individual’s pain, suffering, and fear. The poem is also meant to show that feelings of fear can be mixed with very ordinary things that happen every day (Jajo, 2008). In his other poem, “God Bless America,” from 2003, Pinter strongly opposed the invasion of Iraq led by United States’ invasion of Iraq. His use of powerful images of dominance to criticise the growth of American sovereignty by spreading fear in the big world is especially striking. The American soldier is given the power of “America’s God,” so to speak. In other words, he criticises how “liberal” America tries to spread its ideas of “democracy” and “freedom” around the world in a fearful and hegemonic way but not a democratic one (Alhasan, 2017). Pinter’s poem “American Football” (1991) was singled out for praise by the Prime Minister of France, Dominic de Ville Pin, during the ceremony that awarded the Legion Honneur, which is considered to be France’s highest honor; “With its violence and its cruelty, it is for me one of the most accurate images of war, one of the most metaphors of the temptation of imperialism and violence” (Crown, 2007).

The poem “Bomb” conveys the sensation of fear by using the image of a bomb as an interpretation to mean the source of direct harm. This horrific form of warfare has

wholly devastated the body; Pinter ironically portrays the bomb as the sole survivor, symbolising inhuman persistence through destruction. Ironically, he criticises the function of the bomb, which is to cause damage and fright. It does not distinguish between innocent and hostile parties (Chaudhari, 2013). In the Nobel Prize lecture in 2005, Pinter made specific references to the invasion of Iraq and the bombing of Afghanistan by the United States. He blames these things happening because of the closed dogmatic insistence on the universality of American and liberal values. He goes on to criticise the manner in which American politicians pretend to get their authority from God in order to terrify and scare people in their constituents (Alhasan, 2017). The fear, however, did not deter Pinter from participating in politics but stoked his desire for retaliation. Consequently, he devoted the last ten years of his life to working against the misuse of power by Western democracies through the medium of language. Despite his fears, Pinter's political involvement continued unabated (Jeffery & Hall, 2020).

5.3 Anxiety in Pinter's works

Pinter's plays mostly focus on people plagued by persistent feelings of dread and mired in some form of existential anxiety. The characters in Pinter's plays are preoccupied with anxiety and nervousness in one form or another. In the case of individual plays, anxiety is rooted in fears of strangers, external threats, internal chaos, and the instability of self, the chaos about the surroundings, the absence of confidence in oneself, a craving to dominate, and the striving for the same. All of these mental states are identified and examined by psychology. In addition, the context of the individual play plays a role. Pinter's plays are believable because they take their responsibilities seriously. However, these anxieties can be interpreted through existentialist philosophy as reflections of humanity's fear of death, alienation, and the struggle for meaning, his sense of mystery regarding his will to authority, and his identity (Pravindh & Dinakaran, 2018). In Pinter's works, the critics have noticed a unique and distinct production of anxiety as a concept, conduct, and emotional intensity. Furthermore, he demonstrated how emotional intensity immerses spectators into a uniquely unsettling dramatic landscape. As a result, the effect that the works have on his audiences—both readers and spectators—does neither bind nor unbind selfhood. Instead, it simply continues to be a reality that is both rooted and portrayed in the experience of anxiety. Pinter's plays might be seen as devices that problematize purpose

and interpretation, interrupt thought in the form of cliché and opinions and, induce effects such as anxiety, wonder, and suspension (Chiasson, 2010).

Pinter is obsessed with the power dynamics between individuals inside a hostile environment that leaves those persons feeling anxious and powerless. One of the essential ideas explored in his plays is the dynamic between the dominating and subordinate characters. Pinter's characters resort to inauthentic responses in order to ensure their survival in the face of an unspecified threat that stems from their uncertain identity and to pacify existential anxiety carried on by their perception that their lives have no meaning. These responses include the assertion of control and dominance. In Pinter's plays, since the characters feel uneasy, they continuously fight to affirm their identity and confer purpose to their existence. They have the compulsion to exert their authority over others in order to maintain their claim of control over what they own. People who feel most confident in themselves and their environment can dominate those around them (Cavus, 2014). Pinter's plays are easily identifiable by how they combine comedy and tragedy elements. The purpose of the playwright's use of humor is not to elicit laughter but rather to give the audience a glimpse into the minds of the characters he has created. Therefore, it is not just a coincidence that people's most terrifying and captivating events are frequently accompanied by a comedic element behind which they discover a shelter to hide their anxiety and the true sentiments they are experiencing (Soskic, 2011). Martin Esslin, one of the earliest Pinter exegetes, minimizes the political abilities of the early plays and views Pinter's theatre as an expression of existential anguish. It is all significant because Pinter, like Heidegger, chooses as his starting point, in man's encounter with himself and the essence of his own being: that essential uneasiness which is nothing less than a living creature's fundamental consciousness of the threat of non-being, of extinction (Esslin, 1970).

Pinter wrote some political plays because of political and moral reasons. His plays "One for the Road," "Precisely," and "Mountain Language" show how the world is today floating on an anxious sea. "One for the Road" shows how a family is cruelly tortured and how the person doing the torture is hopeless in love and stability. "Precisely" is about how two government officials coldly figure out how many people might die in the next world war. "Mountain Language" is about how a group of people are forced to speak in a certain way and follow the rules set by society and the state.

This is done by taking away their freedom of speech and thought. In other words, Pinter's political plays show that he is disgusted and anxious about what is happening in the world and that he feels morally responsible for people being tortured around the world. These plays indicate that menace together with the fear of the unknown shows people's inner anxiety and predicament in this modern world that is getting smaller and smaller. We can't take comfort in the fact that we know what his plays mean. His plays don't give us the convenience of an escapist world where right always wins and where, with the help of the writer, we always know where we stand. Pinter's works as a post-war cultural image depicts much of his life which lost its extensive meaningful meaning. The main ideas in Pinter's plays are anxiety, danger, the fear of being an outsider, sexual politics, and politics on a personal level. However, Pinter's early plays were not political in any conscious way (Karmakar, 2015).

In "The Room" (2003) Pinter manages to keep his characters shrouded in a cloud of uncertainty and ambiguity throughout the play. Rose gives her full attention and focuses on the care she provides for Bert. The early manifestation of a lack of confidence in a relationship, such as the one between Rose and Bert can be traced back to the origin of a sense of existential anxiety in "a being" about "other beings." Both of them give the impression of existing in their own universes. Bert has fallen into a state of quiet while Rose is sequestered within the emotional and sensitive world that she has constructed for herself in a way that fulfils her requirements. Pinter emphasises Rose's anxiety by having her make repeated comments about the room's warmth and coziness. This contrasts with the darkness, dampness, and uneasiness and leaves the basement apartment that had initially been offered to them. She has an irrational aversion to going down there, which is her extensive anxiety about all that is beyond the room. Her worry about the basement, namely whether someone is living down there, displays the actual and symbolic features. Rose's existential angst is brought into sharper focus by the unexpected entrance of Mr. and Mrs. Sands. As Mrs. Sands continues to describe how they had gone to the basement in their quest for the landlord, her anxiety levels continue to rise (Gairola, 2017). In this play, as manifested by the opposite dramatic lines of physical and verbal interaction with each other, a steady buildup of anxiety happens. This anxiety reaches its peak when the play ends with the hysterical scene of Burt killing Riley and Rose to lose her sight (Chiasson, 2010).

The story of “The Caretaker” can be interpreted as an illustration of anxiety in its various forms. First, we have the play’s name that is being discussed. It is the name of the position that Davies is asked to fill after being approached by both brothers. Davies has been requested that he “takes care” of the residence. The run-down and dilapidated house is a physical representation of Aston’s existence. It appears as though he seems to worry obsessively that mending and fixing a shed is critical. Furthermore, his desire to build a shed is essential (Jarrett, 2018). The first scene in “The Caretaker” (1960) is a description of Aston’s room, which is described as messy and cluttered and meant to depict Aston’s chaotic/anxious state mind. In the play, Aston’s focus on electrical and makes it largely apparent that there is a clear ambiguity between Davies and Aston. This presents the idea that Aston is a lonely guy who suffers from a lack of communication due to the fact that he is cut off from the rest of society. In his mind, he is confined to his cage that isolates him from the rest of society and contributes to his mental illness. The struggle between Aston’s super-ego and ego results in social anxiety when viewed from a psychoanalytical perspective. This, in turn leads to a breakdown in communication which is how Aston’s dominant super-ego manages to get himself punished and alleviate his anxiety. Freud puts his contention that a conflict arises within an individual’s consciousness on the state of social isolation on this premise (Kirmizi & Yildiz, 2020).

In Pinter’s “A Slight Ache” written in 1958 and first published in 1961 the characters are trapped between their own insignificance and finiteness, the anxiety of losing everything and falling apart, and the fear of facing themselves and losing their freedom. This powerlessness and anxiety make people want to give up on life and protect themselves by acting in ways that aren’t true to themselves. This helps them confirm their existence and eliminate their deep sense of powerlessness (Aminzadeh, Basirizadeh, Raoufzadeh, & Birgani, 2022).

In “The Homecoming,” a two-act play written in 1964 and then published in 1965, Pinter displays a new style of anxiety: unconscious anxiety. In this play, the layers of ambiguity, contradiction, complexity, and anxiety in Lenny’s mind are revealed in his speech. At the first glance, what Lenny said to Ruth seems like an odd way to make a simple threat. But it shows a world of internal fears and fantasies that is very complicated, constantly changing, and strange. Therefore, the following words could

be used to describe Lenny's unconsciously felt anxiety. His story is that his mother's body has bad objects and bad penises and is bad and cruel. However, demolishing the parent figure causes psychotic anxiety that the good mother and good penises have lost making it an unconscious anxiety. Pinter ends the play with a rambling stuttering speech that paradoxically gets to the core of the anxiety that runs through "The Homecoming." This play is more than a house or city. It's a play about coming back home to reunite with the mother. We were safe in her body, shielded, cocooned, and sheltered from the continuous struggle for survival that began at birth. The play's violence, sadism, and cynicism are striking, but "Pinter's characters use such stratagems as a defence against unconscious anxiety" (Jarrett, 2018, p. 147).

At the beginning of the "Monologue play" (1973) by Harold Pinter, he quickly conveys to the reader a feeling of anxiety and stress that overwhelms the narrator. The opening speech creates an anxious picture. Pinter represents the chaotic world with nervousness, emptiness, triviality and meaninglessness. He shows how the existential anxiety cages humans inside his memories. Emptiness, especially of the world, seems to surround him and hinders him from any advance. Many quotations in this play mean that anxiety is a general mood inside man. The absurdity of the man is a part of the absurdity of life in general, leaving people in a chaotic and anxious world. The narrator utters insignificant questions that indicate his desperation. Consequently, questions are left unanswered to increase his state of anxiety and prove the triviality of his speech. In this play, the conflict that arises is an inner struggle, the solo utterances of the narrator who expresses hesitation and a feeling of anxiety in a voice reminiscent to that of a tortured man. The narrator's anxiety may cause a state of delay or silence during his speech that makes him unable to differentiate between the present and the past or between what is real and unreal. He is irresolute, at a loss, or undecided to pour his thoughts unceasingly. His anxiety stops him from completing his speech uninterrupted (Garhy, 2019).

In simple terms, Ben and Gus are the two main characters in Pinter's "The Dumb Waiter," (is a one-act play written in 1957). They are professional killers. They are employed by a shadowy organization which occasionally tasks them with missions involving murder and other forms of criminal activity. The characters' roles can be interpreted in various ways that contribute to the overall reflection of the underlying

subject of anxiety, menace, and violence throughout the play. In this play, the anxiety between the characters is apparent since they fear and do not trust one another. They had similar feelings of anxiety, insecurity, and guilt. Ben is more cautious and exact in his actions. He performs his duties in silence and without question. In addition, he becomes enraged by his partner's careless actions and speech. Ben becomes increasingly violent when Gus nags him about his job. Thus, the play's atmosphere is tense and anxious, especially because the victim's identity is unknown (Fayadh, 2015). The dialogue between the hired killers in "The Dumb Waiter" is awkward and inconsistent with reality. Allusions, play familiar to well-known characters in the film, theatre, and radio create an atmosphere conducive to the slow development of anxiety and the emotional byproducts of that state of mind (Brewer, 2009).

The play "Ashes to Ashes" by Pinter is an important representation of the atrocities committed by the Nazi regime during the Second World War. It is about the vast bodies of innocent people that were brutally murdered by a hit man named Hitler, who inflicted the most horrible anxiety and physical scars on humanity. Rebecca's head is filled to the brim with worry about it, so much that she often finds herself submerged in her own nightmares. For instance, when Rebecca remembers her lover, a travel guide who worked at the train station, she recalls that he was there. She is "horribly distressed" and becomes more anxious when she recalls these recollections. As stated by Pinter, "the woman is simply haunted by the world that she's been born into, and by all the atrocities that have happened" (Nadernia, 2013, pp. 4-5). By concluding this exceptional play with the character's self-denial, Pinter emphasises his enduring fear of self-perilous censorship's silence. Self-censorship is widespread as is the practice of censorship by others which may represent one significant reason for anxiety (Inan, 2009).

In "The Birthday Party," the first full-length play of Pinter written in 1957, the attacks are the fakest ways to deal with existential despair and anxiety. The play takes place in the living room of Meg and Petey's boarding house that borders Stanley Webber. The only thing we know about Stanley's background is that he used to be a pianist, which gives the play a sense of mystery and ambiguity. Stanley needs to put his own problems and anxious feelings for Meg. The need to show his inner insecurities to the outside world is something that Meg cannot control and dominate. Furthermore,

Stanley lets reveals his hidden disappointment with Meg. Whether it's all made up or has some truth to it, the statement by Meg that the two men will stay at the house for a few nights makes Stanley anxious. He asks why these strangers are coming because he is so scared that they will break in. Stanley's mental problems are manifested in the violent words he says to Meg which shows that his response to feeling insecure is real. He shows how nervous and anxious he is by cruelly saying that two men in a van will come to take her afar in a wheelbarrow. The scary possibility of an invasion gives them a way to control and dominate each other by making them afraid. Stanley's worry gets so bad when Goldberg and McCann appear: he runs away to avoid them. They've come to do a mission that is not clear, pointing to a lack of clarity (Cavus, 2014). In this play, Pinter demonstrates how Stanley attempts to escape all of the ties that bind him to his previous life to start a new one. On the other hand, Stanley is unsuccessful in this endeavor. He becomes a pitiful figure, a personification of the anxiety and worries that the modern individual experiences as a result of the modern environment. "Pinter has given expression to the hopelessness and anxiety felt by the individual in modern society. The Birthday Party is a good sample of all of these things" (Saraci/Terpollari, 2013, p. 385).

"The Dwarfs," written in 1950, edited, and released for the first time in 1992, it is the first and only novel by Harold Pinter that is adapted into a stage play later. The anxiety in this play explains Len's disease. This topic is the source of anxiety which is driving him to go back to a more primal state of consciousness. It is also the cause of his problem. Understandably, Len would feel anxious, but it is not understood why he feels sorrow and guilt about something. In his conscious mind, he explains that he struggles with guilt because he has the nagging feeling that he is somehow to blame for the dissolution of the friendship. He can confess to us that he believes that he becomes a drain on his buddies because they face the load of attending to him continuously. Throughout the course of the play, He reveals to us that the two have grown tired of acting as his "caretakers" due to the stress and inconvenience it causes them. Therefore, it is easy to recognise his conditions, which seem to be a potent Oedipal anxiety that drives Len and runs right through the play's core. Len feels an overwhelming amount of remorse because he actively pursued the dissolution of his parent's marriage to have sole custody of either of his parents. It relates to the dive further into the most unconsciously repressed and subterranean regions. Throughout the play, anxiety is

depicted in several different forms. For example, the sense of guilt that Len may be experiencing may appear as the source of his severe depression guilt and severe anxiety at the core of the unconsciousness over which the manic defences are organized and mobilized to combat. The intensity of Len's feelings of guilt and worry in the depressive stance pulls him back into a more primitive state of consciousness, typified by splitting and many projections. "Len's ego defence has produced a brilliant solution to the problem of his own guilt and anxiety" (Jarrett, 2018, p. 95).

5.4 Domination in Pinter's works

Almost all of Pinter's works reflect an ongoing struggle for dominance and power. Since his plays have a vague setting, peculiar characters, and mysterious, tragicomic conversation and action, it is impossible to find a single, clear meaning for them. In some instances, critics have tried to understand the play from a psychoanalytic point of view by focusing on the characters' pasts and problems and then adding a sociopolitical dimension to readings that are real or symbolic. This section explores how domination is structured in Pinter's character relationships. At first, Pinter's drama was seen as a type of absurd theatre but it has since been best described as a "comedy of menace." In his type of play, the writer lets us listen to the dominance and submission that is hidden in most ordinary conversations in his plays. In a typical Pinter play, we see people trying to protect themselves from other people or their urges by living a small and controlled life. The "fundamental in the relationships between characters in almost all the works of Harold Pinter is the recurrent assertion of dominance over subservience" (Prentice, 1971, p. 1). Pinter has always been interested in the connection between language and power/domination. That is, how the dominating voice substitutes a flesh-and-blood person in all of their complexities with an abstraction that is loaded with negative affect that becomes more sensitive to emotionally unsophisticated investments. He is less concerned with terminological clarity and how the seizure of epistemic power and narrative authority facilitates reification. His early plays that were written during the 1950s and 1960s feature several motifs, the most prominent of which are intrusion and threat. In Pinter's theatre, threats of danger and violence are subtly used to assert one's authority over others. The actions and reasons behind the mystery and secret characters' estrangement from one another are never made entirely obvious. "He creates a violent world where the characters are in a constant struggle to subjugate

and victimize each other through the dominant use of language and deceitful behavior” (Jeffery & Hall, 2020, p. 9).

Bajestani (2012) point out that in most occasions the language is used vaguely and misleadingly to achieve different goals. Some people employ language to assert exert dominance over others while others use it to keep themselves safe. In general, the characters in Pinter’s early plays could be divided into “The Intruders” and “The Victims.” “The Intruders” are the strange and annoying people from the outside world who come to the victims and threaten their lives and sense of safety. These intruding figures often assert dominance through verbal manipulation or physical coercion. The struggle for dominance in his plays is mainly a verbal competition. As described in the occurrence of menace in the earlier chapters, the act of intervention is followed by the appearance of menacing figures who assert verbal or physical control. They mainly try to gain a verbally dominant position through the fluent use of language to confuse and subdue the victim. In some cases, they try collaborating with the other power or characters in order to claim territory or gain dominance. The plays of Pinter are infused with a sense of evasiveness, disintegration, and dominance, which are described both in his language and the issues he explores in his plays. The fight for power, whether it be inside a human being or between an individual and a robust mechanism or another dominating person is the primary focus of his work (Soskic, 2011). “Pinter’s characters are seen in a ceaseless struggle for domination, superiority, authority, manipulation or possession. The issue of power struggle is also related to some personality problems of the characters such as lack of fulfilment, recognition, and intimacy” (Ozotimez, 2008, p. v).

Power as a source for domination has always been seen as Pinter’s primary subject and theme, as what a play, poem, movie, or political statement is about. From Pinter’s first play, “The Birthday Party,” in 1957, to his last, “Celebration,” in 1999, the characters constantly try to shape and take dominance of their immediate situations. The phrase “power struggle” might best describe the action in all of Pinter’s plays. Authority, as seen in this way, seems to be a matter of how it is shown, talked about, and made beautiful in the writings and/or when the works are put on stage. Even though Pinter shows power in many different ways, the most common way is in the notion of the French word “pouvoir,” which means “dominance” or “circumscription”

(potestas/pouvoir). This is a top-down model where power is used and exercised on others. Therefore, it's not too much of a stretch to call him a dramatist of authority since all of his plays are partly about power and struggles over it, whether it's a fight for control over someone else or a fight against being oppressed and controlled by others (Chiasson, 2010). "Pinter presents power ... is not stable and it always changes sides. The dominant may become the object of domination or the object of domination may become the one who exercises power" (Ozotimez, 2008, p. 3).

Pinter's "Old Times" (1971) is a play in which the characters are more concerned with controlling and dominating other character's thoughts, which is one of the essential parts of the play's spatial composition. In this play, Pinter uses memory as a weapon to dominate and command another person. The critics consider "Old Times" as one of Pinter's best plays because the author alters the conventional way people think about time and memory, ending memory with a unique quality. It transforms into a net that may be woven in any way imaginable and has features that pertain to both time and space. Based on the analysis presented above, it appears that characters create their own histories in order to fulfill their psychological or emotional requirements at any time. To put it another way, memory is a way to control someone's emotions. In contrast, in real life, individuals are not always sure what happened in the past and occasionally they remember things that may not have occurred in the past.

However, since they remember them, they believe that they happened. Consequently, the play tries to convey something everyone can relate to particularly a crisis and being by oneself. For instance, in "Old Times," Anna and Deeley see the other threatening their connection with Kate. As a result, they employ their memories as weapons in order to assert dominance over one another and achieve the most significant degree of control possible over Kate. Their conflict illuminates the internal state of contemporary individuals. Because marriage and friendship are not as reliable as they used to be since they depend on the dominant relationship, it's safe to say that every man nowadays lives in his own universe (Zhao, 2016). The play's central theme revolves around the power struggle which is also intertwined with the themes of dominance, possession, and manipulation. This main subject is the play's primary focus. Even though this situation is open to more than one interpretation, the most important thing to understand is that Deeley, his wife Kate, and her friend Anna, who

arrives to visit them in their country house are engaged in a never-ending struggle for dominance within the context of their relationship (Ozotimez, 2008).

Pinter's play, "The Homecoming," is an attack on the predominately male social order. He does this by dismantling the typical characteristics of patriarchal authority. The play takes place in London. The single female character in the play, Ruth, who moved from the United States to London to live with her husband's family, eventually rose to a position of authority within the family. She has the ability to alter the entire patriarchal system of the family by removing the father, Max, from his position of authority. The play's name, "The Homecoming," is one of the elements that help sustain Ruth's position as the dominant figure in this family. Ruth is a mysterious character who is able to wait in silence to impose her dominance and control over this family. In "The Homecoming," sexual activity is one of the most basic forms of competition for dominance and power and a tool for gaining control of situations. Ruth overtly submits to Lenny in their first experience by yielding to him through a transgressive sexual act that reconfigures power relations within the household by Lenny. She then began foreplay with Joey in front of her family members, including her husband, who was present. Furthermore, she used the sexy weapon to dominate Lenny while they danced, and then she moved to Joey. "What maintained Ruth's sexual dominance is the wild sex drives that all males have, and then to fulfill these drives they should offer some concessions, which enable Ruth to ascend and enjoy the central position inside the family" (Alogaili, 2018, p. 63). "The family becomes the main territory of battle of possession, desire, manipulation, and domination" (Ozotimez, 2008, p. 27).

In Pinter's "The Dumb Waiter," the various devices characters use to gain dominance include the seemingly innocuous or harmless but familiar way of winning a dialogue. For example, in "The Dumb Waiter," Ben tries to convince Gus that the correct phrase is "light the kettle," not "light the gas." Later, when Ben's authority and domination position starts to change, he grabs Gus by the throat. In this situation others like it because a character whose position is threatened will often do things that seem strange and extreme such as threatening to kill the other character. This is what happens at the end of "The Dumb Waiter" once Ben who may have been told to shoot Gus holds a gun to his head since the exact nature of the job has been kept secret. Only in "The Dumb Waiter" do the characters say that their identity is tied to their position but almost

all of Pinter's actors who try to be in charge do this implicitly or directly. When the connection between identity and dominance is not made clear but only implied, it may seem like a character's actions are not driven by anything inside them. Such subtlety and mystery serve to show how silly it is to equate dominance with identity and identity with a situation that doesn't matter in the end. Pinter's works always show verbal and physical violence as a powerful way to keep a position of dominance which is challenged or threatened. It is just a way to talk about the question of who is in charge and who is subservient or domination (Prentice, 1971).

In Pinter's "The Lover" a 1962 one-act play an asexual marriage is compared to a highly sexual one. In the second case, sex wins over rules, and the woman's desires override the man's authority, leading to a reversal of sexual dominance. The atmosphere of the play reflects this split. Richard and Sarah talk in a light and smart way as husband and wife. As lovers and prostitutes, they try to get each other to do things and the atmosphere is sexual. Both sexuality and badinage are about trying to be in charge. To dominate is to be in the order of the conversation. Richard wants to talk about himself and his relationship with his mistress at work with Sarah. He tries to change the topic to the sunset, but she wins and gets him to talk about his sexual life which is another way of dominating him. As if to get back at her, he changes the subject. He says he doesn't have a mistress but a whore who is not worth talking about because she is like a quick cup of cocoa. Richard's insulting depiction of his whore as a "functionary" whose only job is to please may be a secret way for him to show his wife, who is in authority (Dukore, 1985). In "Ashes to Ashes," Pinter explores feminine subjectivity as an alternative to the masculine subjectivity that so dominates the world he represents: the world of political actuality. Furthermore, in this feminine subjectivity, we can see a vulnerability (in contrast to the man's authority) that gestures towards the possibility of a genuinely ethical relationship with the suffering one (Alhasan, 2017).

In "The Caretaker" as a product of society by Pinter, Aston is a clear example of the victim of society subjected to societal, political, and religious coercion. Taking into account the neurotic difficulties of Aston, it is possible that domineering societies are to blame for the psychological diseases of the community's members. Aston is a victim of the system because he is forced to live with his paralyzed state of mind which

is far from the normality of the psychological sphere. This outcome can be concluded from a thorough examination of the play and its characters, notably Aston. His condition ultimately leads to a breakdown in communication and the inability to maintain healthy relationships with others in the social arena. As an issue of fact, society is brought to account by causing individuals to live in restrictions with their neurotic problems, much as Aston conducts his life in a confined, isolated zone under absolute domination. “All in all, the repressive effects of domineering society on the individual’s life are handled by Pinter in his play” (Kirmizi & Yildiz, 2020, p. 107).

Once more, language was employed as a weapon of dominance in the play “The Caretaker” by Pinter. Aston’s conversation with Davies, in which he describes his history and particularly his unpleasant time spent in the horrible house illustrates this topic’s focus on the words of characters. On other occasions, such as when Mick was giving speeches, he utilized it as the primary component of the piece. Mick has a hostile manner of speech toward Davies both the first time they meet and afterwards after Act III. In fact, Mick uses language not only as a method of communication but also as a weapon for dominating others. Mick’s violent behavior toward Davies continues but takes on new forms. During their first encounter, Mick launches a physical assault against Davies in order to dominate. This violence takes on an increasingly verbal form over time. He asks him a number of questions in quick succession to assert his authority and control over him. Mick uses words of intimidation in order to get dominant in the situation. “Violence is really only an expression of the question of dominance and subservience” (Pinter, as cited in Fatima, 2009, p. 51).

The premise of a mechanical dumbwaiter that enslaves the people it was designed to serve brings into perspective the ever-present dilemma of dominance and subservience in Pinter’s “The Dumb Waiter.” The architectural environment in the play is presented as quasi-animate and aggressive and the leading cause of the characters’ anguish is supposed to be the impact of the building and its contents (including the toilet, the gas meter, and the oven) on them. Therefore, although *The Dumb Waiter* does not draw on any particular political oppression, it is still involved in expressing some political dimension. This is done by implying that the characters within the play are subjected to the dominance of the unnamed organization and behaving as though they were under surveillance. At the same time, the two competitors are put in the

position of having to contend with the unrivalled authority of the figure that is located off-stage and who gives the commands. Ben's dominance over Gus is all too familiar as "a pervasive daily occurrence." This is something "dominance" that everyone who is in a relationship, whether it be a friendship, a romantic connection, or a marriage that has been going on for a long time, would find simple to relate to. "The audience of *The Dumb Waiter* watches with interest an exercise in establishing dominance" (Brewer, 2009, pp. 130-131).

In some other plays of Pinter, language is transformed into a tool that characters can use to communicate and dominate one another through their competitive environment. He presents a new purpose for language in the theatre. In several of Pinter's plays, the mysterious people who live in continual fear of the unknown and lack of communication symbolize human beings. Through the depiction of the interpersonal relationship in the form of "The Intruders" and "The Victims," as well as through the characters' utilization of linguistic strategies to achieve dominance and ensure their survival. Therefore, the presentation of the atmosphere of menace, the struggle for dominance and territory, and a competitive affinity between the characters result in subjugation, victimization, and intimidation (Bajestani, 2012).

In sum, Pinter's theatre consistently interrogates the structures and performances of domination, whether through verbal manipulation, spatial control, sexual assertion, or psychological warfare. These dynamics reflect broader sociopolitical critiques embedded within seemingly personal encounters, revealing the playwright's deep engagement with questions of power, agency, and resistance.

5.5 Conclusion

Harold Pinter's dramatic and poetic oeuvre reveals a sustained preoccupation with the human condition under siege by power, war, ideology, and silence. His exploration of fear, anxiety, hesitation, and domination is not merely psychological but profoundly political. These recurring themes function as emotional registers of systemic violence, colonial inheritance, and modern disillusionment. Pinter's characters—racked

by dread and submerged in opaque environments—embody postcolonial subjects who are silenced, surveilled, or coerced, navigating hostile worlds in which meaning is fractured and safety illusory.

As this chapter has shown, Pinter's artistry is shaped by his acute awareness of authority's corrupting force—whether expressed in the domestic sphere, through interpersonal manipulation, or at the level of imperial war and global propaganda. The dialectic between dominance and submission, between the spoken and the unspoken, dramatises the mechanisms of control that operate within both the private and the political. This renders his works not only aesthetically unsettling but ethically charged.

Importantly, Pinter's prophetic voice emerges most clearly in his late poetry, where rhetorical restraint gives way to open condemnation. In pieces like "American Football," "God Bless America," and "After Lunch," Pinter moves beyond metaphor to confront the violence of Western military intervention with unflinching directness. These poems function as acts of literary resistance—prophetic utterances in the biblical sense—denouncing injustice, foretelling catastrophe, and confronting collective denial. Through irony, grotesque imagery, and moral clarity, he exposes the complicity of language in enabling war and normalising domination.

From a postcolonial perspective, Pinter's work may be read as an indictment of imperial ideology disguised as democracy. His political poems offer a counter-discourse to colonial narratives that legitimise domination under the guise of liberation. In this sense, Pinter joins a tradition of prophetic writers—those who speak the unspeakable, disturb the comfortable, and give voice to historical truths suppressed by power.

Ultimately, Pinter's prophetic anti-war literature—fused with his postcolonial sensibility—challenges readers to reckon with the violence masked by silence, the politics embedded in language, and the ethical responsibility of the writer. His body of work stands as a testament to the enduring need for literature that interrogates the structures of fear and domination, and that dares, even in the face of systemic oppression, to speak.

6. Methods

6.1 Introduction

This study adopts a convergent-parallel mixed-methods design (Creswell & Plano Clark, 2018). A qualitative strand (thematic analysis of eleven Pinter poems) and a quantitative strand (questionnaire survey) were executed contemporaneously, analysed independently, and then integrated through joint displays that align coded themes with statistical findings. Qualitative and quantitative data collection methods were employed based on the nature and structure of this thesis. The justification for using more than one data collection method was based on the need to extensively examine the relevant literature associated with colonialism and post-colonialism activities in developing and third-world countries, with a particular focus on Iraq's invasion in 2003. Since much has been written concerning the war in Iraq, it was fair to examine the motivation, intent, and meaning of this literature in line with deliberate actions by the West against people in countries are commonly mistakenly labelled as developing. For these reasons, the researcher decided to consult a wide range of literature and get several opinions concerning the reasons for the Iraq invasion and its effects from various resources from these regions, necessitating an all-rounded methodological inquiry that would meet the objectives of the study.

Direct testimony from the Iraqi people or colonisation victims of the war against Iraq is essential to substantiate the claims made by the researcher about Pinter's anti-war poems. It is not difficult for some critics to claim that Pinter's positions were influenced by his hatred for the West's policy of dominance. Bringing the opinions of the coloniser and the colonised of the wars into the study helps substantiate the position Pinter took concerning the main themes captured in his work. Furthermore, the study depends on three writer's visions of countries affected by the Western wars, which are The works of Said, Spivak, and Bhabha, namely *Orientalism*, *Can the Subaltern Speak*, and *The Location of Culture*, respectively, are widely regarded as foundational texts in the field of postcolonial theory. Focusing on these seminal works provides a comprehensive understanding of the key concerns arising from the experiences of colonised nations. Therefore, it enables the reader to determine the similarities and differences between the effects of colonialism and neocolonialism in the affected countries; it is also possible to capture finer details concerning the war, which Pinter

and other writers and scholars might have missed in their studies. It also adds a different layer of evidence to what Pinter presents to affirm his claim concerning what really happened.

6.2 Research Design

This dissertation adopts a mixed-methods explanatory design. First phase is a qualitative textual analysis of eleven anti-war poems by Harold Pinter about Iraq, selected because each references Iraq or broader colonial violence. Using the postcolonial literature theories of Said's Orientalism, Spivak's "subaltern," and Bhabha's hybridity. Thereafter, in the second phase, the researcher employs a quantitative expert survey (five-point Likert items) to test the resonance of those themes among Iraqi academics who experienced the 2003 invasion. Survey data were analysed in SPSS v26 (descriptive statistics, Mann-Whitney U, Kruskal-Wallis), allowing triangulation of textual findings with lived experience.

6.2.1 Data Analysis

We aligned the items with three post-colonial constructs, and an expert panel (n = 5) reviewed the face validity, resulting in an overall pilot score of 0.82 (Orientalism = 0.79, Hybridity = 0.75, Silencing = 0.83). The selected poems were analysed using a thematic coding approach by the coding team: two independent coders (Dr Muhammad K. Al-Tamimi and Dr Salah Mahdi), and the data were analysed using SPSS version 26, which computes descriptive statistics and compares expert ratings that enable me to identify Pinter's prophecies. Thirty questions were taken from the anti-war poems of Pinter and coded for themes related to postcolonial theory, including concepts from Said's Orientalism, Spivak's *Can the Subaltern Speak*, and Bhabha's "The Location of Culture." Questionnaire Design: To supplement the textual analysis, a questionnaire was developed to gather expert opinions on Pinter's work. The questionnaire consisted of questions designed to elicit Iraqi people's insights about Iraq's colonisation, postcolonial themes, Pinter's prophecies for the Iraq Invasion, and the war results of the Iraq Invasion present in Pinter's anti-war poetry. The following presents the statistical data analysis conducted using SPSS:

1. Percentage (%)
2. Arithmetic mean

3. Standard deviation (Sd)
4. T-test for independent samples
5. One-way analysis of variance (abbreviated one-way ANOVA)

All Likert items were treated as interval data; internal consistency was checked with Cronbach's α (.87); normality with Shapiro–Wilk; one-way ANOVA with Tukey post-hoc tested differences by age, rank and university

6.2.2 Participant Selection

Target population = English-department faculty at Baghdad, Basra & Mosul, like assistant lecturers, lecturers with PhD degrees, assistant professors, and professors who read Pinter's works were selected to participate in the study. The selection was based on their life experience and academic positions in relevant fields. N = 115 (response rate = 57 %). Other data sets were not analysed.

6.2.3 Data Collection

The questionnaires were designed as a Google form and distributed to the selected participants via email and social media. Responses were collected over two months, with follow-up reminders sent to ensure a high response rate. This plan helped to analyse Pinter's anti-war poetry by closely reading and interpreting the texts from the colonised side. It creates a strong way to examine the postcolonial themes in his work.

6.3 Sources of Data

Primary data collection was applicable, as it was to provide first-hand information regarding this study. The primary data collection method provided data that was unaffected by past behaviours or future intentions. It provided information based on current events. The primary data collection also minimised subjective bias and documented the natural behaviour of the interviewed groups. The study selected two hundred participants from Iraq. The participants' ages varied from 19 to 65 years old, with a mean age of 40 years for both genders, but the final number was 115 participants. All participants were recruited online. Furthermore, the invitation for the study was also aired through some friends in three of Iraq's universities to directly appeal to selected individuals (such as university professors and postgraduate students) using appropriate

methods, such as emails and social media. Although the study was based on one main nationality (Iraq), refugees from the wars located in Western nations such as the European Union, Canada, and the United States were not forbidden to participate. Since the nature of the research was largely online, it was convenient for participants from different locations to participate.

6.4 Collection of Data and Sampling

6.4.1 Variables

This study examines the relationship between the themes in Pinter's anti-war poetry and postcolonial theory. The variables are categorized into independent and dependent variables. The independent variables in this study are war, colonisation, and prophecies. These are considered independent variables because they are the primary forces or events that Pinter critiques in his poetry. They are the root causes that lead to various consequences explored in the poems.

The dependent variables include displacement, violence and suffering, cultural disruption, power dynamics, identity crisis, and resistance and protest. These are considered dependent variables because they are the effects or outcomes that result from war and colonisation, as depicted in Pinter's poetry. The study aims to analyse how Pinter portrays these consequences in his work.

The relationship between these variables is justified as follows: Displacement is a direct result of war and colonisation, often forcing people to leave their homes. Violence and suffering encompass physical and psychological harm caused by conflict and oppression. Cultural disruption occurs when colonial powers impose their culture on the colonised, leading to loss or transformation of indigenous customs. Power dynamics reflect the unequal relationships between colonisers and the colonised, or between warring factions. Identity crisis emerges as individuals and communities grapple with the effects of war and colonial influence on their sense of self. Resistance and protest are responses to war and colonisation, often depicted in postcolonial literature.

By examining how Pinter's prophecies in his anti-war poems addresses these dependent variables in relation to war and colonisation, we can analyse his work through a postcolonial lens and understand how he critiques these power structures and

their effects. This framework allows for a comprehensive exploration of Pinter's anti-war poetry within the context of postcolonial theory.

6.4.2 Inclusion and exclusion criteria of the participants

Participants had to (1) be older than 19 years old, (2) reside in Iraq during any part of 2003–2024, (3) read English at an upper-intermediate level (to understand Pinter's poems), and (4) have had direct or indirect family-level impact from the war or at least its results, such as being displaced, having schooling affected, being discriminated against, being forcefully inducted into the war, joining local militias, being religiously persecuted, suffering cultural persecution or physical injury, having houses destroyed, or having lost a close relative. Of the 200 volunteers, 115 met all criteria and completed the online questionnaire.

The majority of the participants were in Iraq when the war happened to increase the credibility of the expected findings. The essence of this study is largely based on first-hand evidence from respondents. Therefore, for the participants to provide truthful answers to the questions captured in the question, one must have been living in the affected country during the war. The researcher provided no window for secondary opinions from people who were outside Iraq when these events happened. The effects of the war on the participants were the main criteria used to select participants. Respondents who were largely affected by the war were considered highly relevant to the study. They were also those who were lightly affected by the war or saw what happened directly or suffered by either themselves or their relatives.

After application of the first inclusion and exclusion criteria, 10 participants were excluded from the study because their age was below the required 19 years. The second inclusion and exclusion criteria eliminated 23 participants because they were not able to read and write in English language. Although they were able to speak fluent Arabic, reading and writing were a big challenge to do in English. The third criterion also led to the elimination of 17 participants because they were not in their respective countries before, during, and after the war. Although they were able to closely follow events transpiring in their countries, they failed to encounter first-hand experience,

which was an essential requirement of the study. The fourth criterion eliminated 35 participants because they were not directly/indirectly affected by the war. Although they were in their countries during the war, they were not living or located in active combat zones.

A questionnaire has been included as an appendix A to this study. This questionnaire was used to gather expert opinions on Pinter's work and its relation to postcolonial themes. The full questionnaire, including all questions and the Likert scale used, can be found in Appendix A. These materials collectively provided the foundation for analyzing Pinter's poems from a postcolonial perspective, allowing for a comprehensive examination of how his work engages with themes of power, identity, and resistance in the context of the Iraq War.

This study employs a qualitative research design focusing on textual analysis and thematic coding to examine Harold Pinter's anti-war poems about Iraq through the lens of postcolonial theory. The methodology consists of two main components: a textual analysis of Pinter's poems and a questionnaire. For the textual analysis, eleven of Pinter's anti-war poems were selected based on their relevance to the Iraq war or broader themes of war and colonisation; all poems are analysed from a postcolonial perspective. This process began with an initial reading of each poem to identify key themes and concepts. A coding framework was then developed based on postcolonial theory concepts. The poems were systematically coded, identifying and categorizing relevant passages. Finally, the coded data was analysed to identify patterns and relationships between themes by SPSS.

To complement the textual analysis, expert consultation was conducted through a questionnaire-based approach. An open-ended questionnaire was designed to gather expert opinions on postcolonial themes in Pinter's anti-war poetry. Many literary scholars with expertise in postcolonial literature and/or Pinter's works were identified based on their published works and academic positions. Questionnaires were distributed via email, with responses were collected over two months. Follow-up reminders were sent to ensure a high response rate. The responses were then analysed using SPSS to answer all thirty questions. Ethical considerations were prioritized throughout the research process. All participants were provided with information about the study's nature and purpose before giving their informed consent. Responses were

anonymized to protect participants' identities, and all collected data was stored securely and used solely for the purposes of this study.

The final stage of the methodology involved data synthesis. The findings from the SPSS and expert consultations were synthesized to provide a comprehensive understanding of postcolonial themes in Pinter's anti-war poetry. This synthesis involved comparing and contrasting themes identified in the poems with insights from expert opinions, identifying areas of consensus and divergence between textual analysis and the database of SPSS, and developing a comprehensive framework for understanding Pinter's engagement with postcolonial themes in his anti-war poetry.

This methodology allows for a rigorous examination of Pinter's work through multiple perspectives, combining close textual analysis with the results of SPSS to provide a nuanced understanding of the postcolonial themes in his anti-war poetry.

6.5 Materials and Appendices

6.5.1 Materials

The primary materials for this study are Harold Pinter's anti-war poems about Iraq. Eleven poems were selected for analysis, including "God Bless America," "Death," "After Lunch," "American Football," "The Bombs," "Meeting," "Don't Look," "Order," "Democracy," "Weather Forecast," and "The Special Relationship." These poems were chosen based on their relevance to the Iraq War and their exploration of themes related to war, colonisation, and power dynamics. The poems were sourced from Pinter's collection "War" (2003) and other published works.

In addition to the poems, secondary materials were also utilized in this study. These included critical essays, speeches, and academic articles on Pinter's anti-war poetry, which provided valuable insights into existing interpretations and analyses of his work. Books and papers on postcolonial theory, particularly works by Edward Said, Gayatri Spivak, and Homi Bhabha, were consulted to establish the theoretical framework for the study. Furthermore, historical documents and reports related to the Iraq War were examined to provide necessary context for understanding the real-world events that influenced Pinter's poetry. These materials collectively provided the foundation for analyzing Pinter's poems from a postcolonial perspective, allowing for

a comprehensive examination of how his work engages with themes of power, identity, and resistance in the context of the Iraq War. Although Pinter's *War* centred stage in the study, there was a need to employ a standard search strategy to obtain materials from the three authors identified above. The materials were obtained from anti-war sources, including the theories of Said, Bhabha, and Spivak. The studies were searched based on the main themes of the research: Colonialism, postcolonialism, and the effect of postcolonialism on the colonised population.

6.5.2 Appendices

Appendix A: Final 30-item questionnaire

Appendix B: Poem texts

Appendix C: Codebook & reliability tables

Appendix D: Full SPSS syntax.

6.5.3 Ethics statement

University of UPV. Participants provided e-consent after reading a detailed information sheet. Data were anonymised, encrypted, and stored on a secure university server. Only aggregated results are reported.

6.6 Rating and scoring of the questionnaire for the study

We used the five-point Likert Scale ranging from (1) to (5), as shown in the next:

Table 1 Five-point Likert scale

Evaluation		
Likert Scale	Interval	Evaluation
1	1 – 1.80	Strongly disagree

2	1.81 – 2.60	disagree
3	2.61 – 3.40	Neutral
4	3.41 – 4.20	Agree
5	4.21 – 5	Strongly agree

6.7 Questionnaire score

The questionnaire of the dissertation includes two parts, fulfilling Pinter's prophecies and the outcome of the Iraq invasion in 2003:

Table 2 Questionnaire score

7.7.1 Questionnaire score			
Questionnaire score	Number of questions	Max. Score per question	Min. Score per question
Questionnaire	30	5	1

7. The prophecies of Harold Pinter in his anti-war poems

7.1 Introduction

This chapter demonstrates that Harold Pinter's late poetry functions as a cycle of literary prophecies—compressed texts that anticipate the material, moral, and psychological consequences of the Anglo-American wars of the early twenty-first century, especially the 2003 Iraq invasion. Grounded in the post-colonial frameworks of Edward Said, Homi Bhabha and Gayatri Spivak, the analysis shows how each poem voices an early warning against neo-imperial aggression while exposing the discourse that seeks to deodorise it. Together the poems map a trajectory from rhetorical build-up to catastrophic aftermath.

Harold Pinter's literary reputation rests primarily on his contributions to modern drama; however, in the final phase of his career, poetry emerged as his medium of choice for voicing political dissent. He regarded poetry as a more immediate and unambiguous mode of communication, especially in times of war, despite some resistance from the traditional poetry establishment. Nonetheless, his anti-war verse earned him the prestigious Wilfred Owen Award, presented biennially to poets who continue Owen's legacy of poetic resistance. The award acknowledged his 2003 pamphlet *WAR*, in which he condemned the Anglo-American invasion of Iraq. As Michael Grayer, chairman of the Wilfred Owen Association, remarked, Pinter's poetry was "hard-hitting and uncompromising, written with lucidity, clarity and economy" (Crown, 2008, p. 1). These poems, written in the context of the Second Gulf War, not only denounce Western militarism but also function as prophetic texts warning of the long-term consequences of neo-imperial violence.

This chapter examines Pinter's poetic warnings against militarism, focusing on how these texts can be interpreted as literary prophecies informed by a postcolonial critique of Western interventionism. Drawing on the postcolonial frameworks of Edward Said, Homi Bhabha and Gayatri Spivak, the analysis explores how Pinter's poems critique imperial discourse through metaphor, irony, and dystopian foresight.

“Harold Pinter’s verses against the invasion of Iraq ... have helped earn him one of the highest accolades for a modern writer on war” (Ezard, 2004, p. 1). Pinter is known for penning several anti-war poems, most of which were written in response to the Second Gulf War and Iraq Invasion of 2003. In these poems, he foresaw the war’s devastating outcomes; it would lead to the collapse of a state. Pinter provided some indictments of the hypocrisy of the governments in both the United States and the United Kingdom; Pinter had long critiqued Anglo-American military agendas in his drama, anti-war poems, and political interventions. This chapter investigates his predictions and contributes to the rereading of Pinter’s poetry from the standpoint of those adamantly opposed to the wars in all countries, as well as from the perspective of people of the United States and the United Kingdom who have rejected the American-led war on Iraq (Baldwin, 2009).

Pinter issued a warning in 2002, before there was a culture of suicide bombing, that the West’s interest in the Middle East as a means of expanding America’s status as a superpower alongside its allies can only lead to an increase in violence, with profound consequences on a global scale. Pinter’s prediction came before there was a culture of suicide bombing in Iraq post-2003. Pinter stated his position relatively simply; he straightforwardly declared, “If they bomb Iraq, it can only inflame a whole world of terrorism. The reaction would be severe, quite apart from the fact that it could be a humanitarian catastrophe” (As cited in Chiasson & Fallow, 2021, 50). In a “Meeting” (2002) that he wrote after the war in Afghanistan and as a foreshadowing of the impending invasion of Iraq, he imagines “the long dead” (perhaps from Auschwitz, Hiroshima, and Vietnam) strolling out to welcome the newly dead (Chaudhari 2013, p. 1500). Pinter’s late poetry, which was written against the backdrop of three wars led by the United States of America “the Second Gulf War , Afghanistan war, and Iraq Invasion of 2003 against Iraq,” suggests that Pinter’s political engagement led him to forecasts and prophecies the propaganda of the dominating power we are currently dealing with (Hall & Norman, 2020, p. 21).

The modern history of the Middle East is characterised by a series of turbulent occurrences, including inter-Muslim conflicts, acts of terrorism, displacement, ethnic cleansing, and the imposition of foreign occupation by dominant global powers. Through the dissemination of visual depictions of the aforementioned unsettling

circumstances to individuals in the Western world and preceding the emergence of discourse among analysts regarding the brutal acts of aggression and the underlying factors that sustain them in the Middle East. The involvement of Pinter in this aspect of activism holds great significance as it is fueled by his written and unwavering commitment to the area; this plays a crucial role in drawing public attention to this particular region and can therefore be acknowledged for instigating a heated political discourse. Pinter's concern manifests as poetic warnings that prefigure political escalation, which are prominently featured in numerous speeches and poems that oppose Western foreign policy.

The recurring themes in his poetry encompass the subject of war, its profound consequences, and the lasting psychological distress it engenders. As a poet, Pinter frequently explores the somber facets of human existence, encompassing themes such as the brutality of conflict and the abuse of power. The depth of his examination of the societal repercussions of war is heightened when analysed from a postcolonial perspective. Consequently, his literary contributions serve as a compelling presence within the domain of anti-war literature "Pinter's outrage was the most humane voice to arise from the Iraqi Wars ... These poems are an unsettling commentary on the American and British enterprise" (Gardner, 2003, p. 3).

The present chapter analyses Pinter's poems that express opposition to war, situating them within the framework of postcolonialism. This critical perspective questions and contests the lasting impacts of colonialism and imperialism. Postcolonial perspectives provide valuable insights into the enduring influence of Western powers, which have historically pursued colonial conquests and imperialistic endeavors. These actions have had far-reaching consequences, significantly impacting global dynamics and frequently resulting in conflicts and hardships within regions previously subjected to colonisation. This chapter will examine the outcomes of war as depicted in Pinter's anti-war poems, with a particular emphasis on the affliction, psychological distress, and forced relocation endured by individuals and communities. This analysis adopts a postcolonial perspective to examine the interconnectedness of the consequences of war, asserting that they are not isolated occurrences but rather integral components of a larger historical narrative influenced by the actions of Western powers. The current section is going to emphasise the prophecies that Pinter incorporated in several of his

poems by examining them from a postcolonial perspective. These include the following:

7.2 God Bless America

Here they go again,
The Yanks in their armoured parade
Chanting their ballads of joy
As they gallop across the big world
Praising America's God.
The gutters are clogged with the dead
The ones who couldn't join in
The others refusing to sing
The ones who are losing their voice
The ones who've forgotten the tune.
The riders have whips which cut.
Your head rolls onto the sand
Your head is a pool in the dirt
Your head is a stain in the dust
Your eyes have gone out and your nose
Sniffs only the pong of the dead
And all the dead air is alive
With the smell of America's God.

7.2.1 Introduction

Two months before the beginning of the Iraq War, this poem was released for the first time in the English language in *The Guardian* on January 22, 2003. It gets its name from a song by Irving Berlin. The exact name was initially written in 1918 and then reworked in 1938 to reflect the events of both world wars (Hutchinson, 2014).).

With a sarcastic and violent tone, the poem brings together themes of religion, nationalism, and combat. Harold Pinter's anti-war poetry is hard to ignore. The urge to parody, like Pinter's mocking, is, of course, impossible to resist. He hasn't even been wrong in his interesting way since he attempted to criticise politics and authorities. This is the same man who said in the first chapter of this thesis that the September 11 attacks were just a "dramatic act of retaliation" against America's "stranglehold" on the world. "The most quoted poem - and most vilified by the American right - on Iraq is God Bless America" (Ezard, 2004, p. 2).

To begin with, the poem's title represents ironic blessings for U.S. foreign policies that wage bloody war to subjugate the Iraq government as one of the Gulf states. Pinter spits out words and makes his anti-war poetry seem real and apparent. He uses some pretty dangerous language, which his poem "God Bless America" clearly shows. Pinter's idea is especially relevant to the "war on terror" led by the US in the 21st century, which wants to spread American democracy worldwide. In that regard, it's important to highlight what President George W. Bush said, "God bless America," in his speeches against everything he called "the axis of evil." In this talk, W. Bush declares that God is behind America's fight against its enemies. Pinter clarifies how dangerous it is to use this kind of religious-political rhetoric in this poem, which was written to oppose the American-led war on Iraq. Pinter gives the main points of the threat of politicized language to reawaken more readers. By reading Pinter's poetry alongside his own political speeches and comments, which were written at the end of the hostilities during the Second Gulf War and Iraq Invasion of 2003, Pinter's examination of the role of language in the mass media's coverage of political warfare comes into focus. What are we supposed to do with this? The poem's rhythm resists immediate apprehension, for that matter; of course, there's the meaning. Pinter intends to point out, as a prophecy, that singing ballads of joy and praising God are infallible signs of American murderousness, which is going to be imminent during the next American invasion.

As a poem, Pinter's God Bless America explores the evils of military conflict for those who begin. In an age of fake news, where communications technology transforms events into virtual media spectacles subject to endless interpretations, the identity of such events becomes undecipherable, vague, and malleable. With countless

portals leading to subversive images and transitory facts, Pinter's direct and uncompromising voice, which is represented in poems, is needed more than ever to intuit and foreshadow the danger of the war. Pinter focuses on the connection between violence to the coercive force of language. His poetry explores astonishment in a language that is difficult to understand, and he has become more succinct. Both are signs of his shock and disbelief at the brazen lies told by global leaders and media magnates about the inevitable, horrible result of the war as a prediction. The vivid images of dominance that Pinter uses to criticise the expansion of American sovereignty across "the big world" are especially striking.

Pinter's "God Bless America" is a prophetic poem not just because it also forecasts specific acts, but because it diagnoses the imperial logic that makes such acts predictable. This aligns with the postcolonial function of prophecy as revelation of structural violence, not clairvoyance.

7.2.2 The postcolonial perspectives

In his poem "God Bless America," Pinter criticises the U.S. for using religious language to impose and justify its absolute freedom on a global scale. The American soldier, who seems to have the power of "America's God," looks like the "crusader" of the 21st century, on a mission to make the whole world look like "his" God. In other words, Pinter prophesies the method or technique of which "liberal" America tries to spread its ideas of "democracy" and "freedom" around the world in a way that is hegemonic and not democratic. When Pinter wrote this poem, the United States was about to start a new war against Iraq, which brought back the smell of death in the colonised country. Pinter's poem describes what the U.S. is doing as being perfectly simple; it asserts what it believes to be its own spiritual destiny, which is to control the world, but as Pinter's prophecy, with a lot of unknown dead bodies. In the poem "God Bless America," the first stanza of the unrhymed verse has various hints that religion, nationalism, politics, and combat are all brought together in Pinter's poem "God Bless America," which has a tone that is both sarcastic and aggressive, much like many of Pinter's other poems. Pinter's portrayal is consistent with his pointed criticism that the United States feels the need to invade some other country in the name of a higher-minded mission to provide peace and security to the world. It is fitting that the poem's narrator seems worn out and disgruntled before the start of yet another battle right from

the beginning of the poem, as if he has a prophecy about its miserable result, saying, “Here they go again.” The branding of God as American in the final line of the poem’s first stanza illustrates how the aristocracy or elite of that country, military and government, have full access to providence.

They do not worship but somewhat control or have in some way appropriated God as a tool for political and military leverage if they have not entered into the role of God themselves. Said’s *Orientalism* is a discourse of representation that constructs the East as inferior, passive, and irrational to justify Western domination. Pinter’s use of “God Bless America” ironically invokes a theological discourse that masks imperial aggression. From Said’s view, this reflects Orientalist logic, where the West imagines itself as the guardian of civilisation and order, while portraying the East (Iraq) as a space of chaos in need of violent redemption. This very dangerous trend tries to separate people in society based on their religion. In fact, this poem, the context of its production, the processes of its circulation, and the contexts within which it is read are all crucial to its meanings. Hence, Pinter may want to say that the colonised played an essential role in the American literary imagination. To put it simply, the poet makes the process of American conduct reading a comfortless activity by reminding us that deceptions and fantasies about oriental subjects kept political aggression going in colonised areas and gave it a reason to do so.

These images call back and reference Homi Bhabha’s book, *The Location of Culture*-Uses, which uses the same meaning to describe the media’s role in the conflicts that led to dominance in the Gulf region. These conflicts include America’s “backyard policy, which means the hegemonic policy in its geopolitical sphere of influence for Latin America and the Caribbean, on the other side Britain’s “Falklands Campaign,” and most recently, the invasion of Iraq by British and American forces (Bhabha, 1994). Ambivalence refers to the coloniser’s contradictory desire to both civilise and control. Mimicry shows how colonised people reproduce colonial discourse in ways that unsettle its authority. In *God Bless America*, Pinter shows how imperial rhetoric mimics moral language—invoking freedom, peace, and God—but this mimicry is unstable and reveals the ambivalent violence of the coloniser. The “Yanks in their armoured parade” mimic a kind of righteous crusade, but their actions parody that very ideal, undermining imperial legitimacy.

Pinter's ironic reappropriation of "God Bless America" represents a form of mimicry turned inside out. Where mimicry in colonial contexts refers to the colonised repeating the coloniser's rhetoric in distorted ways, here Pinter performs mimicry as resistance. The poem mimics the nationalistic fervour of American imperial discourse but turns it grotesque and prophetic, revealing its absurdity. This irony introduces ambivalence—the same God invoked to bless the nation is now surrounded by the stench of death. The poem's structure plays on the slippage between patriotic spectacle and horrific aftermath, destabilising dominant narratives.

As mentioned earlier, Spivak says that Western culture insists on talking to itself in its own language when talking about other cultures. As with different types of goods, facts, data, or raw materials (like ethnographic information about colonised countries) are gathered in a third-world country and then sent to the West, where they are processed and sold for the benefit of readers and writers in the West in particular. She wonders if people from the West can still talk about people from other parts of the world without continuing the colonial discourse in the current situation. Pinter's repetition of "the ones who couldn't join in" and "the ones who've forgotten the tune" allegorises Spivak's claim that subalterns are spoken for or erased. Even their deaths are not theirs—they are re-framed through imperial narratives. The dead Iraqis are reduced to anonymous figures in Western discourse; they don't "speak" but are ventriloquised by colonial rhetoric.

Spivak's notion of the subaltern—those who cannot speak within hegemonic structures—is essential to reading this poem. The dead in Pinter's poem represent the silenced subaltern. They are nameless ("the ones"), voiceless ("losing their voice"), and linguistically erased. Even the medium of poetry fails to fully restore them; instead, their suffering is marked through sensory imagery ("pong of the dead") rather than speech. Furthermore, the act of invoking "America's God" underscores epistemic violence: the imposition of Western metaphysical and political systems that overwrite indigenous agency and memory (Spivak, 1988). By framing the American invasion as a divine crusade, the poem reflects how the subaltern is doubly erased: first by physical violence, and second by rhetorical co-option. Pinter's prophetic irony does not pretend to give voice to the dead, but rather exposes the mechanisms that silence them.

Also, Pinter pointed out in his acceptance speech for the Nobel Prize in Literature, the consumption of political narratives that are spread via the mainstream media carries with it the potential of eroding the language of freedom. Pinter's poetry serves to warn us of this danger. Consequently, the phrase "God Bless America" reads as a pitying lament for a nation that has fallen on its own sword in pursuit of pyrrhic successes, and then suffered the consequences of its aggressive policies.

7.2.3 Pinter's "God Bless America" as a prophetic prior warning about the war

In the following stanzas of the poem, the prophecies of Harold Pinter as an anti-colonialism writer are very clearly reflected. The speaker is thus depicting the verses and ballads of joy that are soon forgotten as the mountains, prairies, and oceans have been replaced with Iraq's clogged "gutters" and decapitated heads left in the "dirt" and "dust." Pinter's poem emphasises the all-consuming brutality and strength of the US military in its description of blind victims who can only smell the rotting remains of dead bodies through his repeated use of the term "The ones" to refer to the dead who have no names. Before the occupation of Iraq, when Pinter wrote this poem, he mentions that, as a prophecy, the smell will come back, just as he said it would, but this time it will be part of Pinter's poetic description.

More specifically, the use of "pong" with its plosive sound may draw the reader's attention to the bombing Iraq and smell of the "dead air" that is "alive / With the smell of America's God." This fact immediately manifested itself in the material realities: "The gutters are clogged with the dead / The ones who couldn't join in." All of this cluster of verses gives way to a terrible landscape that will take place in the future after the invasion of Iraq. All the foregrounds, the faceless beings upon whom the powerful Americans inflict violence, such as destruction and death, as well as the gutters, clogged with the destroyed bodies of some who have "losing their voices" and have "forgotten the tune. On the other side, those who couldn't join or refused to sing along the way, who couldn't emphasise their exclusion from any potential choice or empowerment. Here, the sense moves to the United States of America in order to explain to the reader why other Americans did not enlist in those forces. According to Pinter, the causes are either their deaths, opposition to the war, indisputable evidence, or apathy toward it. After this, the dystopian setting and the procession of fatalities are depicted in such a way that the reader is ultimately immersed in the apocalyptic

situation with a sense of anonymity in its visceral portrayal of the anguish that these victims were exposed to.

Pinter assaults the reader's senses, compelling a confrontation with personal responsibility by the repetition of "Your" in this stanza. Despite the fact that the victims killed are Iraqis, Pinter uses the possessive pronoun "Your" rather than a third-person pronoun, eliminating any feelings of detachment on the reader's part. The immediate juxtaposition of "dead" with "alive" suggests that artistic attention alone does not create an air that is laden with political sin and guilt. Pinter's visceral language forces the reader to confront their own complicity, especially through the repeated use of the second-person pronoun 'your,' which eliminates detachment. By imitating Berlin's patriotic song in ways that call attention to the song's insincerity as a prayer (the form for which it was originally meant), "God Bless America" transforms into a parasite that poses a threat to its host by using the same corrupt practices that have been used against it. In other words, Pinter's poem "God Bless America" functions as a wolf in sheep's clothing, as Said said, "The European and then American interest in the Orient was political" (Said, 1978, p. 12), and the superficial themes of goodness and optimism (note the title) belie a nefarious undertone in the play.

Once again, Pinter uses specific words, "riders" and "whips," to express the new coloniser armies and their weaponry in the last stanza. Respectively, this relates to the phrase "Yanks" in the poem's second opening line. This connection is made by Pinter's use of the words "riders" and "whips." In order to make a comparison between the future of modern coloniser troops and the cowboys of the Civil War in America, these words, which have no place in modern warfare at all, are meant to associate the troops with the American past, specifically the Civil War. This is done in order to draw a parallel between the two sets of soldiers. Injustices that were committed in the past; speaker seems to be implying a hidden prophecy; that injustices are still being committed in the present, and may in the future, the Iraqi people will serve as the victims. This is Pinter's creative method of expressing his concern that the United States is becoming increasingly "cowboyish." On the other hand, Pinter's gradual disclosure, and as a result, the reader's gradual comprehension. The poem's final line defines "America's God" as symbolising the violent zealotry of imperial ambitions; as the urge to slaughter and destroy. This deity's dual nature refers to the historical duality between

the initially projected image of the war and the poet's expected final disillusionment before the battle.

In Pinter's *God Bless America*, many warnings and hints can be considered as the prophecies of a potential consequence of the United States of America and its allies invasion of Iraq. For instance, in "The gutters are clogged with the dead," the Iraq War resulted in a great loss of life, not just among American military troops but also among Iraqi citizens, that was many more. There is a broad range of variation in the estimates of the number of people killed during the war; nonetheless, the majority places the amount at over 100,000. According to a variety of different estimations, the number of people who have been killed might very well exceed a million. The vision of terrorist attacks in Iraqi streets where blood is pouring and bodies are scattered evoked and recall the above Pinter's expression, which unfortunately not far from the reality of the everyday lives of Iraqis since invasion 2003.

The statement "The riders have whips which cut" may be interpreted as a reference to the use of torture and other inhumane treatment of prisoners by the United States military in facilities such as Abu Ghraib jail. In "The riders have whips which cut," "The riders" may be understood to refer to the US troops who were responsible for the torture. On the other hand, "the whips which cut" might be a reference to the forms of torture that were used, such as waterboarding, stress postures, and sleep deprivation.

In this line, "Your head is a pool in the dirt," the remark might be understood as an expected hint to the beheadings carried out by radical organizations and terrorists, who gained momentum in the power vacuum created by the United States invasion. This image also is one possible interpretation of that sentence. The gruesome killings, which were often carried out in public and recorded on the internet, were a defining characteristic of the propaganda and reign of terror carried out by the gang.

"Your eyes have gone out and your nose/Sniffs only the pong of the dead": This could be seen as a reference to the environmental and health effects of the war in many Iraqi cities; the lingering stench of war casualties, such as the use of depleted uranium munitions, which have caused widespread illness and congenital disabilities in Iraq. In addition, this line could be seen as a reference to the effects of the war on the

environment, as mentioned in (ICRC, 2021). It is possible that the term “pong of the dead” is meant to be regarded as a metaphor for the continuing impacts of the conflict, since it connotes an odour that is ubiquitous and lingers for a long time.

Pinter, as a British writer, critiques Western imperialism from within the imperial core, showing the fractures and dissent within colonial culture itself. Position Pinter as a counter-imperial voice within Britain, a “native informer” of sorts in Spivak’s terms, who tries to sabotage the empire’s mythologies from within. The empire is not monolithic; Pinter’s prophetic dissent reveals the internal contradictions of British-American imperial power.

When seen for Pinter’s poem, as a whole, may be interpreted as both a stinging condemnation of American militarism and imperialism and a warning as a prophecy of the dire repercussions that might result from such activities. Pinter can establish his work’s visionary and prophetic quality via the parallels between the poem before the Iraq War and the events that occurred after the Iraq War. Furthermore, it may be interpreted as a prophetic indication of the subsequent violence and disorder that ensued in Iraq following its colonisation. The poem posits that the act of occupying the USA has resulted in the unleashing of Pandora’s box of terrorism, insurgency, corruption, human rights violations, and sectarian strife that have plagued Iraq for an extended period. The poem posits that the United States’ involvement in Iraq has exposed it to increased animosity and censure from other nations and regions that reject its interventionist and hegemonic tendencies. The poem serves as a cautionary message that the United States has generated a more significant number of predicaments than it has resolved by engaging in a subsequent invasion of Iraq.

7.3 Death

Where was the body found?

Who found the dead body?

Was the dead body dead when found?

How was the dead body found?

Who was the dead body?

Who was the father or daughter or brother
Or uncle or sister or mother or son
Of the dead and abandoned body?
Was the body dead when abandoned?
Was the body abandoned?
By whom had it been abandoned?
Was the dead body naked or dressed for a journey?
What made you declare the dead body dead?
Did you declare the dead body dead?
How well did you know the dead body?
How did you know the body was dead?
Did you wash the dead body
Did you close both its eyes
Did you bury the body
Did you leave it abandoned
Did you kiss the dead body

7.3.1 Introduction

This poem was published in 1997, the year of the passing of his father. It is the last poem in his collection titled *War* (2003), and it gives the impression that it is an interrogation taking place during a murder. The majority of the words are single syllables, and the lines are composed of straightforward phrases with little

embellishment or subordinate clauses. It is common practice for poets to use repetitive strategies, such as anaphora, epistrophe, and repetition with tiny word variations, in order to portray the poet's perspective effectively. In 'Death,' Pinter's interrogation-style questions function as a prophetic structure, prefiguring the moral and humanitarian collapse that would follow the 2003 invasion of Iraq. The poem's unanswered questions reflect a universal indictment of systemic violence. This idea will be examined through three interrelated lenses: erasure of identity, dehumanisation of the body, and state complicity.

The picture of "the corpse" appears several times throughout the text, acting almost as if the author is trying to convey the message that the reader will eventually come face to face with death. The queries that seem to have no end also seem futile because Pinter, of course, is aware of who the dead corpse is and, for that matter, knows the relevant facts. Yet, the use of this tactic effectively produces a feeling of alienation since it causes the reader to ponder why Pinter handles the murdered corpse in such a police-like manner. It's possible that the meaning of Pinter's poem, "Death," is that death may create an insurmountable chasm between a person and the people who were most important to them in their lives. A dead body cannot communicate since life, dreams, and ideas are no longer there. This interpretation transforms the poem from a personal mourning to a universal prediction or warning of the cruelty of death, whether one is a soldier or civilian, throughout the invasion of Iraq, as mentioned in the article of (Lin & Baker, 2016).

As a poem, "Death" brings together some of Pinter's most moving and essential responses to war. From chilling psychological portraits of people who do bad things in the name of a higher power to essays on the state-sponsored terrorism of modern regimes to solemn hymns about the faceless masses who die without being remembered, Mr. Pinter's writings are just as important for keeping debates open as they are for making us realise and expect how much we have to do with the fate of our global community. He criticises US foreign policy since the Second World War in his harsh lecture, "Nobel Lecture." Pinter talks at length about the lies used to justify the Iraq War, makes an impression of President Bush's speech, and then reads his poem "Death."

In this regard, the US government wants to do; in the Middle East, where there were open plans to invade Iraq again in 2003, Pinter's poems put out in the national media would have been a counter-narrative to the for-and-against-oriented discourses that were already going on. However, the poems' importance comes not so much from the fact that they offered an alternative story but from the fact that they made expected events clear. So, Pinter's poem tries to make real the material realities that do exist but are moved and made virtual by political and media discourses that pick and highlight certain events from the many as if they were warnings of the disaster that is the war in the Middle East. The singularities of "prophecies" that Pinter's poem extracts from those varieties are the seeing and vision for the future reflected in his poem "Death," which represents just one example of the killed soldiers that will return for their families as a dead body. "The 2,000 American dead are an embarrassment. They are transported to their graves in the dark. Funerals are unobtrusive ... some for the rest of their lives. So the dead and the mutilated both rot, in different kinds of graves" (Carre, et al., 2006, p. 28).

It is appropriate to argue with specifics for each stanza or offer an analysis of how the questions in "Death" might be understood as a type of prophecy about the invasion of Iraq in 2003 on a stanza-by-stanza basis. In the first stanza, the questions posed might be considered a premonition of the carnage and loss of life that the invasion of Iraq would bring on. The first inquiry raised the issue of location; this scenario suggests the body was found in an unintended location. The second inquiry showed the topic of agency and accountability by enquiring who is accountable for locating the deceased person. The third question was rhetorical, suggesting that the answer was obvious. The fourth question highlighted the issue of methodology and procedure, suggesting that the deceased body may have been found in a disrespectful or dishonourable manner.

The questions asked in this poem imply a feeling of bewilderment and doubt, which may be read as a foreshadowing of the disorder and haze that would surround the events of the next conflict due to the lack of clarity surrounding those events. The issues regarding the location and finding of the corpse are also a foreshadowing of the many unknown and undocumented fatalities that happened throughout the war, notably among Iraqi civilians, because they are not accounted for, as mentioned above.

Intriguingly, the poem does not aestheticize the tone of landscapes to give the reality of death a sense of immediacy. Instead, it returns to language and discourse, its aesthetic ballast consisting of a series of queries that pose a problem. The poem implicitly addresses anticipating violence against war's victims through a series of queries. The questions posed by the speaker are met with silence. The speaker endeavors to establish a connection between the reader and the dead body, which will aid in deciphering the dead body's appearance or status. The answers to these questions may be seen as a prediction of the exact human toll that will be going after the War will exact. The next inquiry or question, "Who was the dead body?" brings up the subject of identification and hints that the deceased person may have been a person who had a name, a family, and a past.

7.3.2 The postcolonial perspectives

Some issues in Pinter's "Death" have the potential to be seen as a challenge to the authority and legitimacy of people in power, who often make choices about death and conflict without having complete knowledge of the toll it takes on humans. One of the most remarkable characteristics of "Death" is that it raises concerns about the humanity and dignity of the deceased, and this is one of the most striking parts of "Death." These inquiries serve as a reminder that the dead are not just things that may be thrown away but rather real individuals who have family and loved ones who are grieving their loss. Bhabha (1994) refers to the violence that was used by colonial powers; the violence in a racist society is most ubiquitous in the aspects of day-to-day life that are associated with the legitimacy of using violence in colonial behavior against the target nation. Bhabha's view offers numerous insights into the ambivalence of the colonial subject and how the interrogator reflects colonial uncertainty, oscillating between care and violence, knowledge and ignorance.

The nature of investigating the dead body in this poem using several inquiries always results in complication and contradiction. Pinter's use of inversions in the poem gives it a dark and combative tone, which is appropriate given its subject matter. As soon as the speaker mentions that the corpse has been dead for some time and left behind, the possibility of the body being discarded arises. Pinter has built a duality of body, with one body that may represent the administration of the United States and the other representing the victims of war who are innocent people. It is possible to see the

poetry of Pinter as a kind of counterdiscourse, the purpose of which is to reacquaint readers with the political reality of the world by reinscribing a feeling of the practical repercussions resulting from political activity. Said remarks: in this perspective, it is to demand and regain the rights of the colonised peoples and countries. Political concerns motivated first European and later American interest in the East; it represented the concept between “I” the major/superior, and the dead the “Other,” the minor/inferior (Said, 1978). Said tries to explain how imperial misrepresentation shows the body becomes an “orientalised” victim—anonymous, voiceless, decontextualised.

Spivak’s question, “Can the subaltern speak?” about the silenced dead body, its story cannot be heard or authenticated within colonial discourse. Throughout the poem, the speaker’s questions are more about how we, as readers, relate to the body than about trying to get a clear picture of it. The speaker’s repeated use of the words “body” and “dead” moves the questions along and translates the content of the questions (such as the dead body’s status, how it was approached and treated, etc.) into partial images so that readers have to wish and function to piece together the photos and build a picture of the body as a victim. When the interrogator tries to find out who the dead body is, the questions they ask start sounding silly and contradict each other. The fact that none of these questions are answered makes the whole interrogation seem pointless, and it makes the interrogators appear as though they are just talking to themselves. On the other side, the interrogator’s focus on sex is shown when they ask, “Did you kiss the dead body?” without thinking. Unlike the other questions in the poem, this one doesn’t end with a question mark. This could mean the person asking the question isn’t looking for an answer. Here, there is the possibility of retrieving a (sexually) subaltern topic; they accept it because ideological coloniser development produces sexed subaltern subjects. Emphasising outward violence hides the more significant question about the possibility of sex with a dead body (Spivak, 1988).

In the third stanza, various questions are posed that have the potential to bring up the subject of family and relationships. These inquiries imply that the deceased person might have been a beloved and mourned member of society. This is a reaction to the imperialist non-humanitarianism strategy, which dishonors those who have perished in war or suffered its effects. It may be more like any other stanza in “Death” in that it provides the readers with a glimpse of his family in order to memorialize the

deceased, but at the same time, it creates death a terrible issue that cannot, in the event, that it manifests itself. Pinter's prophecy about the loss of family and friends in the conflict was fulfilled when this tragedy occurred. An event that was somewhat similar to this scene occurred, and it carried with it the connotations of losing family at the beginning of the Iraqi war in 2003, as Pinter (2005) said:

(Early in the invasion there was a photograph published on the front page of British newspapers of Tony Blair kissing the cheek of a little Iraqi boy. "A grateful child," said the caption. A few days later there was a story and photograph, on an inside page, of another four-year-old boy with no arms. His family had been blown up by a missile. He was the only survivor. "When do I get my arms back?" he asked. The story was dropped. Well, Tony Blair wasn't holding him in his arms, nor the body of any other mutilated child, nor the body of any bloody corpse. Blood is dirty. It dirties your shirt and tie when you're making a sincere speech on television). (p. 8)

In this regard, in Pinter's poem, some other truths emerge from examining the "Death," which consists of a string of inquiries. As a result of Pinter's usage of inversions throughout the poem, it is clearer. Pinter's anticipations of the fatalities caused by the Iraq invasion provide a possible link between the problems raised in the poem and the events described above. As a result of political conflicts and acts of violence after the Iraqi invasion in 2003, Iraqi people have been dispersed, consumed, and cut off from their relatives. In addition, there is a connection between the reference to the pronoun "you" and the government of the United States because they led the Iraq invasion. Pinter uses satire to poke at the system, and the government for their ruthless policies, which make the innocent and the impoverished suffer and die. An Iraqi novelist, Haifa Zangana, noted, "Death is covering us like fine dust" (Zangana, 2004, p. 4).. The emphasis placed in this stanza on the announcement of death might be seen as a reference to the authority and control that governments and security forces often exert over the lives and deaths of colonised people during times of conflict. The questions on knowledge and certainty provide a glimpse into how the war would be characterised by doubt and misinformation, particularly regarding the factors that led to the conflict and the total number of people killed.

7.3.3 Pinter's "Death" is a prophetic prior warning about the war

Pinter's anti-war poem raises important questions about war values, morality, results, and the duty of leaders to honor the dead. The poet warns and calls readers to

oppose war because of its dehumanizing effects. It's vital to mention that the poem was penned in the late 20th century, simultaneously with the Iraqi occupation; the poet used rhetorical questions to predict future events that relate to the Iraqi occupation's human toll in 2003. Pinter's "Death" appears as a critical commentary and warning against the dehumanisation and barbarism that come from war. The poem is a sobering reminder of the aftereffects of conflict. He forces readers to confront the harsh realities by exploring themes like death, abandonment, and dealing with the dead. Pinter seems to have anticipated the inescapable cycle of violence and its devastating impact on Iraqi society, given the gloomy and reflective tone of the poem. The poem warns against the callousness and indifference that may develop during the expected war against Iraq.

The poem serves as the closing stanza in his anthology "War." The speaker of the poem, who is most likely an officer, had doubts about a dead body in the poem. All verses of the poem are told by the speaker, including the officer, and are written in a style that is reminiscent of the monotonous, mechanical, and repetitive questioning techniques used during investigations. By delving into concerns about the degree of intimacy with the corpse, the rituals performed, and the abandoning of the body, the poem reveals the dehumanisation of the dead. Victims of war are often reduced to statistics or become anonymous numbers. War, according to Pinter, is essentially barbaric because it breeds callousness, a lack of compassion, and a lowering of human ideals. The insanity of the anticipated attack against Iraq at that time is shown by the poem's concentration on commonplace particulars. "Death" doesn't directly address any war, such as the Iraq invasion etc., but its themes and symbols are relevant to all global wars. Pinter's poem applies to every conflict: when lives are lost, bodies are left behind, and rituals are disregarded. The poem delves into fundamental questions of mortality, transcending the constraints of time and place. It foretells the potential effect of conflict on our collective moral consciousness. The critical analysis and warning message of this poem force us to see the human cost of war and to reject the dehumanisation that accompanies it. The reader is urged to be cautious in anticipation of the predicted disaster by Pinter's observations, which remain relevant. "Death" serves as a potent reminder of the significance of having empathy, compassion, and respect for the deceased during times of conflict. Pinter presents this last piece to the reader as if it were a glimpse into the future, "prophecy."

Pinter's poem "Death" reflects his concerns about the Iraq invasion. Placed at the end of his book *War*, it predicts endless casualties. The unidentified body symbolizes anonymous Iraqi and American deaths, exploring themes of bureaucratized death and loss of identity. Through interrogatives and meaningful language, Pinter shows the body is more than a statistic, demanding respect. The poem illustrates how we diminish death's impact through abstract language. In his 2004 "Iraq Debate" speech, Pinter prophetically called the war "abstract" and "unreal," leading to uncounted deaths. This was grimly confirmed by US General Tommy Franks' statement, "We don't do body counts" (Independent Global News, 2003).

On the other hand, "Death" shows a situation that is similar to what is shown in military instructions. The issue of violence as a political speech is developed further throughout the poem. The arrangement of the questions in a sequential fashion draws attention to the solemn nature of the poem, which is about the deterioration of an unnamed and abandoned dead corpse. Pinter's criticisms of the presidents of the US and UK may be categorized according to the following events: Both Bush and Blair did not put concerns about dying well down on their priority lists. Since the start of the War in Iraq, more than 100,000 Iraqis have been murdered by bombs and missiles dropped by the United States; these individuals do not merit any consideration; their demises do not take place; these are not filled in (Pinter, 2005).

The poem "Death" conveys a firm belief in the inestimable value of every single human life as well as a sense of discontentment with the mentality that death is an unavoidable consequence of the struggle against "terror." Thus, the questions asked in the poem investigate the reality of the body's existence. So Pinter's *Death* compels us to see death as a prophecy for the inevitable disaster results of the Iraq's occupation in 2003. Since Pinter recited it at his Noble Lecture, "Death" has become one of the most well-known political poems that have received the greatest acclaim. One of Pinter's old friends responded insightfully when he came upon the poem; Moishe Wernick said:

I felt that, you composed that speech, there was more going on, more beside US foreign policy. I felt this particularly when you included your poem, *Death*, at the end of the speech. I felt and this is hard to articulate, that it was a —sign off. I felt that many emotions travelled along with the construction of the political content of the speech, emotions that covered the whole range of your life. I was moved by *Death* when you first sent it to me- it rang bells. (As cited in Chaudhari, 2014, p. 231)

It is essential to remember that the symbolic meaning of prophecy in literature may be interpreted in various ways. It is possible for it to be either explicit or implicit, direct or metaphorical, and it may use a wide variety of strategies and procedures to communicate its meaning. In the case of the poem “Death,” the questions it poses can be interpreted as a form of prophecy because they anticipate and criticise the human cost of the invasion of Iraq in 2003, which would take place a few years after the poem was written. In other words, the questions can be seen as a form of suspicion. The reader is forced to face the reality of mortality and how it is sometimes neglected or forgotten during times of conflict, thanks to the questions posed in the poem. The questions function as a form of rhetorical technique. The poem poses several very precise inquiries about the deceased person’s physique. The tone of these questions is urgent and straightforward as if the person asking them is making an effort to get to the bottom of the situation and reveal the reality that lies beneath the fight. Yet, the answers to the issues posed in “Death” are unclear, giving the reader leeway to make their own inferences and draw their own conclusions.

In addition, Pinter was sure he could prophecy what would happen in the Iraq war. He expected horrible deaths, so he wanted to warn humans not to stay silent. Pinter uses an idea that says the ethical self is solely responsible for the survival of the other. In this way, any person who reads Pinter’s poem is not so much responsible for killing the other as for leaving him to die or “letting him die.” Notice the question, “Was the body dead when abandoned?” This implies that the body could have died because it was left. To put it another way, for the reader of Pinter’s poem, it is not enough not to kill the other person. Instead, he seems to say that one is morally obligated to keep an eye out for ways to keep the other person from dying. If you don’t, you fall short. To put it another side, Pinter wants to bring attention to the ways in which power is perceived that make some people more vulnerable to violence than others.

Allowing different people to be exposed to violence in different ways goes against what liberals say about the value of every human life. But when political regimes justify violence, it hurts certain kinds of identities and makes it hard for people to understand whatever the real human costs of this violence are. This stanza has questions that give the impression of neglect and abandonment, which can be seen as a

warning about how the war will leave many people without the help and resources they need to stay alive. The questions about who left the body also showed how the war would be full of blame and accusations, especially between the governments of the US and Iraq. In the last verse, “Was the dead body naked or dressed for a journey?” there was a question about whether or not the clothes on the dead body were a metaphor for how vulnerable and exposed people were during the war. The idea that the body may have been dressed for a trip also suggests a prediction of displacement and dislocation, which can be seen as a warning about how the war would waste and disrupt the lives of many people, especially those living in Iraq.

Some questions appear throughout the poem, giving the impression of a ceremony or ritual, which can be seen as another prophecy that the war would be marked by grief and memorials. The idea of washing, closing one’s eyes, and burying the body can also be seen as a metaphor for how important it is to remember and respect the dead, especially when there has been a lot of death and destruction. Pinter’s poem “Death” highlights all the people killed in wars and their effects; they are never seen as human beings but only as numbers on death tolls. This is especially important in this poem, where it can be read as universal politics. It is impossible to separate Pinter’s poetry from the feelings he expresses; it is difficult to separate the aesthetics from the concern being made. This is especially important in this poem, where one can read the politics in his sound. Again, it becomes increasingly clear that Pinter’s poems reflect his thoughts. It is not until the poem’s final line, “Did you kiss the dead body?” that the reader is confronted with the feelings of love and loss inherent in death. This sentence reveals a sense of vision to link the reader and ourselves to the thing that we have been trying to distance ourselves from, which is death.

The poet’s prophecy makes the reader a responsible member of the global community who is obligated to share the pain of others. It is not so much the poem’s criticism of the way the media obscures the suffering of others as it is the poem’s concern with our “shared responsibility” in this obscured suffering—our complicity in the death of the other. However, this is not to say that the poem does not criticise the way the media covers the suffering of others. It is important to note how the reader of the poem, referred to as “you,” is urged to be involved in a real feeling of duty towards the “dead body.” The last set of inquiries notably underlines this. In this instance, the

never-ending deployment of investigative questions produces a striking impact, the static field of which, one might argue, shields against the need to engage in reflective scanning and analysis. The body does not come to life due to the persistent pleading of the questions, but all these questions showed up as prophecies to warn societies.

It is interesting to note that the poem does not aestheticize tonal landscapes in the same way as others that have been analysed before in order to give the reality of death a sense of immediacy. It instead reverts to words and speech, its aesthetic ballast consisting of a serialization of questions that do not seem to have any answers and which, as a result, pose a difficulty. Yet just as the answers to the questions are obfuscated, so is the identity of the speaker; the poems are given by a voice that is unknown to the reader in order to be valid in all times and places. Overall, the poem might be seen as a warning about the destructive effect of the war on people, families, and societies in Iraq and the United States. This is true on all sides of the conflict. The questions that are asked in each stanza have the potential to be seen as a kind of prophecy because they predict and foretell the many ways in which the battle will continue through the use of analogy and imagery across the whole text.

Throughout the poem, the speaker's questions are more about The last question has the same method as the first one, so the cycle of assumption and investigation seems to go on forever. This means that the constant use of questions is a way to build a specific image that has hidden messages for the readers about the war results; as long as they can't give the information the speaker wants, forcing them to face the "Death" is the natural outcome of the war that is happening now. In this way, Pinter's Death can be seen as a counter-discourse that aims to bring readers back to political reality. It does this by rewriting the sense of the material effects of political action, focusing on war and its products like civilian deaths, torture, and an increase in military power in the international political arena. So, Pinter's prophecy is an early caution to the global community.

7.4 After Lunch

And after noon the well-dressed creatures come
To sniff among the dead

And have their lunch

And all the many well-dressed creatures pluck

The swollen avocados from the dust

And stir the minestrone with stray bones

And after lunch

They loll and lounge about

Decanting claret in convenient skulls

7.4.1 Introduction

Pinter's little anti-war poem "After Lunch," printed on October 5, 2002, was initially published in *The Guardian* newspaper. Pinter continues his forceful indictment of the execution of cruel wars by the military force of the United States and the allied countries. In this poem, Pinter explains the troops' routine function of killing; he uses a metaphor that compares the soldiers' recurring role of murdering and the horrific acts with daily normal conduct, such as eating and drinking. In addition to this, it illustrates the shock and awe vocabulary of conquering in addition to airy euphemisms such as collateral damage, smart bombs, surgical strikes, and stealth fighters. In this poem, Pinter paints a graphic picture of the brutality of war by providing us with clear images of bestial qualities which are representative of Neo-Imperialism.

The poem "After Lunch" depicts how the well-dressed creatures meet at the site where the dead are lying, which is ostensibly a battlefield, where the earlier smell of food "deads" is in a manner similar to that of vampires. Pinter refers to the bloodbath indulgence in intoxication and sexual pleasures experienced by the cannibalistic monsters in "After Lunch." The speaker of this poem wants to shed light on the fun that the colonisation troops had after the killings, stirring soup with bones and becoming inebriated on the blood of their victims. They become inebriated with the blood of the

dead after lunch, which they drink in hollow skulls; this evokes imagery of extreme dehumanisation, bordering on ritualistic violence like the practice of Satanism. The visual of human devastation described in this poem elicits sentiments of dread and disgust. As a result, it underlines the concept of war as an event that dehumanizes people and causes their blood to boil, turning them into cannibals. In order to convey the sense of dread that one feels when thinking of war, the poem makes use of gruesome imagery and specifics. This is made much more disturbing by the graphic depiction of the post-decapitation scenario, which paints a nightmare-like picture of what combat is like. Before the U.S. invasion of Iraq in 2003, Pinter wrote this poem as a clear warning to the rest of the world about the catastrophic effects that would follow from that momentous war.

The poem itself explicitly references the impending conflict; it is possible to interpret it as a commentary on the dehumanizing effects of war and violence forthcoming in Iraq. Pinter was a passionate advocate for social justice and human rights; his political opinions/statements were well known. In this context, it is worth considering how the themes of the poem relate to Pinter's prophecies and concerns about the devastating expected results of Iraq's invasion.

7.4.2 Pinter's "After Lunch" is a prophetic prior warning about the war

The poem begins with the line "And after noon the well-dressed creatures come / To sniff among the dead." This opening image sets the tone for the rest of the poem, evoking a sense of horror and decay. The "well-dressed creatures" are a particularly striking image, as they suggest a sense of detachment and indifference to the suffering around them. This sense of detachment is further emphasised in the next line, as the creatures "have their lunch" amidst the carnage. The fact that the creatures are eating their food in the midst of the bloodshed is indicative of a complete lack of respect for the sanctity of human life and the dignity of humankind. Particularly striking is the juxtaposition between the horrifying nature of the situation and the ordinariness of the actions being carried out by the animals.

In this stanza, Pinter may be alluding as a prophecy to the "well-dressed creatures" as being representative of the leaders, military, or officers or soldiers of the United States. Pinter's utilization of concealment serves as a dynamic mechanism that

allows for numerous interpretations to be inferred by the audience. The recurring image of death in the aforementioned text serves as a catalyst for readers to delve into past conflicts and empathize with the political realities of victimization. Having lunch in the midst of deceased individuals is a repugnant experience in the conventional sense. This stands in contrast to the perception held by military or political authorities, for whom such a scenario may be considered a customary aspect of warfare. Numerous pacifists, intellectuals, and authors, such as Pinter, have critically evaluated the impact of US foreign policies, particularly with regard to the harm inflicted upon combatants and non-combatants. Pinter, who has been an active participant in multiple peace movements, is among those who have expressed concern regarding this issue as an early warning; his depiction of the gruesome imagery of the bombing is mirrored in his other anti-war poetry, which is subject to political discourse. The poem commences with a gruesome depiction of ravenous beings seeking sustenance amidst the deceased. Pinter utilises the concept of lunch not solely as a means of consuming food but rather as a metaphorical representation of the act of terminating or concluding a particular entity. After lunch, they partake in a celebration accompanied by claret. Pinter's critique is not solely directed towards the soldiers but rather towards the broader issue of political violence.

Pinter believed that the influences of war are not simply limited to the people who are directly involved in the fighting. In this perspective, the poem written by Pinter can be considered as a warning and a prophecy about the dehumanizing effects of war as well as the dangers of excess and decadence in the face of pain and tragedy; the poem has a great indication as a compelling report on the dehumanizing ramifications of war and violence. The poem presents a vivid and unnerving picture of a setting in which luxury and indulgence are enjoyed in the midst of horror and decay. The poem offers this environment as a contrast to the scenario described in colonisation propaganda about the expected war. The scene is portrayed in a manner that is graphically accurate as well as unsettling. When read in context with Pinter's political beliefs and fears regarding the catastrophic effects of the Iraq War, the poem takes on an even more profound significance than before. Pinter was concerned about the consequences of the war, which is why this is the case. "This poem serves as a cautionary saga for all of us about the importance of remaining vigilant in mid of conflict and bloodshed by illuminating of urging vigilance against apathy and indulgence.

Moreover, the poem delves into the evil aspects of warfare. Pinter's poetic style adeptly communicated the devastation and inhumanity of war by plucking avocados and mixing Minestrone with stray bones. The avocado is a fruit characterised by its pear-like shape, dark green outer skin, and soft greenish-yellow flesh. On the other hand, Minestrone is a soup that typically comprises small vegetable pieces and pasta. Pinter employs a technique of irony by utilizing depictions of food to represent political violence indiscriminately intertwined with innocent civilians. The individuals have been displaced by the act of bombing, resulting in their bodies becoming dislocated and resembling scattered bones and swollen avocados. This is a manifestation of war's devastating impact on human life, reflecting Pinter's prophecies.

7.4.3 The postcolonial perspectives

The poem was written as a Pinter's prophecy about the dehumanising effects of war and bloodshed, emphasising the dangers of excess and indulgence in the face of horror and agony. It is crucial to remember that Pinter was an outspoken critic of the foreign policy of the United States of America and the decision of the Bush administration to invade Iraq when doing an analysis of the poem in light of the Iraq War. This is something that needs to be kept in mind at all times. When conducting the analysis of this poem, it is necessary to keep this fact in mind at all times. Pinter had severe worries regarding the damage that war wreaks, not just on the people who are directly involved in the fighting, but also on society as a whole in the larger context. As Bhabha (1994) references, violence tends to be most prevalent in the minutiae of everyday existence, particularly regarding the justification of violent behaviour within the colonial social framework. The political and psychological violence of colonialism relies heavily on the incorporation and manifestation of feverish, illusory expressions of racial hatred within the culture of colonisation. These elements are integral to the viability of colonialism. Bhabha's notion of hybridity in this poem can be seen in the juxtaposition of refinement and savagery—luxurious lunch rituals amid grotesque violence—suggesting a collapse of the colonial binary of civilised coloniser and barbaric colonised.

In the second stanza, Pinter refers again to the well-attired beings as soldiers and employs the term “lunch” to connote an act of homicide. Pinter used a sophisticated approach to satirizing the perpetration of cruelty during times of war, as depicted in the

scene where soldiers consume their meals as if the deceased bodies. Pinter has drawn a comparison between the deceased individuals and avocados. The depiction of “pluck[ing] / The swollen avocados from the dust” is a notably impactful visual. Avocados are often regarded as a representation of luxury and extravagance. The term “swollen” may be used to describe them, connoting a notion of surplus and self-gratification. The implication that they originate from the dust connotes an idea of deterioration and degraded principles. The food mentioned above may be interpreted as a reflection of the luxury and superfluity of Western civilization, particularly within the framework of a conflict predominantly perceived as being motivated by financial gain. When Pinter says, “stir the minestrone with stray bones,” in fact, the creatures’ action of utilizing stray bones to stir the Minestrone is deeply unsettling, as it implies a complete lack of respect for the value of life and the honour of humanity. Using the term “stray” connotes a feeling of forsakenness and disregard, accentuating the atmosphere of terror and deterioration within the depicted setting. The creatures’ utilization of bones as utensils implies a complete disregard for the value of life. The aforementioned images evoke Bhabha’s notion of hybridity, as expounded in his book titled *The Location of Culture*. The poem under consideration can be interpreted as a manifestation of Bhabha’s concept of hybridity. Bhabha’s vision of The Third Space manifests the cultural shifts that have occurred in contemporary society, providing a rational framework for reexamining cultural representation. This space emerges as a response to the tumultuous and often violent encounters between different civilisations. Pinter utilises an obscure human behaviour through his statement, “stir the minestrone with stray bones,” which correlates with the inherent power dynamics present in colonial encounters. This highlights the importance of consistently acknowledging the constraints and potentialities of representation.

According to Bhabha, hybridity indicates the efficacy of colonial power, as it embodies both its dynamic and static elements. Bhabha asserts that hybridity serves as an indicator of the effectiveness of colonial influence, encompassing both its dynamic and static aspects. It is a concept that denotes the tactical reversal of the process of domination. The idea of the colonial hybrid refers to the ambiguous space in which the exercise of power takes place in a chosen location, resulting in the objects within it being subjected to both disciplinary and discriminatory measures. This notion suggests that the influence of colonial power can be viewed as a process of hybridization and a

forceful imposition of colonialist authority or a covert suppression of indigenous customs. This idea is exemplified in Pinter's poem, *After Lunch*.

The final stanza of the poem contains the following verses, which serve as a conclusion to the poem: "And after lunch / They loll and lounge about / Decanting claret in convenient skulls." This final photograph is particularly impressive because it portrays a sense of luxury and opulence of coloniser authority despite the tragedy and destruction depicted in the poem's environment. The word "convenient" is particularly instructive since it conveys a sense of ease or comfort despite the chaos and anguish that occurs for the people. The disparity that arises between the mysterious nature of the situation and the behaviour of the creatures is brought into further focus by these phrases, which offer a further emphasis on the duality.

Even though they are surrounded by mayhem and agony, the fact that they are "loлл and lounge about" provides the idea that they are enjoying a luxury lifestyle because it gives the impression that they are living it up. The reader is left with a profound feeling as the poem concludes with its final image. The fact that reflects the domination of the coloniser and his power over the dehumanisation of the colonised, such as mentioned by Pinter's "decanting claret in convenient skulls," gives the impression that they are indulging in the sense of luxury and excess even though they are wallowing in the blood. This is because the word "convenient" conveys this impression. The claret is being decanted into skulls, which only further emphasises the dehumanizing aspect of the situation and the apparent contempt for the sanctity of human life that is being shown. The poem gives a stunning and unsettling description of a setting in which luxury and excess are relished in the midst of tragedy and decay wherever they are. In general, this is a striking and frightening portrayal of the war; what makes the poem so uncomfortable is the contrast between the two parts of the scenario that are being described.

Given this, it is acceptable to conclude that when Pinter published this poem before Iraq was invaded, it was as if to shed light on Said's *Orientalism*. Said (1978) has posited that the interpretation of a text is contingent upon various factors, including but not limited to the text itself, the circumstances surrounding its creation, the modes of its dissemination, and the milieu in which it is received. Therefore, it can be argued

that the colonised population has played a crucial role in shaping the Western literary imagination.

Pinter's grotesque imagery in *After Lunch* aligns closely with Said's critique of Orientalist discourse, which constructs the East as passive, irrational, and inferior. Said argued that these literary and visual fantasies serve as a justification for political aggression and colonial dominance. Pinter's images—well-dressed predators lounging amid corpses—satirise the West's imagined superiority and moral detachment. The depiction of luxury in the midst of carnage symbolises the cultural arrogance and dehumanisation central to the Orientalist project. These factors served as a justification for such aggression. According to the perspective of Americans, individuals of Oriental or Arab descent are perceived as lacking in initiative and energy, as well as being gullible; they are believed to possess disordered minds that hinder their ability to comprehend and acknowledge certain concepts. Pinter's "After Lunch" showed some images of the corrupt dead beside some people who are lolling, lounging, and wearing well-dressed. In fact, it is directly connected with Said's expression of the abuse of culture, which is included in the oppositional complex "superiority/inferiority." Said (1978) stated that the concept of power imbalance must regulate the dynamics of the relationship between the coloniser and the colonised.

Another postcolonial critic, Spivak (1988), partners with Said (1978) on several issues and concepts in her essay titled "*Can the Subaltern Speak?*" including those about superiority and inferiority, power and powerlessness, and the representation of others. This is the argument Spivak is trying to make, for instance, when she claims that the most significant obstacle for the most disadvantaged and impoverished members of society in the third world is that they cannot have a voice in the community or influence in political discussions to self-determination; She is trying to make this point. In his poem "After Lunch," Pinter describes a scene in which a symbolic anticipation of the aftermath of the Iraq invasion by the forces of the United States of America and the United Kingdom. This scene takes place before the Iraq invasion by the forces of the United Kingdom and the United States of America.

Spivak's question "Can the Subaltern Speak?" is directly echoed in *After Lunch*, where the silent dead represent the voiceless victims of Western imperialism. These corpses, stripped of identity and speech, are consumed symbolically by the

agents of empire. Like Spivak's subaltern subject, they are present yet erased—dehumanised in both life and memory. Pinter gives poetic form to the very silencing that Spivak identifies as the core violence of colonial discourse. Therefore, the people who are most marginalised and disadvantaged in society and don't have a voice in Spivak's essay are the same dead people who appear in Pinter's Poem "After Lunch."

Pinter's anti-American literary beliefs can be explored further in his other thought-provoking and anti-war poem, "American Football."

7.5 American Football

Hallelullah!

It works.

We blew the shit out of them.

We blew the shit right back up their own ass

And out their fucking ears.

It works.

We blew the shit out of them.

They suffocated in their own shit!

Hallelullah.

Praise the Lord for all good things.

We blew them into fucking shit.

They are eating it.

Praise the Lord for all good things.

We blew their balls into shards of dust,

Into shards of fucking dust.

We did it.

Now I want you to come over here and kiss me on the mouth.

7.5.1 Introduction

During his journey to the Edinburgh Festival in August 1991, Pinter began composing his poem “American Football.” This was contemporary with the Second Gulf War, executed by a coalition led by the United States against Iraq. Initially, Pinter submitted the aforementioned poem to the London Review of Books; Unfortunately, they refused to publish it due to undisclosed reasons. Therefore, Pinter submitted to *The Guardian*, and thereupon, the literary editor at the time contacted Pinter and expressed by stating, “Oh, dear.” He said, “I think we’re in for real trouble if we try to publish it in *The Guardian*.” He said, “Well, you know, Harold, we are a family newspaper.” Subsequently, Pinter dispatched the poem to “The Observer,” directing it not to the literary editor but to the editor-in-chief. After a few days, he contacted Pinter and declared that this poem should be published on the front page.

On the following Sunday, no events occurred; after that, on the ensuing Sunday, no events occurred. Thereon, Pinter contacted the editor, who expressed concern by stating, “Harold, I’m afraid that I’ve run into one or two problems with your poem.” Afterwards, Pinter sent the poem to the literary editor of the Independent publication. After a brief period of review, the editor refrained from providing any feedback, save for indicating that the Independent had no intention of publishing the poem above. Nothing. The response provided was very negative. Thereafter, Pinter submitted it to the “New York Review of Books” purely for amusement. The editor expressed gratitude but was apprehensive about the inability to publish the poem. Finally, Pinter received information that a periodical named “Bomb,” which is a meticulously crafted publication situated in the West Village, could potentially express interest in his work. As it turns out, indeed, they published the poem. Later, the publication of the poem, as mentioned earlier, occurred in January 1992 in Britain through a newly established newspaper named Socialist, which had a restricted readership. Regarding national newspapers, it was featured in one of the primary Dutch dailies, Handelsblad, with an article composed by the editor that explicitly discussed the dismissal in England. The previous work was published in Bulgaria, Greece, and Finland (American Football, 2012).

After the American A-10 tank-buster bombers, also known as Warthogs, had eliminated all of the Iraqi soldiers on the way home “Basra Road,” Pinter was

“disgusted by the gratuitous carnage” , and then he wrote a poem called “American Football” (Thomas I. , 2017). The French Prime Minister, Dominic de Villepin, bestowed upon Pinter the Legion Honneur, France’s highest honour. The Prime Minister lauded Pinter’s poem titled “American Football” and regarded it as a highly precise representation of war due to its portrayal as he mentions; “With its violence and its cruelty, it is for me one of the most accurate images of war, one of the most telling metaphors of the temptation of imperialism and violence.” The Prime Minister praised the poem as a potent metaphor for the allure of imperialism and violence. During the ceremony, the prime minister, who shares Pinter’s opposition to the Iraq War, delivered a speech advocating for a shift in the Western perspective towards the ongoing conflict. In order for the Western world, particularly Europe, to be regarded as a paragon of tolerance and tranquilly, a shift in mindset is imperative, whereby the use of weaponry is unequivocally renounced. Also, Villepin proceeded to cite another poem of Pinter entitled “The Bombs” and expressed, “There are no more words to be said. All we have left are the bombs” (Crown, 2017).

The satirical poem authored by Pinter employs vulgar language to portray aggressive behaviours in a resolute and inflexible manner. Pinter’s poetic voice is unapologetically bold in its condemnation of American foreign policy. The poem employs a first-person perspective and adopts the persona of a veteran of the American military. The primary purpose of it is to offer criticism of those who support the war and highlight the bloody nature of violence. In “American Football,” Pinter employs satire to critique the military triumphalism that emerged after the Second Gulf War, also known as “Operation Desert Storm.” This is achieved through the use of deliberately violent, obscene, sexual, and celebratory imagery. The poem by Pinter delves into an analysis of the political and military strategies employed by the United States. He simultaneously condemns world public opinion for its tendency towards self-censorship and passive observation of acts of wrongdoing, as well as individuals who viewed the media coverage of the Gulf War. The author utilises ironic deployment of patriotic language to critique the duplicitous discourse employed by government officials in televised and media contexts.

According to Pinter, the rhetoric of militarism serves to obscure reality; the statement made requires a source to support its validity. In his speeches, General

Schwarzkopf alluded to the concept of “surgical bombing” and the notion of “collateral damage.” Similarly, Perry Smith, a former military officer who currently serves as a CNN analyst, asserted that the Gulf War would establish a novel standard for reducing the incidence of civilian casualties (INAN, 2009, p. 130). But when two laser-guided American bombs slammed down on the concrete and steel structure, piercing the bunker’s roof and incinerating hundreds of civilians beyond recognition, that tragic incident was civilian carnage of Iraqi people (Barbarani, 2021). American authorities expeditiously appeared on television to declare that the aforementioned structure was, in fact, a command and control facility. In contrast, the journalists reported a lack of substantiating proof regarding the existence of a military facility. The shelter was discovered to contain remains subjected to charring and mutilation in the aftermath of the bombing. According to local sources, the shelter has the capacity to accommodate up to 2,000 individuals. The majority of individuals who sought refuge in the shelter at the bombing were females and minors. According to the report, some men shed tears while attempting to locate their beloved ones. “The women of the neighborhood had been wiped out,” the report at the time on BBC said (Frantzman, 2021).

At first glimpse, Pinter’s “American Football” appears to be a discourse on the commemoration of warfare or the glorification of military conquest, as evidenced by utilizing the interjection “Hallelujah,” which may connote a religious expression; the term in this context represents authority and aggression. The military operation known as Desert Storm, which relates to this poem, resulted in significant loss of Iraqi civilian life and extensive battle damage, as do Pinter prophecy, comparable in magnitude and rapidity to some of the most appalling military conflicts witnessed in the 20th century.

In his poem, Pinter employs an exaggerated tone of jingoistic and anally obsessed bravado as a reminder of the euphemistic language used to describe the war on television. It also highlights the discrepancy between the idealized and harsh real version of the conflict that the majority of the American people supported. The poem harbored restrained anger, as evidenced by its rejection even by those who shared its views. This serves as a sad demonstration that duplicity is not limited to governmental bodies and public officials. Undoubtedly, Pinter’s most famous and contentious poem is the one that presented the most significant challenge for him in terms of publication, as all British mainstream press outlets to which he submitted it refused to publish it.

The literary work “American Football” is direct expectations of the United States’ military intervention in Iraq. This piece presents a spectacle of magnitude, superfluity, and conspicuous aggression in contrast to most of Pinter’s other poems, characterised by brevity, simplicity, and an all-knowing tone.

7.5.2 Pinter’s Intentions

The satirical title reflects Pinter’s fascination with sports; in his poem, he employs it as a metaphor to convey frightening situations. Pinter exposes the political game in the United States in his poem “American Football,” which is named after the national pastime. The object of the football game is to score goals by kicking the ball into the opposing team’s net. Pinter provides a framework for the picture of a ball with a body, which, in the context of the political game of war, can be kicked or destroyed in order to secure victory on the opposing side. The poem’s rhythm, which is named after a sport, is reminiscent of the activity since Pinter alternates between writing lines at a slow and fast tempo and pausing frequently throughout the poem. Pinter is able to equate sport with war thanks to the vulgar language, which is also reflective of that spoken by players and fans. The poem makes use of the metaphor of “American football” to demonstrate the hypocrisy, cruelty, and hubris of the military intervention carried out by the United States. The triumphal rhetoric of the US president and his allies is contrasted in the poem with the horrible reality of war and its catastrophic impact on the people and environment of Iraq.

The poem can be interpreted through a postcolonial lens as a form of resistance against the imperialistic ideology and discourse that justified the Gulf War. The poem exposes the incongruity and paradoxes inherent in the foreign policy of the United States, which provided backing to the regime of Saddam Hussein during the First Gulf War in the 1980s, only to withdraw support and turn against him in the Second Gulf War in 1990. The poem presents a critique of the ethical and legal standing of the coalition led by the United States, which comprised erstwhile colonial powers like France and Britain. It questions the coalition’s assertion of being the voice of the global community and its ability to safeguard democratic values and human rights.

The poem may also be construed as a manifestation of solidarity and camaraderie with the populace of Iraq, who were subjected to substantial bombing,

sanctions, and aggression by the coalition forces led by the United States. The poem serves as a means of amplifying the voices of those marginalised and silenced as a result of war. These individuals are often reduced to mere statistics or collateral damage within dominant media and official narratives. The poem conveys a sense of anger and grief towards the ecological destruction resulting from the conflict, encompassing incidents such as oil spills, conflagrations, and contamination. The poem advocates for establishing accountability and justice in response to the offenses perpetrated by the coalition, which the United States and its accomplices in the area spearheaded.

At first glance, the glib opening phrase for the poem, “Hallelujah!” may suggest a tone of jubilation and an address of praise, potentially in relation to warfare or the glorification of military conquest. The use of the religious exclamation “Hallelujah” may further reinforce this interpretation. That term, in this context, denotes authority and aggression. The poem employs irony and satire to comment on the Gulf War. Pinter utilises vulgar language to portray aggressive behavior confidently and unyieldingly. The author posits that the utilization of militaristic rhetoric serves to obscure actualities. Violent, obscene, sexual, and celebratory elements intentionally characterize the linguistic style employed by the speaker in the poem. This style is closely associated with military conduct, which is linked to the Gulf War and symbolizes violence throughout the poem. Pinter’s focus on sexuality in his poetry motivated him to employ vulgar language to enable readers to visualize the indecency of political aggression and indecent realities, as well as the sexualization of violence and actual political intending, in an effort to uncover truths. The poem in question is a thought-provoking and impactful piece of literature that addresses several pertinent postcolonial literature concerns, such as aggression, sex, violence, authority, and the aftermath of colonialism. The poem employs vivid imagery, intricate metaphors, and evocative language to prompt readers to face the harmful effects of aggression and warfare. Additionally, this poem serves as an intelligent warning message about the perils of direct authority and the necessity of opposing violence and oppression in any manifestation.

The poem may be interpreted as a prophetic vision of the catastrophic aftermath of the Second Gulf War, which was contemporary with the write the poem. The speech in “American Football” is interpreted as a response to a specific occurrence (War) characterised by Pinter’s political frustration during that period. The poem emphasises

the veneration of bloodthirstiness as a focal point and ultimate goal. The poem is replete with vulgarities and language that is considered socially unacceptable. The aforementioned stylistic attribute creates a sense of detachment between the speaker and the poet, who simultaneously describes war as aggression, vengeance, and cruelty. The speaker's use of language can be characterised as "primitive" or "uncivilized." The poem's purpose was to evoke emotions and create a sense of engagement with the present reality that may not typically impact diverse perspectives and cognitive processes. The poem's discourse can be deemed productive in postcolonialism in order to eliminate the euphemistic language employed in the media after Operation Desert Storm.

7.5.3 The postcolonial perspectives

In this poem, Drawing on Said's Orientalism, the poem highlights the binary of "We" vs "them," marking the Iraqi bodies as disposable. Spivak's notion of the silenced subaltern further explains how these figures are denied subjectivity and reduced to dehumanised objects of violence. Bhabha's concepts of mimicry and ambivalence help decode Pinter's ironic voice as a parodic performance of imperial power, showing its grotesque core. He explains the mimicry and ambivalence embedded in the satirical voice (American soldier mimicking imperial speech). The poem discloses that the American voice both dominates and exposes its own absurdity—a mimicry that unsettles authority.

When viewed holistically, Pinter's poem can be construed as an exposition of Edward Said's *Orientalism*, wherein "We" are positioned as the dominant group, while the "Other" is relegated to an inferior status. Said addresses the colonial discourse framing Iraqis as "Other." The poem contains many vivid images that portray the "others" as the infirm and tacky targets of the speaker about the Iraqi populace, as denoted by the implied text. The speaker focuses on the prevalent discourse, which is metaphorically associated with power, wherein the subject of the stanza is written and represented by a capitalised pronoun, such as "We." In contrast, the lowercase letter is utilised to denote the killed individuals, and the object of the stanza is represented with the small letter "them." This particular instance occurs with a frequency of approximately five occurrences, and the utilisation of a binary framework serves to convey the speaker's intense animosity towards the other party. The amalgamation of

vulgar language and the use of “We” versus “them” dichotomies in the speaker’s discourse highlights how the act of dehumanising others through physical aggression is often reinforced by the act of verbally marginalising colonisation’s targets. This underscores the notion that such triumphs are ultimately self-defeating. The speaker’s act of reducing his intended victim to a debased state within language, as exemplified by the use of phrases such as “fucking shit” and “shards of fucking dust,” serves to illustrate how the persecution of individuals often involves a process of devaluing or dehumanizing them due to their status as “Other.”

Pinter presents a rational depiction of the harsh reality of war, elucidating the poem’s content and structure through the use of forceful and poetic language. The use of profanity, including terms such as “fuck,” “shit,” “own ass,” and “own shit,” serves to demonstrate the diminished capacity of informal language within a communication system that creates a linguistic divide between distinct groups, commonly referred to as a “us versus them” dynamic. However, the depiction of fundamental realities is better suited for a political discussion. The literary work “American Football” places the war scenes at its core, prompting readers to envision the brutal imagery that stems from the extensive devastation. When examining Pinter’s anti-war poem, it is pertinent to observe the explicit language utilized by the speaker, specifically the use of vulgar terms such as “fuck,” “ass,” “shit,” “fucking ears,” and “their own shit.” These terms are directly linked to the pronouns used to refer to the “Other,” including “their,” “them,” and “they.”

According to Said’s *Orientalism*, these forms of language by perceived warrant critical analysis are often associated with the “Other” due to their perceived inferiority. Moreover, Pinter attempt to re-contextualize the relationship between the coloniser and the colonised within syntactical arrangements. When the speaker says, “blew the shit right back up their own ass/And out their fucking ears,” “They suffocated in their own shitl,” and “They are eating it.” Here the speaker depends on the power of the superior coloniser; in each verse, there are represented the killer, strong, and leader are “We,” at the same time, the “Other” are represented with very obscenities expressions; the poem replicates the dehumanising rhetoric that constructs the East as barbaric, not just as victims.

According to Spivak (1988), Western culture insists on conversing with itself through its own special language when addressing topics related to other cultures. She played a crucial role in elucidating and delineating the asymmetrical relationship between different societies, “coloniser and colonised,” through precise and evocative language, exemplified by her explication of the interplay between colonisers and indigenous peoples. She illuminates how colonised voices are erased or spoken about rather than with. To utilise the potential of language in Pinter’s “American Football,” which appears on the surface as a sign of truth. The utilisation of language in the poem presents a promising avenue for exploration, as it embodies a form of linguistic analysis by using rudimentary phrases that depict fundamental realities and established discursive and conceptual meanings to explain the profanities against those under the coloniser’s authority. Spivak asserts that the coloniser’s language is boastful and offensive; it creates a deliberate separation of the linguistic elements. Spivak aims to highlight the suffering of the colonised by his words. This statement pertains to all utilisation of colonisers, like rhetoric, objectifying politics, and imbuing political aggression with religious connotations. This analysis is based on Spivak’s *Can the Subaltern Speak?* The repulsive details of human destruction appear in Pinter’s poem, such as the excrement, blood, and body fluids travelling in reverse. All this appears by the coloniser’s vision, it draws the focus and interest of the readers to the reality of the Second Gulf War and the Iraq invasion of 2003. Spivak argues the subaltern cannot speak within colonial discourse—her point is about physical violence, not just epistemic.

6.5.4 The Investment of Religion in “American Football”

Pinter’s “American Football” exposes the lousy investment of religion by enacting a distinctive spiritual stance to support and serve the political targets. legitimises the use of obscenity as a means of justifying violence and justifies the killing who are perceived as different or foreign. The religious expressions used appears to be a request for divine intervention to justify the use of violence. Additionally, the use of religious language can serve as a means of coercion, with God being utilized as a tool to subdue individuals. In this regard, Edward Said critiqued the discriminatory practices that sought to classify individuals based on their religious affiliation within the societal framework (Said, 1978). Likewise, Fanon contended that the colonial power utilized

religious rhetoric to advance their colonial objectives (Fanon, 1986); this poem represents one of the most symbolic that centers on the commonplace associations between religion and morality that American presidents frequently utilize to justify military actions.

Pinter's poem offers a unique perspective on religion, utilizing satire and explicit imagery to critique traditional beliefs and societal norms. He Begins with the opening of the poem "Hallelujah!." The term "Hallelujah" is a Hebrew liturgical phrase that is commonly translated into English as "praise the Lord." The phrase is found within the Hebrew Bible, also known as the Old Testament, and was subsequently incorporated into the liturgical practices of early Christian communities (Britannica, 2023). The ejaculatory phrase uttered by the speaker in response to the mass killings holds significance as it appears to express a religious celebratory attitude towards war or military triumph, as indicated by the exclamation "Hallelujah!" This exclamation can be interpreted as a misuse of religious expression.

The utilization of the phrase "Praise the Lord for all good things" imparts an ironic and satirical undertone. The poem's speaker desires to demonstrate admiration and gratitude to the Lord for the plentiful blessings bestowed upon us. The apparent genuineness of this invocation is accompanied by a nuanced undercurrent of irony and satire as it interrogates the concept of a divine entity that can be used to kill people. This poem is easily interpreted as an attack against the political religion in America. This poem exhibits a subversion of conventional notions pertaining to deceptive religious practices, subsequently presenting a depiction of a satirical commemoration of divine benevolence. Through strategically utilizing the expression "Praise the Lord for all good things," Pinter establishes the groundwork for a profound examination of uncritical devotion and the potential ramifications that may ensue. The act of expressing gratitude towards God for all positive aspects is portrayed as a superficial request for divine approval, subtly disregarding the less favorable aspects of reality. Pinter adeptly examines the manner in which political entities exploit religious rhetoric to manipulate and oppress individuals, coercively subduing them under the pretense of divine power. Through examining the repercussions associated with unquestioning belief, Pinter illuminates the inherent threats "as prophecies" in the uncritical embrace of religious doctrines. The poet compels us to scrutinize the moral ramifications associated with an

exclusive reliance on religion which politicians use. Pinter's literary oeuvre is a platform for questioning the assumption that religion with power can effortlessly absolve or rationalize the adversities individuals and communities face. Pinter employs the expression "Praise the Lord for all good things" to scrutinize and examine the theology and the possible exploitation that can ensue from it. By employing irony and satire in this poem, the poet makes a warning to prompt us to critically examine the manipulation of religion for political purposes, which ultimately yields catastrophic consequences over time.

Pinter's use of religious words in the poem can be interpreted as challenging the prevailing religious propaganda enforced by the colonising powers by questioning their spiritual vision. The poem can be interpreted as a critical analysis of the self-portrayal of colonisers as believers, which masks the exploitative and violent nature of their actions. This aspect highlights the utilization of religious rhetoric by colonial powers to legitimize their endeavors and uphold their authority. Furthermore, this particular aspect is in accordance with postcolonial criticisms of the imposition of religious beliefs by the colonisers and their manipulation of religious rhetoric to stifle opposition and ensure obedience. Pinter examines the utilization of religious language as a means of coercing individuals and societies into compliance. When the phenomenon is interpreted through a postcolonial lens, it is regarded as a manifestation of cultural hegemony, whereby the colonisers utilize religious ideologies to control and dominate their societies and the colonised individuals. Upon closer examination through a postcolonial lens, the poem effectively sheds light on the intricate power dynamics inherent in religious discourse. Pinter's poem serves as a critique of the deliberate exploitation of religion to exert control while simultaneously advocating for a rigorous evaluation and critical in order to accept any religious thoughts imposed by colonial authorities. This phenomenon promotes a more profound comprehension and critical examination of the enduring effects of colonisation on cultural and religious identities. This perspective is consistent with the postcolonial discourse advocating for the liberation of the intellect and the significance of reclaiming cultural and religious identities from the impact of colonial powers.

7.5.5 The Employment of Sex and Violence in "American Football"

It is of the utmost importance to investigate and explore the metaphorical transformation from investing the religion to the violent and hurtful images in Pinter's "American Football" in such verses ("They suffocated in their own shit!", "We blew them into fucking shit. They are eating it," "We blew their balls into shards of dust"). These lines contain terminology intended to be shocking to the reader and written in such a way as to include explicit vocabulary. It provides a broad contrast to the praising and praying that was done earlier by replacing it with an image of destruction and murder in its place. In these verses, Pinter makes prophetically communicates the repercussions of blind obedience or acceptance of evil deeds by proposing that people gladly ingest the fraudulent outcomes that have been created. In a figurative sense, this statement refers to the investigate of control and power, employing explicit language to enhance the effectiveness of the message. This text encourages readers to engage in a critical examination of the notions of authority and dominance ascribed to both human society and religion. By challenging societal norms and critically examining deeply rooted religious doctrines, the individual's audacious approach fosters an environment conducive to intellectual discourse and meticulous scrutiny of prevailing conventions. The long-lasting influence of this historical and religion heritage has acted as a driving force for future cohorts of intellectuals and artists to engage in a thorough analysis and reassessment of the societal consequences arising from the intersection or relation of violence and religion.

In this particular case, Pinter skillfully expresses the consequences of unquestioning conformity or support of harmful actions by suggesting that individuals willingly engage in the adverse outcomes that have arisen. The preceding statements function as an introductory passage to a beautiful amalgamation of aggressive and sexual symbolism. The poet's explanation of the speaker's surge of adrenaline during what seems to be a military obligation and how it alters the sentiments of racial and cultural superiority, as well as the consequences of violence and interspecies devastation, into a distinctly sexual realm, holds considerable importance within this particular framework. The poem not only reveals the political discourses and power dynamics that are present in Pinter's poetry, but it also complicates the notion of sexual violence in the context of the Second Gulf War. This is achieved by incorporating sexual and erotic elements, as the poem functions as a compilation of implied voices that ultimately experience sexual arousal in the exercise of violence and power. This is

due to the fact that the poem ultimately experiences sexual arousal during the manifestation of violence and dominance.

The poem's conclusion exhibits a notable alteration in tone, accompanied by an intimate invitation, thereby transgressing societal conventions and expectations. Pinter juxtaposes a scene of violence and aggression with an explicit entreaty for physical intimacy, as evidenced by the following dialogue: "Now I want you to come over here and kiss me on the mouth." By employing a juxtaposition of contrasting themes that are intricately intertwined within the narrative, such as sex, violence, and predictions. The poet effectively prompts the reader to comprehend and engage with the complexities inherent in human relationships while highlighting the blurred boundaries between love, violence, and morality. One could posit that including a symbol in Pinter's poem that amalgamated sexuality with political aggression extended the poem's fusion of distinct ideologies beyond what was expected and customary, thereby entering the domain of rhetorical devices. The poem exhibits a tendency to sexualize violence while also employing a discourse that marginalises others, all within the context of an American colonisation framework. This allows the speaker's voice to be associated with various locations of American colonial power. The transitive function of obscenities involves connecting the processes of relexification and eroticization of violence. This particular form of language in the poem assumes a political role by simultaneously asserting itself as the prophecies for the War's future and a claim of truth.

7.5.6 Pinter's "American Football" is a prophetic prior warning about the war

The poem poses inquiries regarding the impetus driving the war and the aftermath of hostilities for military personnel and Iraqi citizens. The poem critically reflects the devastating impact of war and the role of power and aggression in destroying human affairs. Pinter's poem "American Football" was crafted as a warning tale regarding the repercussions of aggression and armed conflict. Pinter's advocacy for peace and human rights was notable, as he expressed profound concern regarding the repercussions of aggression and conflict on communities and individuals globally. The poem can be interpreted as a precise prophecy of the outcomes of the war. It is undeniably a poignant and potent critique of the detrimental consequences of hostility and force. Pinter employs evocative language and potent imagery to underscore the

wild and bewildering nature of war while also predicting a global echoing about the potentially catastrophic outcomes of armed conflict. Using the American Football game as a metaphor for war highlights the futility of engaging in armed conflict. The poem functions as a literary prophecy regarding the detrimental impact of aggression and hostility.

The idea that Pinter is trying to convey through his expectations in his poem “American Football” is that the coloniser can employ religion to justify the atrocities of war by utilizing his propaganda. The war, much like sports, may be enjoyed as a spectacle. It is possible to accept that the poem is easily construed as a critique of the false religiosity that exists in the United States of America. Additionally, this poem is considered to be one of the most significant of Pinter’s prophecies, which cautions that the use of religion for political purposes will bourn radical movements.

Additionally, the obscenities establish a connection between the relexification and eroticization of violence. Pinter’s poetry effectively elucidates the presence of immoral incidents. The observation of Pinter’s endeavor to disseminate his unique regime of truths regarding the Second Gulf War event at the discourse level is a captivating subject of study. It is essential to acknowledge the significance of this observation. Pinter justifies his use of obscenities, arguing that these explicit expressions establish a connection between the poem and its readers about the harsh conduct of the American Army. The Second Gulf War engendered specific political realities that are inevitable and cannot be disregarded, which were mentioned in Pinter’s “American Football” as the prophecies. The poet’s degraded style encompasses provocative and offensive work and depicts on-the-ground events in Iraq. Pinter elucidates how the poem successfully transmutes profanity into a prophecy of truth by highlighting the specific mechanisms employed within the realm of poetry.

7.6 The Bombs

There are no more words to be said

All we have left are the bombs

Which burst out of our head

All that is left are the bombs

Which suck out the last of our blood

All we have left are the bombs

Which polish the skulls of the dead

7.6.1 Introduction

The “Bombs” can be interpreted symbolically as a representation of the degrading impact of war on its victims, signifying the abandonment of dialogue in favour of the language of violence and war, along with a chilling portrayal of warfare and violence. Pinter wrote the poem in early 2003, shortly before the US-led invasion of Iraq; its initial publication occurred in “The Independent” on February 15 of the same year. Pinter’s anti-war poems effectively depict the stark realities inherent in armed conflict; “The Bombs” is one of those poems, appearing in the collection featured in his book titled *War*. This particular poem has garnered significant attention and sparked extensive discourse. This poem is one of the key texts analysed in this dissertation in this dissertation; it reveals the foreshadowing and predictions of Pinter’s political topics to such an extent that, in his later work, poetry and politics become synonymous with one another; it is one of the main points that this dissertation makes (Hall & Norman, 2020, p. 31). In this anti-war poem, Pinter crafts a brutal allegory of the collapse of language under the weight of militarism. His repeated invocation of the ‘bomb’ displaces traditional poetic discourse, replacing it with a grim cycle of violence. From a postcolonial standpoint, the poem critiques the West’s instrumentalisation of war, particularly the US-led invasion of Iraq, as an extension of colonial domination under the guise of democracy. Pinter’s prophetic diction aligns with postcolonial theorists like Edward Said, Homi Bhabha, and Gayatri Spivak, as he exposes the symbolic, political, and corporeal toll of war.

“The Bombs” incorporates allusions to a dystopian setting characterised by the aftermath of shelling and explosions. It evokes a sense of connection with historical occurrences of fighting and devastation, such as the bombings of Hiroshima and Nagasaki, as well as more contemporary instances, like the bombings of the Balkans and Afghanistan and the deployment of munitions by the United States in different regions of the Middle East. All these historical similarities explain a connection between the two wars and their projected outcomes. Pinter asserts that the United States

of America is a wildly monstrous nation exhibiting a lack of restraint. If the global community fails to confront the perceived brutality of the United States with unwavering dedication, there is a risk of catastrophic consequences for the world; human civilisation faces existential threats if we do not confront the barbarism of the United States “US Administration a bloodthirsty wild animal.” Pinter declared the governance of our nation is under the control of a group of individuals with criminal tendencies and dangerous traits; with Tony Blair assuming the role of a compensated executor of an ideological agenda framed in Christian rhetoric on their behalf, Pinter directly addressed Tony Blair, declaring, “Resign! Resign! Resign!” Pinter said, as a prophecy, the imminent premeditated military intervention targeting Iraq can be characterised as an act of mass violence that will result in numerous casualties (Pinter, 2003). The poem adeptly portrays the concept of the ‘bomb’ as the primary catalyst for overt acts of violence. This cruel source of violence destroys everything; the only thing that will survive the war is the bomb; the poem suggests that war’s legacy is reduced to its instruments—bombs—rather than its victims or history. Paradoxically, Pinter has expressed criticism towards the efficacy of the bomb, as it engenders widespread devastation without discerning between innocent individuals and those who are considered adversaries.

Once again, Pinter’s aversion to war is evident, such as in “The Bombs,” as his other poetry opposes war. However, in this instance, it is portrayed more conspicuously. Pinter employs assertive political discourse to illustrate his pacifistic perspective on the horrific global landscape, wherein individuals ought to be accorded due reverence. Pinter’s engagement in political activism serves to unify and significantly enhances the understanding of his anti-war poetry. Furthermore, he actively engaged in multiple anti-war and peace organizations. Pinter has effectively communicated his pacifist stance and commitment to human rights and global peace through his active engagement in public campaigns against war and his persuasive speeches. The poem alludes to the military partnership between the United States and the United Kingdom and atrocities committed against prisoners and civilians across the globe. Harold Pinter worried whether the committee that gave him the Nobel Prize in Literature did so because of his ardent opposition to the war in Iraq that was being led by the United States of America or not. He was under the impression that he had been chosen for the award not only due to his literary works but also due to the political participation that can be seen

in his writing. He felt this to be the case. Within the context of his argument, he claimed that “You can’t divorce one from the other,” Because Pinter cares deeply about both people and their freedom, he feels forced to express his support for humanitarian action. Pinter is one of the most ardent voices opposing the invasion of Iraq, and he has used the poem to illustrate his disgust for the war. He is also one of the most prominent critics of the Bombing and war. He called Bush a “Mass murderer” and Blair a “deluded idiot” (Chaudhari, 2014).

7.6.2 The postcolonial perspectives

The poem encapsulates Pinter’s political philosophy, which is imbued with a fervent critique of warfare and a desire to foster enduring peace between nations. Pinter’s poetry, which is explicitly anti-war in nature, aims to address and combat dehumanising political violence by employing a politically realistic approach in his poetic works. In a multitude of anti-war poems, such as “The Bombs,” Pinter presents numerous prophetic visions regarding the consequences of the invasion of Iraq. Through his poetry, he vividly depicts a series of images pertaining to bloodshed, violence, casualties, and explosions, all of which serve as expected events that followed the colonisation. In this poem, Pinter symbolically articulates what Said refers to as the Orientalist logic of representation, where the language of bombs replaces the language of discourse. According to Said, Western powers construct the “Orient” as an irrational, backwards, and inherently violent entity that must be subdued through civilised force. The poem reveals how, in the wake of failed diplomacy, “There are no more words to be said,” military aggression becomes not just an option but the normative language of engagement. The bomb, in this case, becomes a linguistic and ideological tool, a signifier of imperial rationality. The West, especially the United States, justifies its interventions in Iraq and the broader Middle East as a civilising mission, casting the act of bombing as a form of necessary discipline rather than violence. Pinter critiques this Orientalist moral alibi, showing how such logic silences the Other and naturalises war under the guise of peacekeeping.

Pinter elucidates the poem’s rhythmic structure of a seven-line composition to employ satire in critiquing the system of United States foreign policies. The bomb symbolizes the culmination of their political system, while the explosive actions of bursting, sucking, and polishing associated with the terms “head,” “blood,” and “dead”

represent its operational nature. Within the realm of political discourse, the term “Bomb” serves as a representation of warfare, while the terms “head,” “blood,” and “dead” symbolize the individuals who fall victim to such acts of violence. Pinter’s insistence is evident in this poem within the realms of social and human contexts, as he portrays the brutality that erupts upon the mind, akin to drawing thoughts through blood and embellishing it with skulls.

Pinter offers a critical view of American political policies of Iraq, openly denouncing their utilization of bombs. This poem exhibits characteristics of a nihilistic nursery rhyme, employing a consistent rhythm throughout each verse. However, it deviates from this pattern in the third line, deliberately causing confusion and disorientation for the reader or listener. This disruption and the poem’s circular structure induce a sense of uncertainty. Subtle underlying anticipation within the poem may elicit deep expectations and potentially even evoke visceral reactions for the future, which is the poet’s aim. The poem’s use of circularity, redundancy, and intricate metrical and rhythmic patterns deconstruct language in an attempt to surpass its limitations and approach a realm of unmediated perception. This meticulous endeavor undertaken by the poem signifies an intention to expose the inherent brutality associated with the act of murder in the poem. By employing a tokenization technique, the poem aims to capture the precise moment when the warhead “Bombs” makes contact, emphasising the urgency and intensity of the physiological rupture and division. In doing so, the poem intentionally disregards the conventional use of past and future tenses, resulting in a unified experience where readers are fully immersed in a tangible, unchanging, and prolonged moment. The aforementioned lines, “All that is left are the bombs/ which suck out the last of our blood,” reveal Pinter’s portrayal of an animalistic relationship between the US administration and the affected individuals. The depiction of severed heads, bloodshed, and skeletal remains evokes a climate of aggression and heinous acts within the expected conflict.

Pinter says that the language of the present age is the language of bombs; according to him, the contemporary great power has regrettably abandoned conventional verbal modes of communication and has instead resorted to employing warfare as a means of self-expression. The lack of punctuation within the poem serves to emphasise the absence of verbal clarity. Furthermore, the deliberate and emphatic

repetition of the term “bombs” in the concluding position of alternating lines conveys the notion that these explosive devices possess the capacity to punctuate and shape the existence of dominant power. The occurrence of cranial rupture or the act of polishing deceased skulls, as mentioned in the aforementioned lines, has nowadays become a routine incident accompanied by frequent detonations. Pinter utilises horror images as prophetic devices to evoke anti-war sentiments among his readers. He also offers criticism of American contemporary democracy, contending that it serves as a justification for engaging in warfare. This critique is rooted in the notion that such actions entail transgressions against moral principles and the imposition of subjugation upon the targeted parties. Bhabha’s concept of colonial mimicry and ambivalence can be fruitfully applied to the formal structure of “The Bombs.” The poem’s circular, repetitive structure—where lines like “All we have left are the bombs” and “Which suck out the last of our blood” recur like a mantra—echoes the paradox of mimicry: it is “almost the same, but not quite.” The rhythm appears consistent, like a nursery rhyme, yet is fractured by dissonant images of gore and skulls. This rhythmic tension mirrors the coloniser’s anxiety about the Other. It reflects a psychic instability beneath the polished discourse of empire. Through this form, Pinter enacts a subversion of imperial language—his poetic rhythm disorients rather than stabilises. It turns the logic of the coloniser upon itself, revealing that the language of power is inherently fragile, even when masked as authoritative. The bomb, as both symbol and agent of colonial enforcement, loses coherence and becomes a site of symbolic excess and unease.

In this assertion of “The Bombs”, a cautionary statement regarding the concealed yet inseparable relationship between the expressive capacity of language and its manipulation for political purposes. Pinter establishes a connection between language and deceitful practices and unethical conduct to arouse our awareness of the pervasive dissemination of defamatory statements and self-promoting propaganda. These remarks anticipate his apprehension that the only recourse remaining is to utilise explosive weaponry in the absence of further discourse. Pinter’s “The Bombs” aligns with Spivak’s assertion in “Can the Subaltern Speak?” by dramatising the erasure of the subaltern voice through militarised language and then forcing its spectral return through poetry. The victims of war—those whose “heads burst,” whose “blood is sucked out,” whose “skulls are polished”—are emblematic of the subaltern, bodies that have been stripped of identity, agency, and voice. In colonial discourse, such figures

are often reduced to collateral damage—dehumanised and denied historical subjectivity. Pinter resists this erasure by re-inscribing their suffering into language, even if that language is grotesque, fractured, and jarring. His poem functions as an act of speaking-back, rendering visible what colonial discourse seeks to render invisible. In portraying violence not as noble sacrifice but as dehumanisation, Pinter creates a counter-discursive space where the silenced are re-presented—not as passive victims, but as the spectral evidence of imperial brutality.

Pinter's apprehension pushed him to be more actively involved in political matters; it ignited a desire within him to respond, leading him to devote his final decade to challenging the misuse of language by Western democracies to exert power. In light of the above scenes of Pinter, the accurate and objective results of Iraq's occupation in 2003 were, as the Iraqi novelist Ahmed Saadawi mentions in his novel "Frankenstein in Baghdad", which matches the prophecies of the poem, "a familiar sight in Iraq of shocked bystanders and shopkeepers collecting the scattered remains of bomb-blast victims for burial; another is for washing the blood on down pavements" (Saadawi, 2013). So, *Frankenstein in Baghdad* and "The Bombs" both prophetically depict the fragmentation of identity and body under imperial violence.

7.6.3 Pinter's "The Bombs" is a prophetic prior warning about the war

This analysis endeavors to examine the mechanisms of colonisation and the impact of violence on marginalised and colonised communities within Pinter's poem, employing a postcolonial perspective. The primary emphasis lies in examining how the thematic elements intersect with the historical and contemporary ramifications of invasion and oppression. The poem "The Bombs" effectively conveys the theme of the inherent peril of War through the deliberate utilization of forceful language and vivid depictions of bloodshed. Pinter's words serve a dual purpose, both as a cautionary message regarding the profound negative consequences of War and as a critique of its inherent nature. By incorporating various foreshadowing elements, Pinter effectively portrays the dangerous nature of War as a formidable and all-consuming entity that perpetuates cycles of violence and erodes the essence of humanity. The Poet's depiction of War as an inevitable and ominous phenomenon conveys a compelling message, imploring individuals to be attentive and explore alternative avenues for resolving

conflicts before their escalation beyond remediation. The subsequent analysis explains all lines of the poem, which depict Pinter's perspective on the coming War:

“There are no more words to be said”: The opening verse reflects a sentiment of impairment and hopelessness; it indicates that verbal communication and diplomatic endeavours have proven ineffective in mitigating the escalation of the gore conflict. The statement alludes to the imminent occurrence of violence and highlights the inadequacy of verbal communication in mitigating the catastrophic consequences of conflict on non-combatant communities. This line suggests that the voices and narratives of individuals who experience oppression or colonisation have been suppressed by both colonial powers and dominant powers. The lack of verbal expression implies that the coloniser has depleted their linguistic and discursive capabilities. Likewise, it could imply the negation of personal autonomy and the elimination of traditional colonised cultures.

“All we have left are the bombs”: the second line underscores the severe tactics employed by the colonisers to suppress and oppress the indigenous population. The limited range of colonisers' choices is reflected in their inclination to resort to violence and brutality as the sole means of preserving their position of power. It is conceivable that the term “bombs” may encompass both tangible explosive devices of the resistance and the United States military's bombing of Iraq. However, the line above encapsulates the fundamental concept of the poem, prophetically, signifying the imminent peril and lethal potency of strife. In the event of inadequate communication and a lack of peaceful resolution, the predominant power is left with no choice but to employ violent methods, thereby heightening the likelihood of catastrophic consequences.

“Which burst out of our head”: Within this particular line of the poem, the author directs focus toward the notion that the collective consciousness of the colonisers serves as the origin from which the determination to partake in a belligerent conflict arises. The word “burst” pertains to the manifestation of accumulated discontent and anger within the dominant social class as if an innate instinct accompanied by a repudiation of the human principles upheld by the marginalised group. The representation of verse imagism for explosive sights emanating from individuals' skulls, “our head,” depicts the destructive and devastating nature of the expected forthcoming conflict. This suggests that the instinct for self-preservation or the desire

for retribution can manifest in aggressive manners, leading to a cycle of devastation that affects both those who commit acts of violence and those who suffer from them. The human inclination for retribution drives the perpetuation of this destructive cycle.

“All that is left are the bombs”: Once again, Pinter’s prophecy is connected to the ominous nature of war, which drains people and communities of the vital energy and humanity that sustains them. It sends the message that disputes maintained by war and violence eat away at communities’ values, resources, and energy; the results of war lead those societies to depleted, exhaustion, and hopelessness. This line also emphasises the idea which means that violence is currently the only way for the Western colonial power to authority, so it is resulting in the loss of the ability to communicate through discourse or diplomacy. This idea is brought out because this sentence contains” also.” It is a sign that the contemporary diplomatic means that may have been utilized to prevent the war have been lost, as if all peaceful lines of communication or conversation have been closed off or proved futile.

“Which suck out the last of our blood”: This line presents a prophetic portrayal that prefigures the consequences of armed conflict, wherein mortality and devastation impart an enduring impact on the fabric of a community. Pinter utilises the metaphor of polishing skulls to suggest that conflict transforms human lives into inert and devoid of vitality relics; it is symbolic of erasure and dehumanisation. This phenomenon results in the victims’ dehumanisation, depriving them of their individuality and sense of worth. This view can be interpreted from a postcolonial perspective, highlighting the detrimental consequences of colonisation’s violent actions on already marginalised communities. This line elucidates the metaphorical significance of war’s harmful effects on marginalised communities, leading to further deprivation and anguish; it may conclude that this depicts Pinter’s perspective on the future nature of the expected war.

The restatement of this line in Pinter’s “The Bombs” highlights the persistent presence of violence in the experiences of colonisers against the colonised as a statement, this repetition verse suggests that the invading army’s arsenal is limited to the same destructive tools formerly imposed upon the occupied nations, namely bombs language. This observation supports the notion that colonialism perpetuates a violent cycle characterised by repetitive patterns. Pinter’s work also shows how he felt when bombs were shot during the Second World War. Pinter survives via the “atomic or

nuclear age,” which is the period after two world wars, also, the Hiroshima-Nagasaki bombing, and NATO attacks up to the invasions of Iraq and Afghanistan in the twenty-first century. In Pinter’s works, bombs, damage, death, and violent acts that scared people were always used as a game of death. In the poem, he writes, “All we have left are the bombs.” This poem’s call-and-response style is clear because it goes back and forth between the refrain and short but clear physical details. Here, it seems like the poem is trying to escape language, with the rough-hewn and weakening verse going quickly toward total dissolution. In this case, repetition isn’t used to describe something in detail. Instead, it sets up three horrifying images: our head breaking, the sucking out of the blood, and the dead skulls. The movement and force of the language overpowers such a description. The idea of experience takes over from the idea of meaning. Some of Pinter’s poems exhibit circularity, redundancy, and turbulent metrical and rhythmic patterns in order to deconstruct language and surpass its limitations, aiming to transcend speech and access a realm of immediate experience. This meticulous approach is a deliberate gesture, as the poem conveys the inherent violence associated with murder (Basil, as cited in Chaudhari, 2014).

As Pinter prophesied during that period, the verse mentioned earlier elicits the consequences of violent acts. The area in which acts of homicide and devastation result in the creation of an eerie and enduring heritage. The phrase “polishing the skulls” conveys that acts of violence can eradicate and distort the individual identities of those affected, effectively erasing their inherent humanity and reducing them to numerical figures or insignificant historical references within the perspective of the prevailing powers. This phenomenon manifests when individuals or society are compelled to accept the bloodstained interest in order to material benefit.

7.7 Meeting

It is the dead of night,
The long dead look out towards
The new dead
Walking towards them
There is a soft heartbeat

As the dead embrace
Those who are long dead
And those of the new dead
Walking towards them
They cry and they kiss
As they meet again
For the first and last time

7.7.1 Introduction

This poem was added to Pinter's poetry collection *War* in 2003 after first appearing in *The Guardian* in 2002. Pinter uses fierce imagery in his political poems, which paves the way for understanding political violence in the past, present, and future. In his anti-war poetry, Pinter uses harrowing imagery to contrast the softness of the human condition. The sensitive scenario of seeing the deceased is described in Pinter's poem "Meeting," which has a mournful tone. A personal spiritual battle against oppression—a term so overused—results from Pinter's political objectives and poetic content. Given his persistent focus on political violence, this theme is consistently revisited throughout his work. It is aesthetically nostalgic to imagine an odd encounter between the "long dead" and the "new dead," the poem evokes a surreal and melancholic vision of an encounter between generations of the dead. The meeting's atmosphere renews the catastrophe and spectral unity. Pinter unveils political reality by embedding it within symbolic and spectral imagery. The history of conflicts during the modern and post-modern eras tells tales of deaths in various nations. Pinter may be alluding as a prophecy to war fatalities and lamenting the human devastation that will be caused by US military actions in the future, as the poem was published in the year following the US invasion of Afghanistan in 2001 and before the Iraqi invasion (Chaudhari, 2013).

"Meeting" can be characterised as a concise literary composition. However, despite its concise nature, the text evokes a significant emotional impact as it delves

into the themes of grief, reunion, and the enduring power of horrible human emotions. The focal point of initial interest is the encounter or interaction between individuals, particularly those who have deceased, as indicated by the title, which promptly establishes the context for the main subject matter. The evocative imagery employed by Pinter, exemplified by the phrase “the dead of night,” engenders a somber and enigmatic atmosphere. This implies that these incidents take place within a somber and tranquil interval, serving as a symbolic representation of the transition from existence to mortality. The juxtaposition of the deceased individuals who have long passed away eagerly awaiting the arrival of recently deceased individuals elicits a sense of anticipation and longing within the reader.

7.7.2 The postcolonial perspectives

In *Meeting*, Harold Pinter constructs a spectral dialogue between the long-dead and the newly dead, creating a space in which historical violence is not overcome but repeated. The “long dead,” possibly referencing earlier victims of imperial wars, gaze toward the “new dead” of more recent and imminent conflicts, such as the invasion of Iraq. This interaction signifies what Edward Said calls the recycling of Orientalist violence—the perpetual reduction of colonised peoples to expendable subjects of Western power. Drawing on Homi Bhabha, the poem’s structure embodies the Third Space: a site of unresolved mourning and cultural hybridity, where historical trauma bleeds into the present. The repetitive imagery of kisses, cries, and convergence does not offer closure but reflects the ambivalence of colonial memory. As Gayatri Spivak suggests, these spectral figures do not ‘speak’ in a literal sense—they remain the subaltern. Yet their silent embrace stands as a prophetic act of remembrance, forcing the reader to confront the cyclicity of postcolonial violence.

Regarding postcolonialism perspectives, it is essential to consider various viewpoints and interpretations to explore views that question the power structures and its propaganda—examining the aftermath of colonisation’s reign and seeking to understand the lingering pain of colonised people. The poem “*Meeting*,” written by Harold Pinter, when analysed from a postcolonial perspective, unveils several intricacies of significance that are interconnected with colonialism, power dynamics, and cultural identity. Although the poem does not explicitly address these subjects, it can be interpreted metaphorically as representing the interconnectedness and dynamics

between diverse communities and civilisations that suffered from colonisation. This poem undergoes a tragic shift as it portrays a “soft heartbeat” amidst the deceased, suggesting the lingering presence of vitality and emotion even in the realm of mortality. This image possesses a notable emotional impact due to the implications it evokes. The line “They cry and they kiss” conveys a spectrum of affective states, encompassing affection, grief, and yearning to reunite with a departed beloved. The phrase “For the first and last time” accentuates the irrevocability of mortality and the singular character of this occurrence. Furthermore, it highlights the concept that certain significant moments in life can transpire even during its final stages. The term “first and last time” pertains to the permanent transformations instigated by colonialism, thereby fostering the examination of how historical actions impact both contemporary and future circumstances. Despite Pinter’s proficiency in English, the poem’s concise nature and absence of intricacy could potentially indicate the challenges associated with articulating the multifaceted nature of postcolonial encounters and emotions. This underscores the importance of language in both the subjugation and the defiance that transpires within postcolonial contexts (Rabey, 1995).

Pinter’s reputation primarily rests on his accomplishments as a playwright; however, this poem serves as a testament to his aptitude to encapsulate diverse emotions and concepts within a condensed structure succinctly. In summary, the literary work “Meeting” prompts readers to contemplate the enigmatic aspects of existence and mortality, emphasising the enduring influence of interpersonal connections even beyond death. In this poem “Meeting,” which was written during the war in Afghanistan and as a foreshadowing of the impending invasion of Iraq, Pinter imagines “the long dead” (perhaps from Vietnam, Hiroshima, and Auschwitz) stepping out to embrace “the new dead” that will come from the impending occupation for Iraq (Chaudhari, 2013). The historical specificity of those conflicts points to a pattern of racialised and militarised domination enacted by global powers—especially the West—against populations deemed dispensable.

The harsh nature of the interaction in Pinter’s poem is the emergence of a particular poetic quality as the deceased individuals establish a sense of communal existence, seeking solace, comprehension, refuge, and tranquility within this dystopian environment. Nevertheless, the aesthetic vector in question remains perpetually

unfinished, as the objective narrator subtly emphasises three separate instances in which this particular act of compassionate and tender conduct is to be carried out: towards “the deceased,” “the recently deceased,” “the deceased of long ago,” and ultimately, “those individuals.” The postcolonial viewpoint presented to readers or listeners allows for a direct and tangible experience of the figures in the landscape without any influence from the speaker’s emotional sentimentality or longing for the subject matter. The tranquility of the setting and the gentle physical interaction hint at a poetic quality. However, the recurring use of the word ‘dead’ and the mournful implications of the ethereal figures’ weeping and embracing elevate the image beyond mere lyricism, transforming it into a representation of War’s warning and the reality of mortality manipulated by political forces. The underlying context, briefly suggested by the phrase ‘new dead,’ insinuates the orchestrated nature of these deaths. In this context, Pinter’s traditional investment in the outcomes of actions supersedes the need for detailed descriptions of the setting. Instead, it emphasises his frequent inclination to present relevant and thought-provoking statements. The image of the “long dead” awaiting the arrival of the “new dead” can be interpreted as indicative of historical power imbalances and disparities (Cullingford, 1991).

Colonised societies often found themselves compelled to endure prolonged periods of anticipation for the decisions and actions undertaken by their colonisers. The observed behavior of engaging in “kissing and crying” during the encounter serves as empirical evidence supporting the existence of a deep emotional bond between the colonised peoples as if the old coloniser’s dead welcomed the new coloniser’s dead. This behavior could potentially be interpreted as a symbolic representation of a reunion and a desire to restore or reclaim cultural ties following the disruptive effects of colonisation. In its purest form, the poem “Meeting” can be interpreted as a symbolic exploration of postcolonial concerns in its most essential manifestation. The text prompts readers to contemplate the enduring consequences of colonialism, encompassing both communal and individual dimensions (Wood, 1992).

Pinter’s poem drew a portrayal of the people who were killed in the war; if taking into consideration when the poem was written, it was written during the necessary preparations leading up to the occupation of Iraq, and it is easy to interpret the poem’s dead as symbolic of the victims of past and future colonial wars, especially

those who will perish in Iraq. Since they originate from third-world nations, they are the “Other,” as Edward Said mentions in his book *Orientalism*. Said critiques the Western conceptualisation of the “Orient” as the other, strange, exotic, and in some way inferior. The “long dead” in the context of “Meeting” might be seen as symbolising the “Orient” or civilisations that were colonised, while the “new dead” can be seen as representing the dead of the countries that will be occupied. The poem can be seen as a metaphor for a meeting between these two generations. The ‘Orient’ is frequently characterised as inactive or waiting, similar to how the “long dead” in the poem stare toward the ‘new dead’ as if they know each other and experience the same sufferings and pain together; it also reflects on the power dynamics and preconceptions that are inherent in Orientalist discourse are reflected in this.

This poem reflects through Said’s *Orientalism* by depicting the dead as ‘the Other’—a spectral embodiment of those dehumanised and rendered voiceless through imperial violence. The “long dead” represent the victims of past Orientalist wars (e.g. Vietnam, Hiroshima), while the “new dead” symbolise future victims, such as Iraqis under the 2003 invasion. The gaze of the long dead toward the new dead mirrors the colonial gaze that reifies the colonised as disposable and perpetually threatened. In Said’s terms, the repetition of colonised deaths is a consequence of the West’s civilising narrative, in which military intervention is justified as moral rescue.

Homi Bhabha’s theories of ambivalence and haunting are central here. The repeated encounters between the “long dead” and “new dead” create a Third Space—a liminal zone where time collapses and identities overlap. The poem’s cyclical structure, repetition, and indeterminate subject positions (“they”, “them”) destabilise fixed colonial binaries. The act of kissing and crying by the dead becomes an ambivalent performance—not of resistance nor submission, but of unresolved mourning and convergence. This suggests a cultural hybridity of grief, where past traumas and present atrocities blend into a single continuum of colonial afterlife. Pinter here speaks through the haunting return of the dead—a collective postcolonial trauma embodied in poetic form.

The concept of cultural hybridity was formulated by Homi Bhabha, with a central emphasis on the manner in which diverse cultures amalgamate and create novel identities at the crossroads of colonial and indigenous influences (Bhabha, 1994). In the

realm of thought, a concept did arise, crafted by Bhabha, a vision. Cultural hybridity explores the fusion of cultures hand in hand. At the crossroads of colonial and native, where influences meet, a spark does ignite. A dance of old and new identities Emerges from the blend, a vibrant hue. They are no longer confined to one single thread; cultures intertwine like a tapestry spread—a symphony of voices, harmonious and bold, creating new narratives yet to be told. A story unfolds in this realm of intersections, where boundaries blur, and new paths are paved. Cultural hybridity, a profound concept, reveals the beauty in diversity found in Pinter’s poem. In “Meeting,” embrace, tears, and kisses entwined, a dance of emotions, a tapestry defined. Cultural hybridity is a mirror it reveals in this world’s vast tapestry, where diversity conceals. The meeting’s canvas, a portrait so profound, interpretations abound, whispers resound. Crying and kissing, a language unspoken, a symphony of souls, cultural ties unbroken. This fusion of old and new identities reflects Bhabha’s theory of hybrid subjectivity created through colonial contact zones.

In this vibrant mosaic, diversity thrives, a testament to the beauty that cultural hybridity derives. “Meeting” encounter, a poetic display, where tears and kisses intertwine, they say. Interpretations bloom like flowers in spring, a symphony of emotions, a cultural offering. In the realm where emotions entwine, and identities blend in a cosmic design, the “long dead” and the “new dead” unite a symbol of mingling in ethereal light. A dance of souls, a delicate embrace, where past and present find common space, feelings intertwine, like tendrils of fate, as spirits converge beyond time’s gate. The mingling of old and fresh, profound, a tapestry woven, where echoes resound; in this sacred union, a story unfolds, of lives intertwined, as destiny beholds. The beauty that emerges when worlds collide, like a symphony of emotions, forever tied, for in this convergence, a truth is revealed, that even in death, the feelings and identities intertwine, a metaphor, profound and bold; for postcolonial cultures, a tale divine. Complicated, these cultural identities, born from the tension, a delicate thread between indigenous customs, a tapestry, and imprints of power, colonial spread. A blending of worlds, a fusion of souls, where past and present collide and entwine; in this intricate tapestry that unfolds, the echoes of history are forever enshrined.

Spivak’s perspective offers insights into the challenges surrounding the societies and the representation of historically marginalised and colonised voices

(Spivak, 1988). The phrase “long dead” can be interpreted as a metaphorical representation of the subaltern within the poem’s context. The term “subaltern” pertains to individuals who, in historical colonial contexts, lacked the ability to express themselves or exert influence. The subaltern cannot speak because their voice is structurally excluded from dominant discourse. The “long dead” function as metaphors for the subaltern—those erased by history, empire, and war. Their presence in the poem does not constitute literal speech but rather a symbolic interruption of historical forgetting. The “meeting” is not a reunion of equals but a spectral gesture—a silent lament that forces the reader to confront the unrepresentable violence of colonisation. Pinter’s prophetic poetic moment offers not a solution but an ethical witnessing of this erasure: the dead do not speak, but their suffering resonates. This poem unveils a profound truth regarding subalterns, as Spivak believes, characterised by their silent presence. While their voices may not have been recorded in history, individuals still retain the ability to make choices. Having emancipated themselves from external constraints, they have discovered a means to express themselves. Contrary to the belief that they cannot speak, they now effectively express their emotions and thoughts. In his work, Pinter elucidates that subaltern individuals can transcend the idea that they are voiceless.

7.7.3 Pinter’s “Meaning” is a prophetic prior warning about war

Pinter’s poem “Meeting” contains no explicit references to war; it is plain to see. But elements and motifs lie hidden within, Whispering warnings about battles in the near future. Though not in words, a cautionary vision is told of dangers and consequences, both young and old. The absence of peace, the presence of strife, a reminder of the perils that come with the war. Overt and subtle, these indications appear as a severe reminder for all to hear. War’s dangers and consequences loom in Pinter’s poem like a darkening gloom. In “Meeting,” Pinter’s message transcends its time to the future; it is a true oracle of war’s foreboding, a prophecy whispered in poetic form, cautionary and forbidding a warning of battles yet to unfold, a poetic alarm and the meaning hides; it is a tale of strife and conflict yet untold in Pinter’s poem. The following is a selection of words, pictures, and general ideas as examples:

The expression “the dead of night” conveys a feeling of sadness and mystery, representing a specific period associated with danger and uncertainty. The statement

implies a potential correlation between warfare occurring in the near future and the inevitable consequences of destruction and the dead who will meet with the old dead. The line “The long dead look out towards ... The new dead” symbolically represents the continuity of death and suffering over time, highlighting the juxtaposition between those who have been deceased for a long time and those who have recently passed away. The poem suggests that there is a mysterious prophecy about the repetitive nature of armed conflict and aggression. It implies that these events will continue to impact individuals in future colonised generations. In this poem, Pinter’s portrayal of ‘the dead’ is structured through repeated categorisations such as “the dead,” “long dead,” and “new dead.” The juxtaposition of contrasting words like “long and new” and “first and last” reveals the intricate and tumultuous reality of politics, symbolized by the resistance of the deceased through acts of “crying” and “kissing.” The usage of the pronoun “they” serves to connect both deceased individuals from the past and those who have recently passed away (Chaudhari, 2013).

The phrase “They cry and they kiss” can be analysed as implying that weeping and kissing are significant expressions of the intense emotions felt by people impacted by war. Kissing is a meaningful act that symbolizes affection and intimacy, representing the deep emotional connection shared between two people. The destructive nature of warfare has the potential to sever the relationship between people, leading to the loss of love and causing immense suffering. Tears are often seen as a reflection of deep sadness and distress while kissing is commonly used to convey affection and nurture emotional closeness. Here, the poet wants to say that as an expectation, the war is going to produce immense suffering for the nations. Once again, the verse “for the first and last time” underscores the conclusive quality of particular events. The phrase in question likely refers to the significant and lasting losses and effects that war can cause within the context of warfare. The importance of warning about the harmful effects of warfare is emphasised by the permanent loss of human lives, which cannot be undone or restored.

The concept of a “soft heartbeat” in the deceased can be seen as a powerful metaphor that highlights the enduring presence of life even in the face of death. The phenomenon can be attributed to the fact that a “soft heartbeat” is seen as a reliable indicator of an individual’s ongoing vitality. Even after the conflict has ended, it

continues to serve as a powerful reminder of humanity's ability to bounce back and remain hopeful in the other world of oppressed peoples. Moving towards deceased individuals can be seen as a symbolic representation of the inevitability of death, serving as a strong reminder that death is always approaching. This interpretation is consistent with the use of the verse "Walking towards them" as mentioned two times in the poem. In the context of expected military operations toward Iraq, it is essential to recognize that armed conflicts frequently result in casualties and damage, which are unavoidable outcomes that cannot be avoided.

7.8 Don't Look

Don't look.
The world's about to break.

Don't look.
The world's about to chuck out all its light
And stuff us in the chokepit of its dark,
That black and fat and suffocated place
Where we will kill or die or dance or weep
Or scream or whine or squeak like mice
To renegotiate our starting price.

7.8.1 Introduction

First published in *The Guardian* on January 17, 1995, the poem is an emotionally charged work that captures a foreboding sense of looming catastrophe. Pinter's work is represented here through one of his most notable poems, "Don't Look," which initially catches people's attention and sets the stage for a foreboding narrative all by itself. Pinter's poem has enjambment, which heightens the sense of urgency and suspense and helps the reader move more rapidly through the horrible story. The poem may be read as a solemn cautionary tale that functions as a poetic prophecy. It encourages readers to reflect on the precarious nature of human life and the anxiety that comes with the prospect of an impending catastrophe. These responses range from fear to resorting to physical assault. The expression "to renegotiate our starting price" alludes to the requirement for an individual to conduct an in-depth evaluation of their

objectives and values in the wake of a terrible incident. Pinter wasn't looking for feedback or approval, but when he wrote the poem, readers were deeply affected by its visceral intensity. It appeared to be filled with impotent physical wrath at the darkness sweeping our globe, our helplessness in the face of the upcoming apocalypse, or, as he expected, the petty sacrifices we make to keep the system functioning. The metaphor "chokepit" evokes a powerful sense of suffocation and subterranean entrapment. The severity of the poem's thoughts leads to a conclusion that implies that rather than recognizing evil, we try to alleviate it or take a *sauf-qui-peut* stance (Pinter, 2023).

This poem can be interpreted as highlighting the threatening effects of war, specifically emphasising the ugliness and destruction it brings about. The assertion that universal danger exists can be interpreted as a desire for a future where peace and harmony take precedence over the negative consequences of conflict. The poem contrasts fleeting hopes of peace with the overwhelming darkness of war, serving as a poignant reminder of the value of peace and the stark contrast to the melancholy emotions evoked by the war's ambience. Certain words within a given context can indicate that individuals ultimately succumb to sadness and despair, perceive and experience feelings of sorrow and shed tears. Some symbols could symbolize the deep emotional pain and distress caused by the consequences of the conflict. This interpretation suggests that the description of stability's beauty implies its temporary nature and highlights the inescapable consequences of war. The poem can be interpreted as conveying a predominantly pessimistic perspective on the world. However, considering Pinter's active involvement in political matters, it is plausible to suggest that the poem may also be addressing his opposition to the Gulf War. The armed conflict known as the 1990-1991 Gulf War was orchestrated by the United States and encompassed the participation of 35 additional nations in a concerted effort against Iraq. The response of the United States to Iraq's invasion of Kuwait in 1990 was as follows (Harold Pinter, 2023).

7.8.2 The postcolonial perspectives

The poem exhibits stark language, bold imagery, strong rhythm, and a focus on Western colonisation, which is characteristic of Pinter's poetry during his last period.

The utilization of intricate rhymes, such as “chuck” and “choke,” as well as “black” and “fat,” effectively presents the reader with blunt realities. This creates a sense of urgency that is further emphasised by the use of breath-related words like “suffocated,” “scream,” “whine,” and “squeak.” Pinter intends to offer a critical analysis of the media discourse covering colonisation. Through his work, he aims to caution against the potential dangers it poses to society, presenting it as a prophetic warning. The poem engages in a postcolonial discussion, with Pinter’s use of the phrase “Don’t look” as a noteworthy illustration of a subtly present counterdiscourse. The anti-war writers, which Pinter is a part of, carry their own self-critique; Pinter’s perspective highlights the potential consequences of a capitalist, consumerist society, emphasising the looming threat of societal decay and destruction because of the War. He describes the word as being pitch-black and airless, where we “scream or whine or squeak like mice” to “renegotiate our starting price” (Crown, 2008).

The phrase “chuck out all its light” can be interpreted as a representation of the dark imagery and the loss of light in life. This interpretation suggests a connection to the erasure of indigenous traditions and knowledge that took place during the period of colonial control. Colonialism often entailed the enforcement of Western ideals, beliefs, and educational systems. Relegating indigenous cultures and traditions to the background diminished the cultural “light.” In addition, the poem’s enumeration of human responses, spanning from “kill or die” to “dance or weep,” can be seen as a representation of the diverse ways in which individuals and societies in postcolonial nations have reacted to the challenges posed by colonialism. The potential responses to colonisation encompass a cultural renaissance and political engagement. The poet indicates the need to critically assess the impact of colonialism on various aspects of society, including social, cultural, and political domains. They also propose the exploration of alternative paths for progress. The phrase “to renegotiate our starting price” suggests that postcolonial cultures are faced with the need to reassess their goals and principles following the conclusion of colonial domination and the pursuit of new identities that seek to redefine the impact of colonialism on individuals’ lives.

The disjointed emotional reactions “kill or die or dance or weep”—mirror Bhabha’s concept of colonial ambivalence: unstable, contradictory identities formed under domination. These lines reflect the psychic fragmentation experienced by

postcolonial subjects. The poem's rhythmic instability mimics the destabilising effect of mimicry and hybridity, where identities no longer fit within colonial binaries of resistance/submission. The concept of cultural hybridity, introduced by Homi Bhabha, centres on the blending of cultures that arises when colonial and indigenous influences intersect. The poem "Don't Look" explores the idea of a global catastrophe, implying that it is a shared experience that transcends cultural boundaries (Esslin M., 1978). The interconnectedness of people's experiences is underscored by the crisis's lack of confinement to a single country or region. The user's text suggests that the discussed situation could be an example of cultural hybridity everywhere. Cultural hybridity refers to blending different cultures and perspectives in a diverse, global context. The concept of cultural hybridity, introduced by Homi Bhabha, centres on the blending of cultures that arises when colonial and indigenous influences intersect. The poem "Don't Look" explores the idea of a global catastrophe, implying that it is a shared experience that transcends cultural boundaries (Esslin M., 1978). The interconnectedness of people's experiences is underscored by the crisis's lack of confinement to a single country or region. The user's text suggests that the discussed situation could be an example of cultural hybridity everywhere. Cultural hybridity refers to blending different cultures and perspectives in a diverse, global context.

At its core, the poem functions as a prophetic lament for the modern condition. The reference to "renegotiate our starting price" suggests a cynical re-evaluation of moral and existential values in the wake of systemic collapse. The imagery of suffocation in the "chokepit of its dark" symbolises the stifling environment of a world engulfed in warfare, colonial residue, and moral erosion. Although written years before the 2003 Iraq War, the poem's prophetic nature lies in its ability to articulate the emotional and ideological consequences of imperial violence. It indirectly reflects on the Gulf War of 1990-1991, critiquing the geopolitical theatre orchestrated by Western powers against Iraq.

The portrayal of the impending darkness as a "chokepit" evokes notions of oppression and restriction in the reader's mind. The text can be seen as representing the struggle for freedom, autonomy, and the ability to make decisions independently in a society that has experienced colonisation. It acknowledges the long-term effects of colonialism (Cohn, 1987). The poem suggests an impending catastrophe and a feeling

of darkness, symbolising the difficulties and obstacles that postcolonial countries face due to the legacy of colonialism. The cautionary advice against directly confronting the situation could indicate a reluctance to acknowledge the harsh realities of the colonial era in history (Suleiman, 1990).

Some expressions in the poem, such as “The world’s about to break” and “chuck out all its light,” paint a vivid picture of the impending chaos and the disillusionment that many feel toward the future of the human race and the state of the globe. The image of a “chokepit of its dark” conjures up a sense of impending dread that is suffocating and impossible to escape from. This feeling is associated with the phrase “chokepit of its dark.” By enumerating a variety of responses that people have when faced with an impending disaster, the poem draws attention to predictability and recognises the legible volatility that is inherent in situations such as this. Pinter is known for using brief yet powerful language while describing a world on the verge of disintegrating (Schmidt, 1996). Moreover, one of Said’s concepts of *Orientalism* (1978) offers a critical perspective on how the Western portrayal of the “Orient” tends to exoticise and marginalise it as an inferior “Other.” The presence of an impending disaster and a sombre atmosphere in “Don’t Look” can be understood as a result of the Orientalist ideas that form the poem’s foundation.

Said’s perspective suggests that the poem serves as a warning to the reader about the potential consequences of directly engaging with the impending conflict known as “War.” This interpretation can be seen as a critique of Western perceptions of the ‘Orient’ as inherently disorderly or requiring intervention from the West. By doing so, it questions the Orientalist notion that the ‘Orient’ is intrinsically chaotic. The statement suggests that the crisis is not limited to a specific geographic or cultural location. However, it is essential to note that this is a widespread occurrence that affects the entire world. This refers to the Western act of selective blindness toward its own violence, what Said describes as the Orientalist function of misrepresentation. The poem critiques the West’s refusal to “look” at the horrors it perpetuates in the East. The collapsing world and expelled “light” symbolise the cultural erasure of colonised spaces, transformed into passive, chaotic “Others” requiring Western control or abandonment.

The connection between approaching disaster and the perils of war can be observed that state in the poem effectively captures a strong feeling of imminent

disaster. The mention of the world collapsing suggests a scenario where the entire universe is at risk of complete destruction. The image depicting the world “chucking out” its light symbolizes the diminishing of hope and the onset of a gloomy atmosphere. The imagery depicted in this context could be interpreted as representing the disruption of peace and the erosion of human values, particularly considering the anticipated conflict during that period. Similarly, the phrase “chokepit of its dark” evokes a powerful and suffocating mental image. The text suggests that war creates a stifling and oppressive environment where people are trapped in darkness. This serves as an indication of the potential harm that the anticipated consequences of war could inflict upon Iraq. The lines highlight individuals’ diverse reactions in response to the chaos and peril of war. The phrase “Kill or die or dance or weep” reveals the unpredictable and intense range of human emotions that emerge during times of war. The contrasting actions of killing and dying juxtaposed with dancing and sobbing underscore these emotional responses’ extreme and unpredictable nature. The act of renegotiating one’s “starting price” can be seen as a symbolic representation of reassessing one’s self-worth or personal values when confronted with a challenging situation. The United States military employed the phrase “Renegotiate our starting price” in the context of world conflict; but the phrase may satirically echo the language of neoliberal negotiation and war profiteering

The statement suggests that conflict can profoundly impact individuals and civilisations, leading them to reassess their goals, as Spivak states in her article “Can the Subaltern Speak? All the verses of Pinter’s poem combined convey a set of commands that reveal a scene of confiscation of the colonised’s opinions. Gayatri Spivak brings up issues about the representation and agency of marginalised voices, particularly those of the subaltern, who are typically silenced in circumstances with a history of colonialism. The warning given in the poem to avoid staring squarely at the problems at hand could be interpreted as a metaphor for the minority voices that are stifled in society and are not allowed to speak. In Spivak’s opinion, the term “subaltern” may refer to those individuals whose voices are rarely considered despite having been affected by the ramifications of colonialism and war; they are the same persons in Pinter’s poem who are just following orders. The urgency of the poem and the impending disaster may be interpreted as a symbol of the critical necessity of recognising and listening to the voices of people who have been excluded from

mainstream society. The command “Don’t look” can be read as an imperial edict that prevents acknowledgement of suffering. The squeaking like mice metaphor signals the reduction of colonised voices to background noise—audible but unintelligible to colonial hegemony. In Spivak’s terms, this is representation without agency.

7.8.3 Pinter’s “Don’t Look” is a prophetic prior warning about the war

Pinter’s poem “Don’t Look” showcases his prophetic voice as it delves into the imminent catastrophe of the expected Iraq war. The poem demonstrates the poet’s keen insights into the calamitous repercussions that are yet to unfold. Pinter effectively conveys the impending danger and its lasting impact on humanity through his concise and powerful choice of words. The initial lyrics of the song, “Don’t Look ... The world’s about to break,” evoke a sense of urgency and despair, effectively capturing the emotional intensity of the situation. Pinter’s intention is to urge readers and draw their attention from the approaching tragedy, which can be interpreted as a prophetic plea to avoid unquestioning acceptance and to examine the underlying reasons for the war critically. The act can be seen as an attempt to persuade people to avoid the imminent disaster. The user suggests that the speaker indirectly references the significant level of devastation and sorrow concealed within the conflict, urging us to refrain from accepting it. Likewise, Pinter’s portrayal of the world as a place that eliminates hope and enlightenment is emphasised through his description of how it discards all sources of illumination. The author argues that war has the power to fundamentally change humanity, erasing its core essence and engulfing it in a suffocating darkness. The term “chokepit” serves as a metaphorical representation of the obstacles and limitations hindering community advancement and liberation. Pinter highlights the impact of war on the erosion of morals and ethics, emphasising its subtle nature and the fundamental role of his poem in a civilized society.

The lines “black and fat suffocated place” symbolize war’s detrimental effects on colonised individuals and communities, including moral decay and psychological distress. Pinter skillfully creates a disturbing vision by utilizing vivid sensory descriptions, illustrating the erosion of human values and the overwhelming dominance of violence and aggression. The representation explores the dehumanisation of individuals involved in war, including both the perpetrators as killers and the Others as victims. It highlights the impact of this dehumanisation on the collective consciousness,

which is affected by the consequences of the conflict. Furthermore, Pinter skillfully incorporates a range of contrasting acts and emotions in the following lines to portray individuals' diverse responses toward war. The mention of killing, dying, dancing, weeping, screaming, whimpering, and squeaking like mice provides a comprehensive depiction of the wide range of human behaviors observed during times of conflict. The range of responses observed highlights the chaotic and uncertain nature of war. In such circumstances, people exhibit extreme and conflicting behaviors as they confront their own mortality and search for purpose amidst widespread devastation.

Pinter's portrayal of war as a process of renegotiating the "starting price" reveals the underlying power dynamics and economic motivations that drive armed conflicts. The text highlights the various elements that contribute to conflicts, such as power struggles, the desire to change established hierarchies, and the negotiation of resources and influence. Pinter's portrayal of the renegotiation in the poem highlights the sense of hopelessness and desperation, ultimately underscoring the futility of conflict. This highlights the inherent limitations of relying on conflict as a means to achieve sustainable solutions or genuine resolution. So, the analysis of "Don't Look" suggests that it can be seen as a significant prediction of the Iraqi War, highlighting the negative consequences that resulted from the conflict. Pinter's adept use of language effectively reveals the imminent catastrophe and ethical decline associated with war. By employing literary warnings, the author prompts society to examine and question the underlying factors contributing to conflicts critically. This emphasises the importance of exploring alternative approaches to achieving peace and fostering mutual comprehension on a global scale. Pinter's poem serves as another poignant reminder of the destructive impact of conflict and emphasises the importance of striving for a world characterised by compassion and peace.

7.9 Order

Are you ready to order?

No there is nothing to order

No I'm unable to order
No I'm a long way from order
And while there is everything,
And nothing, to order,
Order remains a tall order
And disorder feeds on the belly of order
And order requires the blood of disorder
And "freedom" and ordure and other disorders
Need the odour of order to sweeten their murders
Disorder a beggar in a darkened room
Order a banker in a castiron womb
Disorder an infant in a frozen home
Order a soldier in a poisoned tomb

7.9.1 Introduction

This political poem appeared in print for the first time in 1996. Although it is absent from the 2003 collection *War*, the poem channels Pinter's anger toward US foreign policy and wartime crimes. Pinter's "Order" combines many literal and symbolic meanings; he operates on concrete given situations that are familiar to contemporary readers. While he employs mundane reality to imagine the deepest implication, he coins extraordinary and disturbing thoughts out of everyday reflections. Pinter can take ordinary speech and bring out its poetic quality, rhythms, repetitions, hesitations, and sudden flowerings into ecstatic speech, a talent whose example can be seen widely in *Order*. The poem's complex background is introduced at the start. Pinter presented a fresh perspective on organizing life by making the local experiences relatable to a broader audience (Billington, as cited in Chaudhari, 2014). Pinter has skill in transforming ordinary language into a poetic form, highlighting its musicality, patterns, pauses, and moments of passionate expression. The talent referred to can be observed prominently in Pinter's poem "Order." In his poem, Pinter exploits the word

“order” as the keyword and creates numerous permutations of one ordinary word to expose a bitter political reality. The poem exhibits a pessimistic tone as it delineates the harmful consequences of colonial state power, namely the devastation and famine experienced by its victims. The exercise of colonial state authority entails imposing policies upon civilian populations in colonised territories, a phenomenon we previously examined by analyzing Pinter’s politically charged poetry in the context of various wartime scenarios. Pinter employs his distinctive concise style in this poem, intending to direct the reader’s attention towards the political realities he seeks to emphasise; a close reading clarifies its political force

The poem “Order” evokes a return to Pinter’s more humorous writing style while nevertheless maintaining its obviously political and very upsetting overtones. At the start of the poem, an unknown person inquires, “Are you ready to order?.” Then, the anonymous speaker swiftly shifts from using “order” in the context of food or drink to a more abstract meaning related to stability, law, or harmony. The speaker acknowledges being far from stability or harmony, highlighting Pinter’s juxtaposition of light-heartedness with underlying danger. Their inability to order suggests powerlessness or forces the reader to be passive. Pinter cautions that maintaining order is a challenging task before exposing the brutality that exists beneath supposedly civilized societies. Pinter highlights the idea that chaos is essential for order to exist, emphasising that order and disorder are interconnected; it suggests a passage that is more politically pertinent. For instance, the rise of authoritarian leaders globally has been fueled by economic anxieties and political turmoil, all of which can be considered as expressions of “disorder.” Pinter suggests a cyclical and parasitic relationship between Western political order and disorder. The social, cultural, and economic instability that allows coloniser regimes to emerge is ultimately caused by the dominant “Order” established by the military and political colonisation.

According to “Order,” colonisation is the root cause of chaos from which colonisers can emerge. In this sense, the term “order” refers to tyranny and war, requiring not just “disorder” but also the attractive “odour of order to sweeten their murders.” Pinter’s “Order” highlights the presence of injustice within a hostile world. Pinter’s political speeches, such as his noble lecture and anti-war poems, shed light on the prevailing political cynicism of the US and UK towards “Third World” countries.

“Order” was influenced by Pinter’s frequent criticisms of the Gulf War and the Iraqi invasion in 2003. Pinter emphasises that no individual, regardless of their status as a citizen, soldier, banker, or beggar, can escape the atrocities of coloniser-approved violence. Everyone is affected, and no one is exempt from the repercussions. The poem “Order” is undeniably unsettling, even though it plays with language. The poem “Order” whimsically subverts conventional order through the use of the abhorrent homonyms through the pun “ordure and other disorders,” a jab that, as theatre critic Mark Lawson notes, targets a U.S.-led global autocracy (Lawson, 2021, pp. 66-67).

7.9.2 *The postcolonial perspectives*

The poem provides a strong postcolonial critique through Pinter’s signature concision and irony. The invocation of “order” functions not as stability or harmony but as an oppressive tool of the coloniser. Drawing from Edward Said’s *Orientalism*, the language in “Order” mirrors the strategic deployment of discourse that transforms imperial violence into moral duty. Said exposes how colonial regimes mask control through concepts like “civilisation,” “freedom,” and “progress”; Pinter’s poem performs this revelation through linguistic irony from fake freedom and ordure and other disorders. The repeated negations at the beginning “No, there is nothing to order” reflect the negation of voice and agency. This mirrors how colonised peoples are denied participation in the systems that dominate them. Order, in this sense, is not consensus or lawfulness but enforced silence. The structural recurrence of the line “Disorder an infant in a frozen home” suggests a cycle of helplessness imposed on the most vulnerable—a metaphor for postcolonial nations left shattered after empire.

Said’s *Orientalism* refers to a critical analysis of the Western conceptualisation of the “Orient” as an exotic and inferior “Other.” A connection can be made between the concepts of Said and the subject matter of the poem “Order,” which centers on an oppressive order and its use of language. The first stanza delves into the predicament of the victim, characterised by the negation of “No” in juxtaposition to the concept of “Order,” which relates to the notions of “feeding” and “beggar” in the subsequent stanzas. This progression ultimately highlights the overarching topic of deprivation and starvation. The speaker describes an environment that is oppressive and filled with suffering, stating that achieving “Order” is very difficult.

Pinter's phrase 'odour of order' epitomises Said's Orientalist euphemism: empire perfumes domination with words like civilisation and freedom. 'Order' promises stability yet depends on 'the blood of disorder'; the poem thus unmask the scented rhetoric that normalises imperial violence. Pinter's poem "Order" depicts the inequity prevalent in a hostile society, "The Other." Pinter's many political poems, including his esteemed speech, have shown the prevailing political cynicism of the United States and the United Kingdom towards Third World nations "The Other," Pinter reveals that the United States characterizes its foreign policy as "Full Spectrum Dominance," including the control of land, sea, air, space, and all associated resources. Pinter evokes intense emotions via the use of violent imagery in his politically-themed poetry. The current poem also visually portrays the horrifying vision of murder; which Pinter artistically presents as requiring the arrangement to be witnessed: "Need the order to see." The indications of the accompanying violence against individuals who do not conform to the "Order" must confront annihilation. In his speech during the "Iraq debate" in 2004, Pinter said, the United States possesses more "Weapons of Mass Destruction than the rest of the world put together." Currently, it is in the process of creating new nuclear systems and is ready to deploy them immediately. It exhibits complete apathy for the demise of others and would execute anybody who obstructs its path (As cited in Chaudhari, 2014, p. 255-256).

The phrase "Odour of order" is a sardonic metaphor that masks state brutality beneath a cosmetic scent. This is reminiscent of the way Orientalist language distorts the views of the "Other" that have been colonised. Comparable to Said's critique of the language that was used to legitimize colonialism, it is possible that Pinter is criticizing the false language employed by authoritarian governments. Above all, a careful look at Orientalism reveals that Said's concept is more than a simple East-West power binary. He argues that all knowledge systems can degenerate into propaganda—a warning, he says, against 'the seductive degradation of knowledge. "If the knowledge of Orientalism has any meaning," he thus states, "it is in being a reminder of the seductive degradation of knowledge, of any knowledge, anywhere, at any time" (Said, 1978, p. 40). Due to the prominence of binary language and familiar stereotypes indicated by Orientalism elements named above, superiority and inferiority differences between the Middle East and the world's superpowers led to the Iraq invasion in 2003.

According to Homi Bhabha (1994), the notion of “cultural hybridity” is centered on the merging of cultures in postcolonial circumstances. The poem seems to imply that the imposition of ‘order’ results in the disruption of the naturally occurring culture and variety that is present in communities, which then results in pain and chaos. Furthermore, evident elements of Bhabha include issues of identity, such as the effects of racial and gender discrimination on identity. The 2003 invasion of Iraq can be analysed in light of this poem from the larger political, social, and cultural context of the coloniser. The poem’s constantly shifting uses of “order” and “disorder” enact Bhabha’s hybridity: meanings slide, binaries collapse, and the reader sees that stability depends on its opposite. This semantic instability exposes the mutual entanglement—rather than separation—of coloniser “order” and colonial “chaos.”

Spivak’s notion of the subaltern underpins this reading of “Order.” Voices pushed to the margins of dominant discourse reappear in the poem’s passive speaker, who is neither invited nor able to order. The recurrent image of a “frozen home” signals social exclusion and erasure, while the line “order requires the blood of disorder” implies that the coloniser’s stability is bought with subaltern suffering. Spivak argues that those on the periphery cannot truly speak inside the master’s language; Pinter, therefore, stages a breakdown of communication, exposing how imperial rhetoric mutates dissent into silence. The expression “odour of order” lampoons the way official language deodorises colonial violence, echoing Spivak’s critique of propaganda that sanitises domination. Likewise, the repeated refusals “No I’m unable to order / No I’m a long way from order” portray a subject structurally muted and forced to use the very vocabulary that oppresses them. In effect, the poem dramatises Spivak’s claim that the subaltern’s utterance is either stifled or instantly reabsorbed by hegemonic power. That dilemma mirrors recent history: during the 2003 Iraq invasion, the perspectives of ordinary Iraqis were side-lined as wealthier states pursued strategic and economic aims, once again relegating an entire population to voicelessness.

7.9.3 Pinter’s “Order” is a prophetic prior warning about the war

The representation of “order” and “disorder” in the poem functions as a prophecy about the nature of relations that exist between coloniser and the colonised or those going to be colonised. According to Pinter, it is possible that “order” refers to the control and domination that imperial powers had over nations that had been colonised, and “disorder” refers to the resistance and instability that resulted from colonisation. Pinter’s “Order” depicts a cyclical relationship that seems to imply that imperialism’s repressive systems benefit from the chaos it brings into the world. This viewpoint is well-established in postcolonial theory. Pinter’s use of the phrase “sweeten their murders” to refer to the “Odour of order” resonates with the postcolonial investigation of language and propaganda used to legitimize anticipated colonial atrocities. Colonial powers frequently use language and narratives to make their acts appear legitimate and hide the severity of their rule from the people they ruled over. Pinter’s portrayal of this manipulation as an “odour” conjures a feeling of disguising the truth, which is reminiscent of postcolonial concerns over the manipulation of narratives (Khan, 1997).

In addition, the picture in the poem concerning a variety of people suffering under political tyranny regardless of their socioeconomic standing exemplifies the far-reaching predicted effects of the Iraq invasion. On the other side, this poem depicts the universal sense of pain that was caused by the historical practice of colonisation, which subjected individuals from all walks of life to acts of brutality, exploitation, and relocation. The idea that “order requires the blood of disorder” is presented in the poem as a last point that highlights the cyclical nature of oppression, which is an essential component of postcolonial discourse. Even after they attained their independence, numerous postcolonial nations suffered from internal power struggles and authoritarian governments, leading to the repetition of the identical violence they had fought against in the past.

The contrast between “order” and “disorder” serves as the poem’s primary thematic focus throughout its whole. Despite the fact that it does not make direct reference to war, this paradox might be a prophecy of the mayhem and destruction that frequently follow armed conflicts. Pinter implies that there is a cyclical link between war and disorder, which may be understood as a warning about the devastating potential of war. War is disruptive to society’s order, which leads to chaos. Some images in the poem suggest that people in authority employ dishonest

rhetoric and propaganda (referred to as the “odour of order”) to make acts of violence and war more acceptable to the general populace. It raises questions about manipulating information during times of conflict, a practice that might have potentially disastrous results. It is possible that Pinter is trying to warn against the complacency that comes with accepting such exploitation.

“Order a soldier in a poisoned tomb,” The concept of a soldier being entombed in a “poisoned tomb” conveys the idea that war is a hazardous and perhaps lethal endeavor. The term “poisoned” alludes to the potentially lethal repercussions of warfare and the fact that soldiers are frequently deployed in perilous circumstances. It is a jarring warning of the hazards, both bodily and mental, that are there for those who choose to participate in armed conflict. The poem represents a statement depicting the aftermath of war, in which individuals, particularly the most defenceless, are left in precarious situations. The “frozen home” might represent the gloomy and unknowable future that lies ahead for individuals who have been impacted by violence. Pinter attempts to warn us about the long-term effects of war on those who are innocent and marginalised. It’s possible that the significant differences in the manner in which various parts of society feel this contrast bring out the consequences of war. It is possible to see it as a cautionary hint at the uneven distribution of the costs and rewards of armed warfare.

7.10 Democracy

There’s no escape.
The big pricks are out.
They’ll fuck everything in sight.
Watch your back.

7.10.1 Introduction

First published in *The Spectator* (15 March 2003) and later collected in *War*, Harold Pinter’s four-line poem “Democracy” is an explosive riposte to the rhetoric that preceded the Anglo-American invasion of Iraq. Its diction is blunt and obscene—“The big pricks are out / They’ll fuck everything in sight”—stripping away the perfume that

usually surrounds talk of liberation. By collapsing the distance between political slogans and sexual assault, Pinter exposes what he views as a sham democracy imposed by force. The closing warning, “Watch your back,” shifts responsibility from grand ideology to personal survival, reminding readers that colonial “rescue” often arrives as a bodily threat. It is a short and simple piece of writing. As with Pinter’s previous anti-war poems, which dive into the harsh activities carried out by the United States in the name of war, terrorism, or the development of democracy, the poem seems to serve as a warning message to readers. This is comparable to how Pinter’s other poems have been written. In a similar vein, “Democracy” is dependent on the destruction of individuals and true democratic ideas, as seen by the upheavals that have occurred throughout conflicts and the historical tragedies of wars, like the Vietnam conflict, the 1991 Gulf War, and the 2003 Iraq invasion. So, this poem, like other political poems by Harold Pinter, seems at first to be unsophisticated, simplistic, and grossly anti-American. The poem exposes the sham democracy exported to many post-colonial states in the third world.

In “Democracy,” Pinter invites readers to consider the underlying conflicts, inconsistencies, and frequently elusive character of democratic regimes. In the verses of “Democracy,” we must be careful of Pinter’s sophisticated observations on power, control, and dehumanisation connections in the framework of colonisation. Many people are often made to believe that democracy is a concept that benefits their freedom, also falsely raising their expectations and simultaneously giving them false hope that they will be more valuable than they are now under the existing corrupt system in Iraq before 2003. This transition is promoted extensively in the colonisation propaganda; the poet presents a picture of a new democracy that is really a brutal violation of the Iraqi people. The poem highlights the presence of hypocrisy inside a supposed democracy. Pinter criticised the bombing of Iraq in 2003, emphasising the disregard shown by the USA and UK towards the United Nations and international law while questioning the legitimacy of their claimed democracy that would shape Iraq. The poem begins by challenging the actuality of democracy’s presence or absence in our lives. Pinter’s criticism was directed against the infringement upon democratic principles, particularly the curtailment of freedom of speech and expression. On the occasion of his participation in the “Iraq debate—Imperial War Museum” in 2004, he made the following remarks: freedom, democracy, and liberation. For the most part, Pinter

mentions that murder, devastation, and anarchy are what democracy signifies for Bush and Blair (as cited in Chaudhari, 2014, p. 251).

Many scholars and reviewers explain how to look at war events in the modern world through the poem “Democracy.” Pinter’s poem against war responds to how the United States of America and its British democratic allies control the rest of the world through war culture. In the age of atomic bombs, democracy includes politics of power. Pinter’s political poem “Democracy” directly looks into how an unknown state power tortures, oppresses and destroys people in order to spread the new democratic system! Aside from that, this poem draws attention to the danger of maiming and torturing civilians. The line “They’ll fuck everything in sight” from “Democracy” makes the point. From a democratic point of view, Pinter’s attack can also be seen as an example of how the power of the State is used to shame other people at the level of the nation, which is supposed to be a more representative system. Also, the last line, “Watch your back,” flees into the safety of victims, which is Pinter’s way of indirectly calling out cruel Democrats like Bush and Blair during the attack on Iraq.

7.10.2 The postcolonial perspectives

When seen from a postcolonial vantage point, Pinter’s “Democracy” provides an important prism through which the short/long effects of colonialism on the systems of the colonised countries. This reflects the historical exploitation and oppression that many colonised cultures have been subjected to the image of elites with uncontrolled authority who engage in immoral behavior. Pinter was outspoken in his criticism of the war’s misleading grounds, especially its focus on weapons of mass destruction (WMDs) that were never discovered. In the aftermath of the battle, his concerns regarding the use of false pretenses and intelligence manipulation have been accepted. Pinter predicted a long-term destabilisation of the area; the lengthy fighting, conflicts between sects, defilement, rape, violence, extremist organisations, and endemic violence are examples for the instability. “The plaintiffs also say they suffered electric shocks, deprivation of food, water, and oxygen, sexual abuse, threats from dogs, beatings, and sensory deprivation” (Noah, 2015).

Indirectly, the text also criticises the democratic institutions that often took the place of colonial power by suggesting that these systems may not have been able to solve the basic problems of social, economic, and political justice. The ambitions of Postcolonial literature for self-determination, equality, justice, etc., are reflected in both the cry for change and the vision for democracy that is more inclusive and egalitarian. Along with that, Pinter aims to stress the importance of working together, which is similar to the way that postwar groups often fight together when they are trying to get rid of the last traces of colonialism. In the end, this poem's critical gaze highlights the power abuse in the name of democracy, which fits in with the postcolonial practice of asking for dominating narratives and advocating for a fairer and more independent future for once-colonised nations. This is because the poem closely seeks true power, freedom, and democracy.

Pinter's work often explores themes of oppression, brutality, and the repercussions of unrestrained authority in wars, emphasising the need for vigilance and self-preservation during political upheaval. His poems might be seen as an appeal for human rights that questions official war narratives and revealing the savagery of warfare. Pinter's poetry directly challenges the dishonesty of colonisation powers and exposes the impact of their acts on innocent people, representing a postcolonial criticism of repressive regimes. The concept of Pinter's "Democracy" may be examined as a critical assessment of the power dynamics prevalent in Western societies about warfare and political suppression.

The poem may be analysed from a postcolonial perspective, which focuses on how the portrayal of the "Other" and the influence of colonial systems affect language, representation, race, and violence, as mentioned by the *Orientalism* of Said. Pinter's incisive criticism of political leaders such as Bush and Blair, exposing the contradiction between their rhetoric of "Freedom, Democracy, and Liberation" and the reality of death and disorder, resonates with postcolonial anxieties about the abuse of power and language to sustain tyranny. Pinter's work might be seen as a kind of resistance against imperialist acts that result in misery and devastation when considered in the light of postcolonialism. He challenges the conventional propaganda of war and power and brings to light the ugly reality that individuals who are touched by war effects are forced to confront in occupied countries. It is possible to interpret Pinter's poetry as a cry for

solidarity and unity among oppressed people, encouraging them to oppose and confront the powers that aim to govern and control them.

The “cultural hybridity” concept of Homi Bhabha (1994) encompasses combining and merging diverse cultures. This process commonly occurs in situations where native cultures engage with the culture of the colonisers. Although the text doesn’t explicitly mention the idea of cultural hybridity, it does express a desire for a new form of democracy that seems to prioritise false justice or deceitful democracy. This can be interpreted as a longing for a political and cultural system that combines traditional values with colonisation and democratic principles. This phenomenon still occurs despite the lack of explicit mention of cultural hybridity. This aligns with the perspective of a political scientist who analyses cultural hybridity as a tool for postcolonial societies to assert their identity and autonomy. The jolting oscillation between the public virtue “Democracy” and the private threat “They’ll fuck everything” enacts Bhabha’s hybridity, exposing how colonial authority depends on a blend of lofty ideals and crude violence.

Spivak’s concept of the “subaltern” pertains to colonised societies that face marginalisation, oppression, and an inability to express their issues and experiences due to a lack of influence and representation within their communities. The fact that the people are raped in this poem and how they are unable to protect themselves or claim their rights despite their involvement in the democratic process suggests that they belong to a marginalised group. It can be argued that Pinter’s “Democracy” aims to amplify the voices of those who have been marginalised and colonised while also urging collective action to empower the subaltern. It raises the question of whether the subaltern can effectively articulate their thoughts under the colonial domination framework or not. The anonymous “you” in “Watch your back” stands for the subaltern who must remain vigilant yet voiceless; protection lies only in avoidance, not speech. Their vulnerability confirms Spivak’s insight that subaltern safety is purchased at the cost of silence within the coloniser’s discourse.

7.10.3 Pinter’s “Democracy” is a prophetic prior warning about the war

The poem “Democracy” by Harold Pinter is a profound critique of political actions and the results of war when viewed as a prediction of the war attack on Iraq in

2003. Like his other poems, Pinter's "Democracy" can be seen as a warning about the colonisation forces at imminent war and the need to be careful when a fight is about to happen. The lines "There's no escape. The big pricks are out. They'll fuck everything in sight. Watch your back" signs are a sharp warning of how dangerous colonisers can be and how important it is for each person to keep themselves safe. Pinter's writing shows that he was firmly against war, which shows that he cared deeply about human rights and was against violence and injustice. His writing is a strong attack on the dishonesty and violence of Western government officials, especially during the Iraq occupation. Pinter's writing is a powerful statement about the effects of war and the loss of democracy ideals because it shows how shameful it is for innocent people to be raped in war and how violent those in power are. The poem functions as a prophetic poem that mirrors Pinter's discerning perspectives of the outcomes of political matters, including warfare and the exploitation of authority.

These few lines make you feel like you need to act quickly and warn you about the bad things that are going to happen. Pinter tells readers to be careful and aware of the risks that people in coloniser power. A lot of Pinter's work is about colonial power and postcolonialism. In this poem, he shows how colonised people need to be aware of their surroundings and keep themselves safe during times of political unrest. Pinter regularly uses violent and destructive images in his work, including "bombs," "explosions," "ruins," and "blood." But in this poem, he shows just the sight of the expectations for the war's outcomes, which is being the victim of rape or sexual invasion. The traumatic effects of war, as well as the peril it presents, are joined by these words and pictures in the "Democracy."

Pinter's poems sometimes look at how war can make people less human by using images of people who have been reduced to rapists and killers. These events should serve as a warning about how humanity and understanding can fade during wartime. Readers might see Pinter's poems as a warning against the political games and lies that are often connected with war because they look at power relations, influence, and lying, in particular before the war. Pinter's works often deal with memory and painful events. As readers, we should remember this poem is meant to be a warning about the ongoing mental and physical scars that war can leave behind. In his poems,

Pinter often writes about things that aren't said or written. This can be seen as a prophecy of the expected result during wartime.

In "Democracy," he warns of the risks of silencing voices of dissent about unfairness and ravishment, which could be a warning about how social imbalances and power abuse can lead to conflict. Pinter aims to convey to readers the importance of combating injustice and striving for peace amidst turmoil through the prophetic words he imparts. Through his poetry at that time, he inspires individuals to stand up against injustice and work towards building a more equal and peaceful society. His words serve as a powerful call to action. Based on a warning-foretelling standpoint, it is evident that the proposed military conflict will inevitably result in the complete destruction of the already fragile Iraqi infrastructure, a significant loss of life, severe injuries, and the spread of diseases. Additionally, it is projected that approximately one million individuals will be displaced as refugees, which has indeed, to a large extent, already happened, while global violence will escalate as a consequence. Nevertheless, the war continues to present itself as a "moral crusade," a "just war," a conflict fought by "freedom-loving democracies" in order to establish democracy in Iraq (As cited in Chaudhari, 2014, p. 251-252).

7.11 Weather Forecast

The day will get off to a cloudy start.

It will be quite chilly

But as the day progresses

The sun will come out

And the afternoon will be dry and warm.

In the evening the moon will shine

And be quite bright.

There will be, it has to be said,

A brisk wind

But it will die out by midnight.

Nothing further will happen.

This is the last forecast.

7.11.1 Introduction

In 2003, the piece of poetry “Weather Forecast” created by Pinter was first published in the edition of *The Guardian* (21 March 2003). Following that, in the same year, it was included in his collection of poetry, “War.” The poem expresses the detached perspective of a newsreader who narrates the weather forecast, portraying it as a calm, cautionary message about the perils of existence before the Iraqi invasion. Thoroughly analyzing the poem will strengthen our comprehension of it; “Weather Forecast” is the sole poem in War that at first glance appears to deviate from the volume’s overt anti-war rhetoric “War.” In this poem, Pinter, unlike his other poems, does not delve into the topics of war, violence, bombing, death, or politics. The poem is a straightforward description of the weather, similar to what you might hear on any broadcasting station. The language employed also mimics the technical terminology found in weather forecasts, with phrases such as “cloudy start,” “dry and warm,” and “brisk wind.” But the poem’s final line, “This is the last forecast,” underscores its significance and situates it within the anti-war poems. The speaker appears to make prophecies beyond just weather conditions. The speaker is making a prediction about the listener’s fate may be the coloniser or colonised, the killer or the killed, the oppressor or the oppressed. Both of them see the next sunrise, coloniser and colonised alike, yet none will awaken the following day. Pinter wrote “Weather Forecast” as the first bombs fell and then published it the day after the initial strikes on Baghdad, *The Guardian*, 21 March 2003 (Gardner, 2003).

The poem “Weather Forecast” presents a normal perspective on anticipated weather conditions, but it may also be analysed figuratively to reflect more extensive life encounters. The phrase “cloudy start” may serve as a metaphor for the first phase of a situation, indicating a state of uncertainty or lack of clarity, which might potentially lead to misunderstanding or ambiguity. The phrase “chilly morning” may be seen as a metaphorical representation of the first discomfort or hardships that individuals may encounter at the beginning. “sun comes out,” as the day advances and the sun emerges, it symbolizes enlightenment, clarity, or favorable transformations. “And the afternoon will be dry and warm” reflects a favorable and comfortable time, suggesting a pleasant

phase. The “bright moon in the evening” can symbolize hope and guidance during darker times, suggesting that light can be found even in challenging moments. The “brisk wind” denotes difficulties or obstacles; it signifies the presence of problems or hurdles that need to be overcome, suggesting that there will be challenges ahead. The presence of a “bright moon in the evening” may serve as a metaphor for optimism and direction under challenging circumstances, implying that illumination can be discovered even in the midst of adversity. The phrase “wind dies out by midnight” suggests that the settlement of these challenges will be achieved by the conclusion of the day. The demise of the listener is also symbolised via the weather, as the wind, now in motion, “will die out by midnight;” it can be read as mirroring the cessation of the listener’s breath.

The speaker also discusses the listener’s demise in relation to the weather, as the wind is expected to cease by midnight, mirroring the listener’s fading breath. In this poem, Pinter draws a parallel between the wind and the essence of human breath and spirit. It explores a theme that delves into religion, mythology, and literature. It contemplates the continuation of life and the weather while acknowledging that for the deceased listener, the world comes to a halt. What is the meaning of the phrase “nothing further will happen” it suggests that the day will be relatively stable and without any major surprises. It serves as a reminder that certain days unfold precisely as anticipated. Lastly, describing this as the “last forecast” adds a sense of closure and underscores the stability and reliability of the anticipated conditions. Pinter prioritizes the suffering and pain of individuals in this manner. Furthermore, the poem aims to illustrate how unsettling and unnerving emotions can arise from seemingly mundane occurrences, such as listening to the weather forecast. Pinter’s “Weather Forecast” was written in 2003, during the invasion of Iraq. It was a piece of literature with deceptively buoyant diction that smuggles in a plea for global peace. He welcomes the so-called “New American Century” with a picture of the end of the world, in which the mundaneness of daily existence is shattered by the realization that it is the last forecast (Chaudhari V. , 2013, p. 1503).

7.11.2 Pinter’s “Weather Forecast” is a prophetic prior warning about the war.

The conciseness of Pinter's writing allows additional evaluations of political reality, which is something that his previous political poems attempt to do. This poem has more complicated pictures, which causes the reader to think in two different directions. The apocalypse that the news poet's prophecies conjured up in the reader's mind alludes to his prediction of the occurrence of violent activities. Pinter uses a laconic tone to nurture political realities and horrors of war in his effort to deal with his anti-war poetry. He does this in an attempt to cope with his poems as a means of resistance to stop the senseless war. One of the most notable characteristics of this poetry is that it does not include any emergency situations or horrific images. It is assumed that the progressive shift in human causalities is occurring at the same time as the speaker is announcing the change in the weather. The first line of the poem describes a typical daytime activity. The interaction between "But-And" connectors, on the other hand, evokes feelings of potential violence or tragedy. It would be as if this were any other weather prediction, but this is not the case. The broadcaster describes the advent of the ultimate horror in a completely unassuming and calm tone. Rather than delivering an acceptable or even solitary emotional reaction, the poem refuses to circumscribe and instead focuses primarily on the tactile aspect of poetic prognostic. Pinter deftly deconstructs our worlds in order to reveal the truth about our social organizations, our norms of behavior, and the ways in which we invade and strive to colonisation one other's territories, both physically and verbally (Prasad G. , 2005).

The last verse of Pinter's poem has the nameless and impassive voice of the speaker, who remains strangely unaffected, describing the end of the conflict as if the last vision is "the last forecast." Despite the fact that the laconic tone and complete lack of urgency in the poem is possibly the most notable aspect of it, a difference is likely to emerge in two ways: first, when the context is taken into consideration, the stock and, consequently, common meteorological descriptions in the poem become horrifying when compared to the predict stakes that they represent. Second, since we are compelled to follow the discomfiting gap between the speaker's emotionally detached voice and the dreadful reality that the speech foretells, we are insinuated to be a part of the situation. If this were an ordinary weather forecast, the announcer would use a tone that is very unassuming and calm while he or she narrates the approach of the ultimate calamity. The poem quits with the news anchor diligently doing his duties during an imminent catastrophe or disaster that the readers anticipate. One possible interpretation

of the phrase “nothing further will happen” is that it is a cautionary notion about the possibility of stagnation or complacency that may accompany colonisation, resulting in lost opportunities for professional advancement and personal improvement.

The phrase “last forecast” represents the forthcoming vision of colonial authority, which does not live up to the following weather forecast; this verse emphasises that time is going to finish. Furthermore, we are subtly implicated as participants due to the unsettling contrast between the speaker’s emotionally vacant tone and the distressing truths that the voice predicts. The broadcaster nonchalantly and calmly narrates the impending arrival of the ultimate disaster, adopting a tone that suggests it is just another routine weather forecast. The poem resists limiting itself and providing a definite or even isolated emotional response, while Pinter’s poetics vision in the poem, in contrast, primarily takes on a prophetic nature. Therefore, the poem’s mention of the domination agenda in Britain and the United States is both rational and understandable. This poem also contains an affective-performative element that triggers a sensory experience through the images created by the speaker’s language in their specific expression. This dimension is denoted by the final projection, indicating the conclusion of the life cycle. The newsreader presents his prophecy of the expected ultimate atrocity with a calm and collected demeanor as if it were just another routine update. The poem avoids confining itself to a specific emotional reaction and instead focuses on the physical sensations, making the experience more tangible (Basil, as cited in Chaudhari, 2014).

The selection of words such as cloudy, chilly, dry, warm, bright, brisk, and wind showcases Pinter’s skill in using language to create and maintain an atmosphere of observation and reaction to his prophecies. A “cloudy start” might symbolize the early phases of conflict or war, when uncertainty, anxiety, and foreboding forces build; It suggests hidden perils. While the “chilly morning” suggests early anxiety and discomfort of conflict. It implies that confrontation begins with dread and discomfort. Then, a dry and mild climate represents a state of tranquility and stability, which can be metaphorically associated with a period of peace and recuperation following the devastation caused by war. This provides a stark contrast to “chilly morning.” Also, referencing a “brisk wind” may evoke thoughts of the persistent challenges and obstacles that exist even in times of tranquility; this suggests that conflicts may persist

beyond the conclusion of a war, Pinter thereby underscoring the enduring perils in his poem. The final two lines are construed as cautionary verses, stating that conflicts, despite being temporarily subdued, have a propensity to reappear if not appropriately addressed and resolved. The cessation of hostilities does not invariably ensure an enduring state of peace. This suggests that continued vigilance and proactive actions are required to avert additional threats. Pinter aims to underscore the significance of comprehensive peace-building endeavors before the occupation of Iraq. Therefore, this atmosphere goes beyond describing natural weather and instead highlights the colonisation force depicted in the poem. Ultimately, Pinter is making a strong case for the future and what it may bring that is going to be in line with the new world order. In the social context, the predictions discussed by the news reader delve into the theme of political turmoil, evoking a sense of gravity in the final two lines. The poem aims to present itself not as a mere social observation but as a foretelling social experience.

7.11.3 The postcolonial perspective

Analyzing the poem “Weather Forecast” from a postcolonial viewpoint uncovers underlying meanings that correlate with the experiences and difficulties encountered by postcolonial cultures. There is a close relationship between the symbolism of cloudy weather and coloniser, which have been closely linked with colonisation, often occurring when formerly colonised areas emerged from the clouds or fogs of colonisation dominion. Similar to how clouds obstruct the light, colonisation often obfuscates and alters the cultural and political identity of indigenous populations. The terms “chilly,” “dry,” and “brisk wind” symbolize the difficulties and obstacles that newly sovereign countries encountered, mirroring the economic, social, and political hurdles that remained after the end of colonial rule. They represent the period in which postcolonial countries faced economic difficulties and political instability, exhibiting a feeling of worry or anxiety. Furthermore, these issues include enduring obstacles, such as enduring impairment within the postcolonial political framework and the impact of previous colonialism, which must continuously fight to get genuine autonomy or self-governance. Using a postcolonial lens, “Weather Forecast” symbolically represents the intricate voyage of postcolonial countries, recognizing their obstacles to achieving progress, advancement, and autonomy as they sail toward a more promising future.

The cloudy beginning in the poem might be seen as a metaphorical portrayal of the colonial country. During the 20th century, Western powers frequently portrayed places they colonised as mysterious and enigmatic because they were the “Other.” This picture has Orientalism characteristics, characterised by a perception of the East as mysterious and challenging to comprehend. Some phrases in Pinter’s poem are meant to represent many challenges that postcolonial nations had to endure. This interpretation echoes Said’s criticism that Orientalism sometimes represented colonised peoples as intrinsically flawed or backward. The poem considers what awaited the postcolonial nations to recover their identities and express their independence because of the Orientalist’s vision of the Orient nations, “The other,” being docile and in need of Western leadership. This can be seen as a challenge to the idea that these nations were dependent on the guidance of the West. The message of the poem is a mirror of the cultural hybridity of Bhabha that exists in the globe today. This is one interpretation of the poem’s images. The fact that postcolonial civilisations face many obstacles to adapting in the manner that they have mixed their indigenous traditions with newly acquired Western influences. And how they are regarded as the tensions and conflicts that arise as a consequence of the collision and transformation of diverse characteristics of different cultures during the process of cultural hybridization between the culture of the coloniser and the colonised.

Spivak uses the word “subaltern” to refer to those whose voices are silenced because of their location on the margins of society. One interpretation of this poem is that it comments on the challenges that colonised people face in their role as subalterns in postcolonial societies. They seldom take their ideas into account, and their challenges are only partly addressed. Pinter’s poem, which may be seen through Spivak’s lens to explain the effort to give voice to thoughts that are on the outskirts of society, incorporates this issue of whether or not the subaltern may legally speak. This dilemma is reflected throughout the poem. The transition from a “cloudy start” to a “This is the last forecast” in the poem embodies a possible indication of the impossibility of the emergence of independent subaltern voices under colonisation domination.

When viewed through a post-colonial perspective, the poem transforms into a prediction of the final state of the Iraq War. The “cloudy start” evokes the fog of colonial propaganda; the noon sunshine signifies brief prosperity for the occupier, while

the dying wind at midnight mirrors the last breath of those it subjugates. Borrowing Edward Said's insight that Western discourse cloaks domination in neutral description, Pinter lets the very language of public service announce annihilation. The silence of the audience corresponds to Spivak's subaltern, spoken for, never speaking. Finally, the seamless slide from civic calm to total erasure enacts Bhabha's hybridity, exposing how colonial "order" relies on the latent violence it pretends to predict but in fact produces.

7.12 The Special Relationship

The bombs go off

The legs go off

The heads go off

The arms go off

The feet go off

The light goes out

The heads go off

The legs go off

The lust is up

The dead are dirt

The lights go out

The dead are dust

A man bows down before another man

And sucks his lust

7.12.1 Introduction

First published in *The Guardian* (9 September 2004); critics have called it one of Pinter's late, mature poems. The poem alludes to what was formerly thought to be a unique connection between two nations, such as the United Kingdom and the United States of America. A holistic reading reveals Pinter's political pattern, the political pattern that Pinter established to study that relationship, which will then disintegrate with the harsh political reality. "The Special Relationship" is a thought-provoking and blunt poem that seems to function as a criticism of power relations and foreign policy for the USA and the UK, especially in the colonisation alliances. ("The Special Relationship," colonisation the war in Iraq) (Simon, 2005). In order to convey the poem's message, Pinter uses imagery that is both strong and harsh. In the beginning, it gives the impression that even the phrase "go-off" is tainted with sin since it is associated with rape and corpses that have been shredded and thrown all over the place. The profound message of the poem is intended to bring attention to the consequences of the unreasonable conflict. The bloody nature of military invasions and the subsequent failures or impacts of such invasions are reflected in various parts of the poem. In the poem, Pinter draws attention to the fact that the quest for Western power and control has resulted in depletion, destruction, darkness, and rape, and it is time to acknowledge the pointlessness of these endeavors. Additionally, he issued a call to action in this respect, encouraging readers to think about the impact that conflict has on people over the long term. In the Middle East and around the world, Pinter vehemently opposed the 2003 Iraq invasion, denouncing both the Blair government and what he regarded as U.S. bullying. The title of the poem, "The Special Relationship," refers to the friendship between the US and Great Britain, but it is mostly about bombs going off, limbs being blown off, and the horrible things that happen in places like Abu Ghraib (Lyall, 2005).

7.12.2 Pinter's *"The Special Relationship"* is a prophetic prior warning about the war

Harold Pinter's poem "The Special Relationship" becomes a scathing critique of the lingering effects of colonialism and imperialism on the structure of international power relationships. The term refers to the complicated and sometimes unequal ties between former colonial powers and the countries they had ruled. The lines of prophecy

scatter throughout the poem, which is divided into its five strophes anticipate successive consequences of imperial war. In the first collection of this poem, the author discusses the horrifying events that occurred during the Iraq invasion, such as bombs, legs, heads, arms, heads, and feet going off. This collection describes the nature of the war against Iraq. In the second line, “The dead are dirt and dust,” and “The lights go out,” Pinter concisely and straightforwardly expresses his prophecies about the war’s tragic outcomes. The light of science was completely extinguished; the language of the jungle became dominant. In the final stanza, the lines “The lust is up,” “A man bows down before another man,” and “And sucks his lust” are all prophecies about the nature of the sexual relationship between the men, who are either the coloniser or the colonised. This relationship is characterised by the triumph of lust over the mind; it is another face of rape and violation of humanization.

The dangers of the ecological, social, and political ramifications of colonial exploitation are also reflected in this poem. These dangers are brought into a clearer perspective when it is seen that humanism has been eradicated. This poem conveys a feeling of resignation, which might be understood as a signal that the age of unfettered colonial authority cannot be confronted. The broad meaning of the poem portrays this sense of resignation. The whole of Pinter’s poem serves as a powerful reminder of the continuing legacy of colonialism and the importance of reevaluating international relationships based on fairness and justice in the postcolonial world; it is a gloomy reminder that is both heartbreaking and important. The images in Pinter’s “The Special Relationship” represent insecurity in life. Violence, threat and fear, domination, and power are not recent obsessions in Pinter’s poems. Undoubtedly, recurring themes serve as foreshadowing elements in almost all of his anti-war writings. While the poem is not included in Pinter’s anthology of War poems, it serves as a poignant reminder of the horrors of war. Pinter’s 2002 House of Commons speech illustrates the political reality of the two countries’ partnership. Ironically, Pinter highlighted US and UK oppression:

The “Special relationship” between the USA and the United Kingdom has, in the last twelve years, brought about the deaths of thousands of people in Iraq, Afghanistan, and Serbia. All this in pursuit of the American and British “moral crusade,” to bring “peace and stability to the world.” (As cited in Chaudhari, 2014, p. 257)

The poem paints a vision that is both horrifying and terrible, depicting rape and mutilated bodies; this is an unforgettable picture. This conveys the sense that the consequences of the war that are anticipated to be taken against Iraq, whether its reasons were military or political, create the perception that the effects are violent and bloody. One interpretation of this is that it is a prophecy of Pinter for the terrible aftermath of war, referring to the chaos, suffering, and moral degeneration that it leaves behind in its wake. During Pinter's poem, the word "go off" is often used, suggesting that it anticipates terrifying military activity and that the calamity resulting from such action is inevitable. Specifically, it refers to the vicious cycle of invasions and the breakdown or anarchy that usually follows war. The poem represents a reference to the dangerous and bloody nature of the aftermath of war. The poem's primary topic conveys a feeling of resignation and a desire to withdraw from or detach from this circumstance, which is a sense of horror and dread. The reason for this is because the results, which divide between rape and murder, are of a horrific form. As a warning, this poem may be seen as a warning that the pursuit of colonisation, especially by the use of military means, would always lead to an endgame in which the costs will be more than the profits and that if they continue along this road, would be pointless and counterproductive.

7.12.3 The postcolonial perspective

To highlight Pinter's "special relationship" within post-colonial poetry, Pinter utilized his political writing as a powerful tool for vocalizing his pacifistic beliefs and favor for humanity and human dignity in an anti-war manner. This illustrates his "special relationship" as a post-colonial poem; in his poetry, Pinter says that the dehumanizing action of US foreign policy creates a school of torture, which can be seen in his many works of anti-war poetry above. This poem emphasises the harsh functions and horrific aspects of political violence. "The Special Relationship" mixes the roles of being violent and inhumane. The last line, which shows a man fucking or raping another man, is marked as dread. In order to illustrate the contradictory link that exists between murdering and being raped, Pinter drew the image of a guy fucking or raping another man as a representation of the paradoxical relationship between killing and rape. The last lines of the poem display a revolting sexual picture to bring attention to the terrible brutality; the destructive nature of war also causes those who engage in it to be

destructive and savage. In the context of postcolonialism, the term “lust” may be interpreted in a number of different ways, much as Pinter’s depictions of war exhibit a variety of features. In the poem, the word “lust” is used to emphasise the desire to fuck and murder; the poem’s last line implies that the coloniser has successfully accomplished his goal.

According to Said’s *Orientalism* (1978), the way in which the West and the East were regarded was framed by the sexual tropes of masculinity and femininity. In contrast to the East, which is depicted as an object that is submissive, exotic, and passive, the West is portrayed as being masculine, subject, rational, and as being powerful. By posing concerns regarding the power dynamics present in various international alliances, the poem may be seen as having a direct engagement with the problems associated with *Orientalism*. As a result of the poem’s description of the coloniser as a continuous researcher for power and dominance, it criticises the underlying power disparities often prevalent in war. This opinion is similar to Said’s criticism of how the West shows the “Other.” The poem hints at how dangerous these gaps and hidden goals can be in foreign politics. These issues are connected to the history of Orientalism in some ways. These remarks provide the impression that the goal of colonisation should be pursued with unrelenting determination and without any limitations being imposed on the endeavour. This refers to the danger that comes with unchecked aggressiveness and ambition, which may lead to very destructive conflicts, such as wars with terrible consequences. “The planned attack on Iraq is an act of premeditated mass murder” (Pinter, 2003).

The title itself is sarcastic. The term special relationship deodorises the unequal, interventionist bond between Washington and London, echoing Said’s insight that imperial discourse cloaks domination with words like alliance, democracy, or liberation. Pinter’s catalogue of exploded limbs—“The heads go off / The legs go off”—strips that rhetoric of its civility and shows what the alliance actually delivers to the colonised subject: fragmentation and death.

The poem combines two distinct discursive registers: a clinical report (describing how heads, arms, and feet are severed) and a crude erotic command (demanding sexual acts). This clash produces a hybrid text in which the “civilised” language of military precision collapses into primal brutality. Bhabha reveals his

ambivalence: colonial power requires the spectacle of dismemberment, yet it conceals it with diplomatic language. The concept of cultural hybridity may be used to analyse the poem's criticism of colonisation processes and the outcomes of military encounters. The poem offers the sense that instances of rape and murder corrupt the ties of mankind because of the occupation of many civilisations, which ultimately results in unanticipated events. This view reflects Bhabha's hypothesis that cultural hybridity can lead to confusing and often destructive interactions between cultures.

On the other hand, this poem directly references Spivak's theory; one interpretation is that it gives voice to the problems of nations or people considered subaltern or marginalised. Pinter's "Special Relationship" must be seen in light of the issue raised by Spivak as an attempt to provide a voice to those who have been marginalised and silenced. This is because it is a response to Spivak's concept of the "subaltern," who is defined as someone who has been silenced, attacked, or murdered. A strong emphasis is placed throughout the poem on the significance of breaking the silence and speaking out for those who were either murdered or sexually assaulted. The poem endeavours to provide a voice to colonised individuals, often perceived as subalterns in postcolonial poetry. This is accomplished via Pinter's call to a strong emphasis in his poem on the need to bear witness to the victims' pain and appeal for their rights. According to the poem, however, there is a possibility that the reader may have concluded that the desire for colonisation and the slaying is not only unsustainable but also pointless. According to this perspective, voices from subaltern groups may have the potential to raise questions about the status quo and challenge the paradigms that are now in place.

The mangled bodies remain voiceless; they exist only as "dirt" and "dust." Pinter gives them no speech, dramatising Spivak's claim that the subaltern cannot speak within the master's discourse. Meanwhile, the final image—"A man bows down before another man, and he sucks his lust"—figures the enforced submission of the colonised to the coloniser's desire for power, pleasure, and display. Taken together, these elements constitute a grim prophecy. The poem warns that any partnership built on military advantage and Orientalist fantasy will end not in security but in mutual moral corruption: "The lights go out / The dead are dust." Pinter thus

invites readers to reject rhetorical perfumes and confront the raw violence that sustains contemporary imperial “special relationships.

7.13 Conclusion

Across the eleven poems examined in this chapter, Harold Pinter transforms the lyric into an early-warning system. Each text begins with something recognisable—a patriotic hymn, a weather bulletin, a luncheon scene, the word democracy, and then strips away its civil veneer to reveal the colonial logic that sustains contemporary war. Read through the critical optics of Said, Bhabha and Spivak; these poems show that “prophecy” in Pinter is not mystical foresight but the rigorous exposure of structures that make atrocity foreseeable and, therefore, preventable. Throughout chapter 6 five insights emerge:

1. Language as ordnance: euphemisms such as order, forecast, special relationship or freedom are deployed like munitions; Pinter’s poetics detonates them to expose their lethal content.
2. Continuum of violence: from Auschwitz to Baghdad, the “long dead” greet the “new dead,” confirming Said’s thesis that imperial narratives recycle rather than resolve violence.
3. Hybrid subversion: by mimicking official idioms (weather reports, patriotic songs, locker-room chants), Pinter enacts Bhabha’s ambivalent mimicry, turning the coloniser’s diction against itself.
4. Silenced bodies: the poems stage Spivak’s “subaltern” predicament: Iraqi civilians reduced to “dirt,” “dust,” or uncounted corpses, present only as evidence of a discourse that refuses to hear them.
5. Ethical prophecy: because the same discursive patterns keep producing the same material horrors, Pinter can predict outcomes based on premises; the poems thus act as moral diagnostics rather than mystical augury.

Situating Pinter’s verse within post-colonial theory clarifies why his seemingly “occasional” poems still resonate: they expose how twenty-first-century interventions recycle nineteenth-century imperial habits, updated for the age of satellite news and

“surgical” bombing. In doing so, they advance this thesis’s central claim: literary prophecy is a critical practice that names, in advance, the violence embedded in neo-imperial language. This chapter turns from textual prophecy to methodological practice, outlining how the thesis triangulates close reading, thematic coding, and empirical testimony to test Pinter’s warnings against the historical record of the 2003 Iraq invasion.

8. Questionnaire Results for Iraqi People about Pinter's Anti-War Poems

8.1 Introduction

In the realm of poetic indication, poets often fulfill the role of observers and analysts of the urgent socio-political matters of their eras. Pinter is one of the distinguished in the realm of literature and emerges as a resolute advocate against the heinous acts of war, particularly about the Second Gulf War and the Iraqi invasion in 2003 and its subsequent results. Pinter's anti-war poems depict the expected poignant truths of warfare and function as admonitory narratives that transcend geographical limitations when examined by postcolonial theories, especially Edward Said's *Orientalism*, Homi Bhabha's *The Location of Culture*, and Gayatri Spivak's *Can the Subaltern Speak?* These anti-war poems demonstrate a complex network of prophecies illuminating the severe repercussions of war, the portrayal of power dynamics, and the ongoing challenges marginalised individuals face.

This chapter explores Iraqi viewpoint to Pinter's anti-war poems deepened on the questionnaire which examining deep layers and revealing its hidden messages about his predicted devastating consequences of violence through postcolonial lens. Pinter's rhymes act as true testimonials to the atrocities of war, echoing the voices of the downtrodden, marginalised, and colonised; they are often marginalised in mainstream conversations. This chapter examines how the poet's poems serve as channels for the experiences and voices of those profoundly impacted by the aftermath of war. Additionally, these thirty-question will analyse how these anti-war poems question the stories promoted by those in power; how they reveal the imbalanced power relations between the Western world and the "Orient," how they illuminate the complex interaction of cultural identities in the presence of imperialistic objectives; and what is the outcomes of colonisations.

In this chapter, the researcher is going to code the data and enter it into statistical analysis software of Statistical Package for the Social Sciences (SPSS). Some descriptive statistical measures, including frequencies and percentages, were computed for each postcolonial subject and element discovered in Pinter's anti-war poems. This

research aimed to summarize the frequency with which these themes appear in Pinter's speeches against war such as Cultural Disruption, Power Dynamics, Resistance, Identity, Domination, We, Other, Western Representation, Silencing of Marginalised Voices, Cultural Disruption, Power Dynamic, Resistance, Western Representation, prophecies, disaster result, and the fate of Iraq. This questionnaire serves as additional evidence to compare the effects of colonising Iraq with Pinter's prophecies. It means, in this chapter, the researcher is going to examine more perspectives of the Iraqi reader in order to compare them with the critical analysis viewpoint that is discussed in chapter number six, **"The prophecies of Harold Pinter in his selected poems."** In brief, this chapter highlights the prevalence of postcolonial themes and the disastrous results of the war as reflected in Pinter's anti-war poems, according to the researcher's perspective and the survey participants. Table 3 below groups the questionnaire items by subject/theme of questions and maps them to the postcolonial concepts.

Table 3: Item-Theory-RQ Map

Theme	Connect to RQ	Related Postcolonial Concept
Pinter's prophetic warning	1, 4, 7, 9, 10, 29	War prophecy, loss, devastation
Power & domination	2, 5, 6, 11, 13, 28	Colonial power, Orientalism (Said)
Voices of the colonised	3, 8, 12, 15, 19, 30	Subaltern silence, trauma (Spivak)
Cultural and political failure post-2003	16, 17, 18, 21–25, 26, 27	Hybridity, failed governance
Critique of propaganda	9, 10, 14–20, 22, 23, 24	Western narrative vs Iraqi reality

8.2 Distribution of the Variables Related to Demographic Characteristics

115 participated in the questionnaire.

Table 4: Descriptive statistics of Demographic Variables

Demographic Variables	Variables Classes	Frequency	Percent
University	University of Baghdad	44	38 %
	University of Basra	39	34 %
	University of Mosul	32	28 %
	Total	115	100 %
Age	19 – 25	23	20 %
	26 – 40	47	41 %
	41 – 60	35	30 %
	above 60	10	9 %
	Total	115	100 %
Academic Title	Assistant Lecturer	52	45 %
	Lecturer with PhD degree	32	28 %
	Assistant Professor	19	17 %
	Professor	12	10 %
	Total	115	100 %

8.3 Results of the overall assessment

The overall evaluation findings are shown in Table 5, reflecting the perspectives of the researcher and those surveyed, "respondents polled."

Table 5: Mean score, frequency and percentage

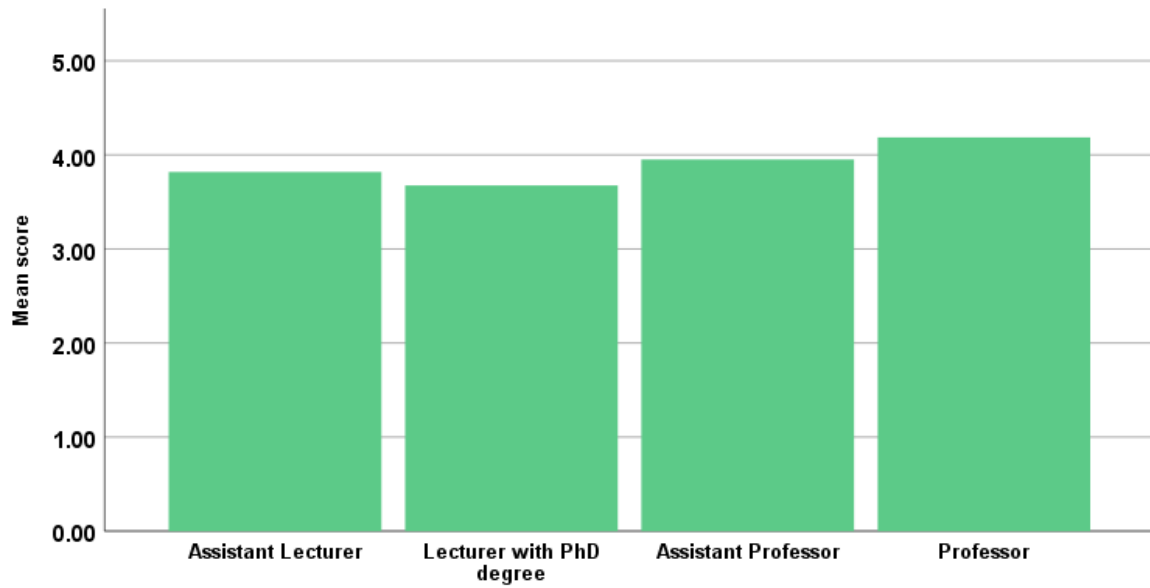
Evaluation	Mean score	Frequency	Percent
Strongly disagree	1 – 1.80	1	1 %
disagree	1.80 – 2.60	5	4 %
Neutral	2.60 – 3.40	17	15 %
Agree	3.40 – 4.20	62	54 %
Strongly agree	4.20 – 5	30	26 %
Total		115	100 %

Table 5 shows that most people agreed that the anti-war poems explain the suffering of colonial populations, strongly supporting postcolonial theories. This discovery immediately answers the research questions, which enquire about how and how frequently Pinter's anti-war poetry addresses post-colonial concepts such as Orientalist representation, hybridity, and subaltern silencing.

8.4 Comparison results between (Academic Title, Age, and Universities)

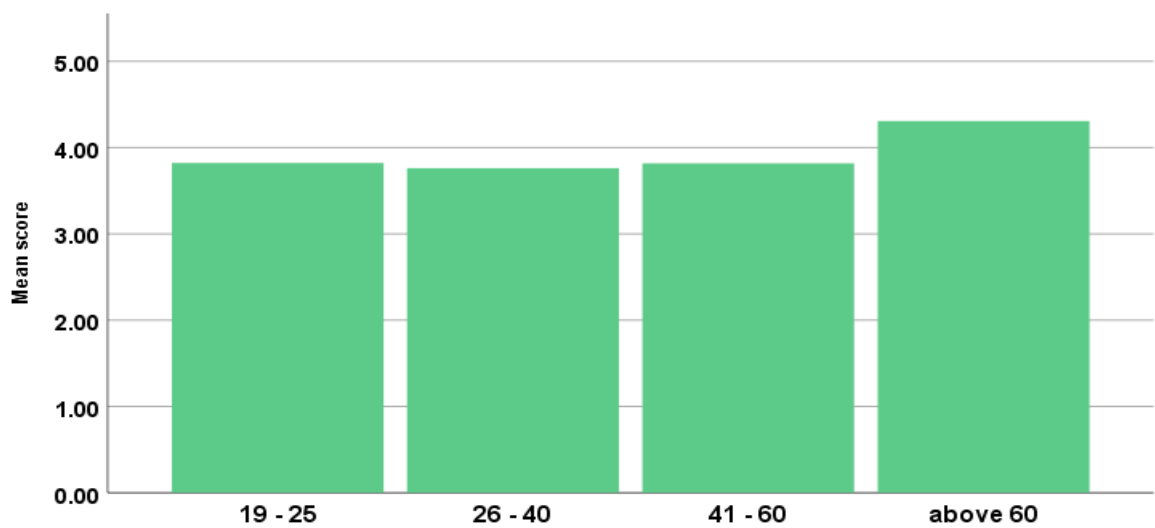
1. The overall evaluation findings are presented in Figure 1, which reflects the perspectives of the polled respondents and is arranged alphabetically by scientific title. This figure reasons that the scientific title is essential to distinguishing Pinter's anti-war poetry's prophetic nature, which is mentioned in research question number 3. It shows scientific ability to detect colonisation pain, which coincides with postcolonial conceptions..

Figure 1: The overall assessment for English staff



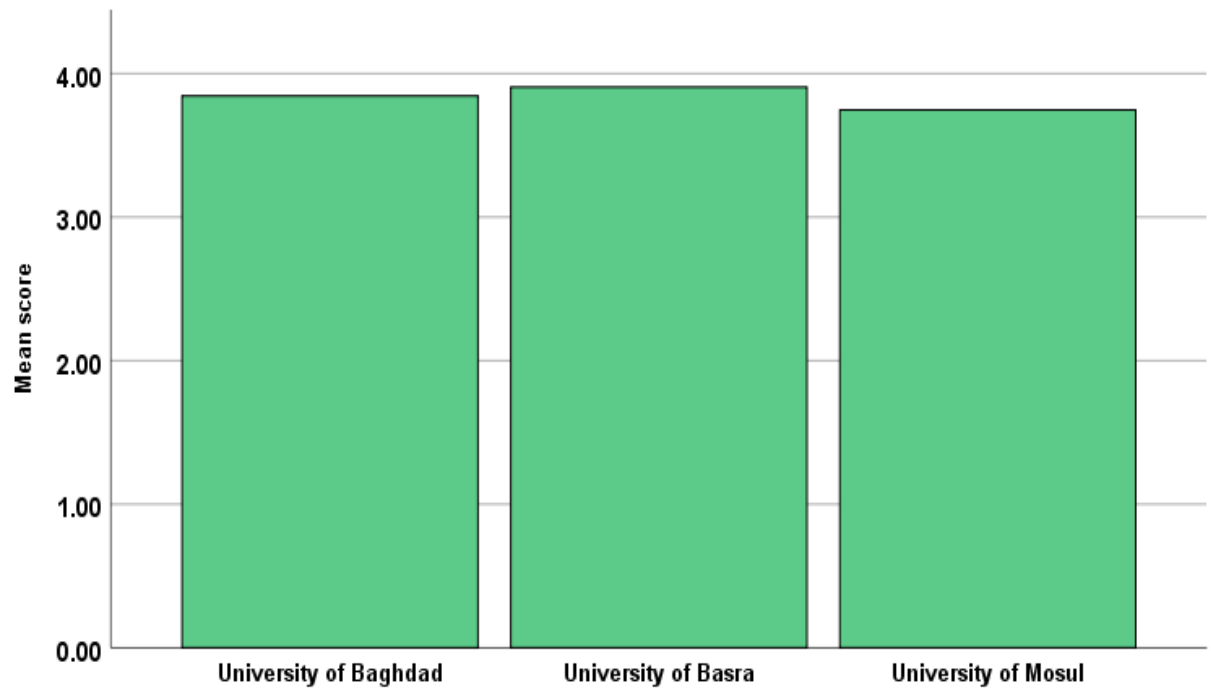
2. The older respondents (above 60, see figure 2) showed the highest agreement (mean = 4.30) across all items. This reinforces the third research question, which asserts that age is a necessary factor in identifying the prophetic nature of Pinter's poetry. Particularly, it reflects an awareness of colonised suffering that aligns with postcolonial concepts.

Figure 2: The age groups comparison for English staff



3. Figure 3 illustrates remarkably similar proportions reflecting Iraq's suffering under colonialism and its deleterious repercussions, spanning from the northernmost to the southernmost regions.

Figure 3: The Universities comparison for English staff



8.5 Discussion of results

The questionnaire strengthens the research questions and demonstrates the perception of Pinter's warnings as accurate prophecies of the Iraqi tragedy. And how is it aligned with post-colonial constructs, such as Orientalist representation, hybridity, and subaltern silencing? The high levels of agreement directly answer the research questions, confirming Pinter's prophecies.

The purpose of this questionnaire was to show Pinter's anti-war poems from the viewpoints of the colonised themselves and compare them with the researcher's view which appears in chapter 6 to comprehend if his views were realness touched or not. The questionnaire explored Pinter's prophecies through the perspectives of the three foundational postcolonial theorists Said, Bhabha, and Spivak highlighting how key postcolonial issues are encoded in his poetic warnings. Although some respondents doubted poetry's capacity to replace historical documentation, Pinter's verse functions not as mysticism but as political foresight. As with prophetic voices in other colonised contexts, his poems offer ethical warnings, grounded in historical awareness and rhetorical urgency. This reinforces literature's critical role in anticipating the sociopolitical consequences of imperial violence.

The questionnaire examined the main objectives of this dissertation, such as whether the postcolonial lens is suitable for understanding Pinter's anti-war poems, and to show the influences and results of the Second Gulf War and the 2003 invasion on Iraqi society and international politics. Also, it highlights Pinter's prophecies for the disastrous results of the Iraq colonisation and examines the severe repercussions on Iraqi society resulting after the Second Gulf War and the 2003 invasion of Iraq. Finally, the questionnaire investigates the underlying causes of the Iraq occupation as presented in Pinter's writings and how the anti-war poems evaluate the effectiveness as a medium for social and political criticism against colonisation. Assume for a moment that we examine the critical history of Pinter's anti-war poems over the course of the last two decades of his age; if this is the case, post-colonialist thoughts are considered a compass to him. According to this survey, Pinter's anti-war poems contain many manifestations of power in different forms; his prophecies are not predicated on mere speculation or personal imagination; rather, they are built on concrete knowledge and evidence gathered from several earlier postcolonial societies in the world, so they are founded on scientific data. In this context, it is worth considering how the themes of Pinter's anti-

war poems relate to his prophecies and concerns about the devastating expected results of Iraq's invasion.

Pinter's prophecies discoursed many postcolonial topics, such as culture, human rights, displacement, the oppression of minorities, the abuse of power, domination, death, bloody images, rape, victims, killing, shooting, bombing, identity, gender, race, politics, economics, violence, and bourgeois complicity in governmental violence. All these topics combined make the main theme and the general scene of his anti-war poems. Unlike other investigations, this study enriches Harold Pinter's forecasts from a postcolonial viewpoint by collecting colonised people's opinions, like those from Iraq, using a questionnaire.

The questionnaire corroborates Chapter 6: Iraqi people overwhelmingly read Pinter's anti-war poems through the same Said-Bhabha-Spivak prism and confirm the poem's prophetic force. The lack of significant differences by age, rank or institution suggests that the lived experience of occupation overrides generational or status distinctions. Roughly 1 in 5 respondents adopted a neutral or sceptical stance, often arguing (open-ended comments) that "poetry cannot replace forensic history" or that Pinter's tone felt "too sweeping." This indicates a healthy critical margin rather than wholesale rejection. The questionnaire chapter concluded that the Iraqi community largely endorses Harold Pinter's anti-war poems as credible prophetic texts grounded in the facts that occurred after the Iraqi occupation in 2003. Their collective judgment furnishes an external validity check on the interpretive claims advanced through postcolonial perspectives.

9. Conclusions

This dissertation provides a pioneering postcolonial analysis of Harold Pinter's anti-war poetry, interpreting it as a body of prophetic literature that critiques imperial violence, particularly the 2003 invasion of Iraq. While prior studies have explored various political and aesthetic dimensions of Pinter's work, this study uniquely examines his poetic voice as both a literary and political tool of realities, informed by the viewpoints of the three greatest postcolonial founders to study essential issues of postcolonial theories of Edward Said, Homi Bhabha, and Gayatri Spivak.

This dissertation dealt with Pinter's prophecies as admonitions, conclusions, and suggestions regarding the anticipated Iraqi war for governments and society globally. This thesis offers an extensive analysis of the prophecies in anti-war poems by Pinter about the ramifications of war and colonisation through themes of fear, anxiety, dominance, suppression, crises, and violence. All these qualities manifest as the legacy of the colonisers in the community or nation that was colonised. Pinter, as a poet, has a comprehensive awareness of the ramifications of war because he observed and lived the socioeconomic disruptions that ensued after the Second World War.

Through detailed textual analysis and empirical survey data from Iraqi respondents, the questionnaire addressed three key research questions: (1) how Pinter's poetry functions as prophetic anti-war discourse; (2) how postcolonial theory helps illuminate these texts; and (3) how colonised subjects—specifically Iraqis—interpret and confirm these poetic warnings. The responses from Iraqi academics largely supported the view that Pinter's poetry effectively articulates the lived experience of war, domination, and cultural oppression.

The dissertation exposed that the severe repercussions and the catastrophic consequences on Iraqi society because of the Gulf War and the 2003 invasion of Iraq, as depicted in Pinter's anti-war poems, are disastrous results endured by Iraqi society, which reflected negatively on so many levels such as the culture, human rights, displacement, the oppression of minorities, the abuse of power, dominance, death, bloody images, rape, victims, killing, shooting, bombing, identity, gender, race, politics, economics, violence, and bourgeois complicity in governmental violence. All

these topics combined make the main theme and the general scene of the prophecies in his anti-war poems.

The findings affirm that Pinter's poems evoke recurring postcolonial themes—displacement, domination, resistance, identity crisis, and subaltern silencing. By invoking the vocabulary of power and prophecy, his works expose the structural violence of imperialism. Importantly, this study demonstrates how anti-war poetry continues to serve as a medium of political resistance and moral urgency.

This dissertation contributes not only to the field of postcolonial literary studies but also to the broader discourse on the role of poetry in political critique. It invites future research into Pinter's dramatic and poetic works from similar theoretical perspectives, including their reception in other formerly colonised nations. Pinter's anti-war poetry reveals that prophetic literature can anticipate—and condemn—the cycles of violence that underpin neocolonial interventions. His warnings were not merely rhetorical; they now serve as literary testimony to a historical tragedy.

The study presents certain limitations in its aim to provide an original contribution by analysing Pinter's anti-war poetry through a postcolonial lens and incorporating the viewpoints of Iraqi respondents, which introduces several constraints that could affect the generality and breadth of its conclusions. First, the selection of poems was limited to a small number of Pinter's explicitly anti-war works, which narrows the breadth of textual analysis. Although these texts were chosen for their relevance to the 2003 Iraq invasion, they may not represent the full spectrum of Pinter's political or prophetic output. Also, the theoretical approach is based on postcolonial theory from Said, Bhabha, and Spivak, but it leaves out other important perspectives like Marxist, feminist, or trauma theory, which could provide a better understanding of the same texts. A second key limitation concerns the methodology and sample of the questionnaire. The responses were gathered from a relatively homogenous group of English literature faculty members at three Iraqi universities, which may not fully reflect the broader views of Iraqi society, especially non-academic or younger generations who also lived through the consequences of the war.

Additionally, although the questionnaire provided useful statistical information, it primarily employed self-reported Likert-scale questions and lacked in-depth

interviews, which may have limited the richness and detail of participants' responses. These limitations suggest that future studies should include a wider corpus of texts, a more diverse respondent pool, and a mixed-methods approach for deeper exploration.

This study opens several avenues for future research into Pinter's anti-war literature and the broader field of postcolonial literary criticism. First, future scholars may consider expanding the corpus to include a wider range of Pinter's dramatic and poetic works, not limited to those explicitly addressing war, thus allowing a more comprehensive mapping of his political and philosophical worldviews. Researchers may also analyse how Pinter's plays (e.g., *One for the Road*, *Mountain Language*, *Ashes to Ashes*) echo similar postcolonial themes of domination, silencing, and cultural erasure. Additionally, future research could engage alternative or supplementary theoretical frameworks such as trauma theory, ecocriticism, or cultural materialism to explore new dimensions of resistance and suffering in war literature.

Methodologically, future studies should aim for more diverse and representative samples. This dissertation gathered the perspectives of Iraqi individuals living under colonialism. Future studies could broaden their scope to encompass civilians, artists, activists, and students from various colonised countries who have experienced the direct impact of war and colonialism.

Employing mixed methods—including in-depth interviews, focus groups, or ethnographic narratives—could yield richer qualitative insights and help capture the emotional and lived dimensions of Pinter's prophetic critique. Finally, comparative studies might explore how other anti-war writers from different regions, such as Mahmoud Darwish, Wole Soyinka, Seamus Justin Heaney, Aimé Césaire, and Frantz Fanon, use poetic prophecy to challenge imperial violence, thereby placing Pinter's work in a more global dialogue of postcolonial resistance literature.

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Appendix A

Q 1
1. The anti-war poems by Harold Pinter explicitly portray the disastrous effects of the Second Gulf War and the Iraq invasion of 2003 on individual and community:
Q 2
2. Pinter's anti-war poems about Iraq shed light on the power dynamics of the colonizers and the colonized:
Q 3
3. Since the occupation of Iraq in 2003, as an Iraqi citizen, have you been exposed to a negative position from colonization forces directly or indirectly?
Q 4
4. Pinter's anti-war poems raise awareness about the cost and suffering of war.
5. The colonization of Iraq in 2003 aimed to impose domination over the region.
Q 6
6. The anti-war poems by Harold Pinter accurately reveal the pain of colonized peoples caused by the Western colonization.
Q 7
7. There is a close relationship between the occupation of Iraq in 2003 and increasing security problems in the Middle East.
Q 8
8. Postcolonial perspective helps the reader to make the anti-war poems of Pinter more discerning and thought-provoking.
Q 9
9. Pinter's anti-war poems succeeded in disclosing the colonizer's fake narrative about war and colonialism.
Q 10
10. To what extent do you think Pinter's anti-war poems align with the theoretical frameworks of "Orientalism," "The Location of Culture," and "Can the Subaltern Speak?" in terms of exposing and revealing the true colonial ideologies and stereotypes?
Q 11
11. Because of the occupation of 2003, Iraq as a country needs a long time to recover from the negative effects of colonization.
Q 12
12. Pinter's anti-war poems address the problem of how the East is represented and portrayed in the Western world, which is discussed in Said's Orientalism.
Q 13
13. Pinter's anti-war poems provide insights into how Western colonization often dehumanizes and stereotypes the colonized people, as mentioned in Edward Said's "Orientalism," Homi Bhabha's "The Location of Culture," and Gayatri Spivak's "Can the Subaltern Speak?"
Q 14
14. The colonization forces drew no future strategy for Iraq beyond the regime's overthrow in 2003.
Q 15
15. Pinter's anti-war poems invite the reader to get the real narratives directly from those who are affected by war.
Q 16
16. According to Said's Orientalism, Pinter's anti-war poems reveal the propaganda of Western superiority against Eastern inferiority, contributing to the justification of war and occupation.
Q 17

17. The postcolonial perspective helps the reader understand the deep and real meaning of Pinter's anti-war poems in order to expect the results of the war and occupation.
Q 18
18. The Iraqi political system, which was produced by colonization in 2003, developed the education and scientific research process.
Q 19
19. The Iraqi political system, which was produced by colonization in 2003, developed the health sector in the country.
Q 20
20. The Iraqi political system, which was produced by colonization in 2003, is a good model of governance.
Q 21
21. The Iraqi political system, which was produced by colonization in 2003, achieved Iraq's sovereignty on almost every level.
Q 22
22. The Iraqi political system, which was produced by colonization in 2003, preserved the citizens' rights in Iraq.
Q 23
23. The Iraqi political system, which was produced by colonization in 2003, saved Iraq's wealth.
Q 24
24. The Iraqi political system, which was produced by colonization in 2003, achieved the principle of peaceful coexistence and guaranteed the rights of citizens in Iraq.
Q 25
25. The Iraqi political system, which was produced by colonization in 2003, preserved human rights in the country.
Q 26
26. The Iraqi political system, which was produced by colonization in 2003, succeeded in lifting international sanctions on the country.
Q 27
27. The Iraqi political system, which was produced by colonization in 2003, achieved the principle of peaceful transfer of power.
Q 28
28. Do you agree that the Western occupation of Iraq in 2003 brought with it a real democratic political system?
Q 29
29. The occupation of Iraq is the actual cause of the civil war in Iraq in 2006-2007-2008.
Q 30
30. Did the Western colonizer achieve his promise by rebuilding Iraq after the 2003 war?

Appendix B

God Bless America

Here they go again,
The Yanks in their armoured parade
Chanting their ballads of joy
As they gallop across the big world
Praising America's God.

The gutters are clogged with the dead
The ones who couldn't join in
The others refusing to sing
The ones who are losing their voice
The ones who've forgotten the tune.

The riders have whips which cut.
Your head rolls onto the sand
Your head is a pool in the dirt
Your head is a stain in the dust
Your eyes have gone out and your nose
Sniffs only the pong of the dead
And all the dead air is alive
With the smell of America's God.

Harold Pinter, January 2003

Death

Where was the body found?

Who found the dead body?

Was the dead body dead when found?

How was the dead body found?

Who was the dead body?

Who was the father or daughter or brother

Or uncle or sister or mother or son

Of the dead and abandoned body?

Was the body dead when abandoned?

Was the body abandoned?

By whom had it been abandoned?

Was the dead body naked or dressed for a journey?

What made you declare the dead body dead?

Did you declare the dead body dead?

How well did you know the dead body?

How did you know the body was dead?

Did you wash the dead body

Did you close both its eyes

Did you bury the body

Did you leave it abandoned

Did you kiss the dead body

Harold Pinter June 2000

After Lunch

And after noon the well-dressed creatures come
To sniff among the dead
And have their lunch

And all the many well-dressed creatures pluck
The swollen avocados from the dust
And stir the minestrone with stray bones

And after lunch
They loll and lounge about
Decanting claret in convenient skulls

Harold Pinter, September 2002

American Football

Hallelullah!

It works.

We blew the shit out of them.

We blew the shit right back up their own ass

And out their fucking ears.

It works.

We blew the shit out of them.

They suffocated in their own shit!

Hallelullah.

Praise the Lord for all good things.

We blew them into fucking shit.

They are eating it.

Praise the Lord for all good things.

We blew their balls into shards of dust,

Into shards of fucking dust.

We did it.

Now I want you to come over here and kiss me on the mouth.

Harold Pinter, April 1991

The Bombs

There are no more words to be said
All we have left are the bombs
Which burst out of our head
All that is left are the bombs
Which suck out the last of our blood
All we have left are the bombs
Which polish the skulls of the dead

Harold Pinter, December 2002

Meeting

It is the dead of night,

The long dead look out towards
The new dead
Walking towards them

There is a soft heartbeat
As the dead embrace
Those who are long dead
And those of the new dead
Walking towards them

They cry and they kiss
As they meet again

For the first and last time

Harold Pinter, December 2002

Don't Look

Don't look.

The world's about to break.

Don't look.

The world's about to chuck out all its light

And stuff us in the chokepit of its dark,

That black and fat and suffocated place

Where we will kill or die or dance or weep

Or scream or whine or squeak like mice

To renegotiate our starting price.

Harold Pinter, January 1995

Order

Are you ready to order?

No there is nothing to order

No I'm unable to order

No I'm a long way from order

And while there is everything,

And nothing, to order,

Order remains a tall order

And disorder feeds on the belly of order

And order requires the blood of disorder

And "freedom" and ordure and other disorders

Need the odour of order to sweeten their murders

Disorder a beggar in a darkened room

Order a banker in a castiron womb

Disorder an infant in a frozen home

Order a soldier in a poisoned tomb

Harold Pinter, 1996

Democracy

There's no escape.
The big pricks are out.
They'll fuck everything in sight.
Watch your back.

Harold Pinter February 2003

Weather Forecast

The day will get off to a cloudy start.
It will be quite chilly
But as the day progresses
The sun will come out
And the afternoon will be dry and warm.

In the evening the moon will shine
And be quite bright.
There will be, it has to be said,
A brisk wind
But it will die out by midnight.
Nothing further will happen.

This is the last forecast.

Harold Pinter, March 2003

The Special Relationship

The bombs go off

The legs go off

The heads go off

The arms go off

The feet go off

The light goes out

The heads go off

The legs go off

The lust is up

The dead are dirt

The lights go out

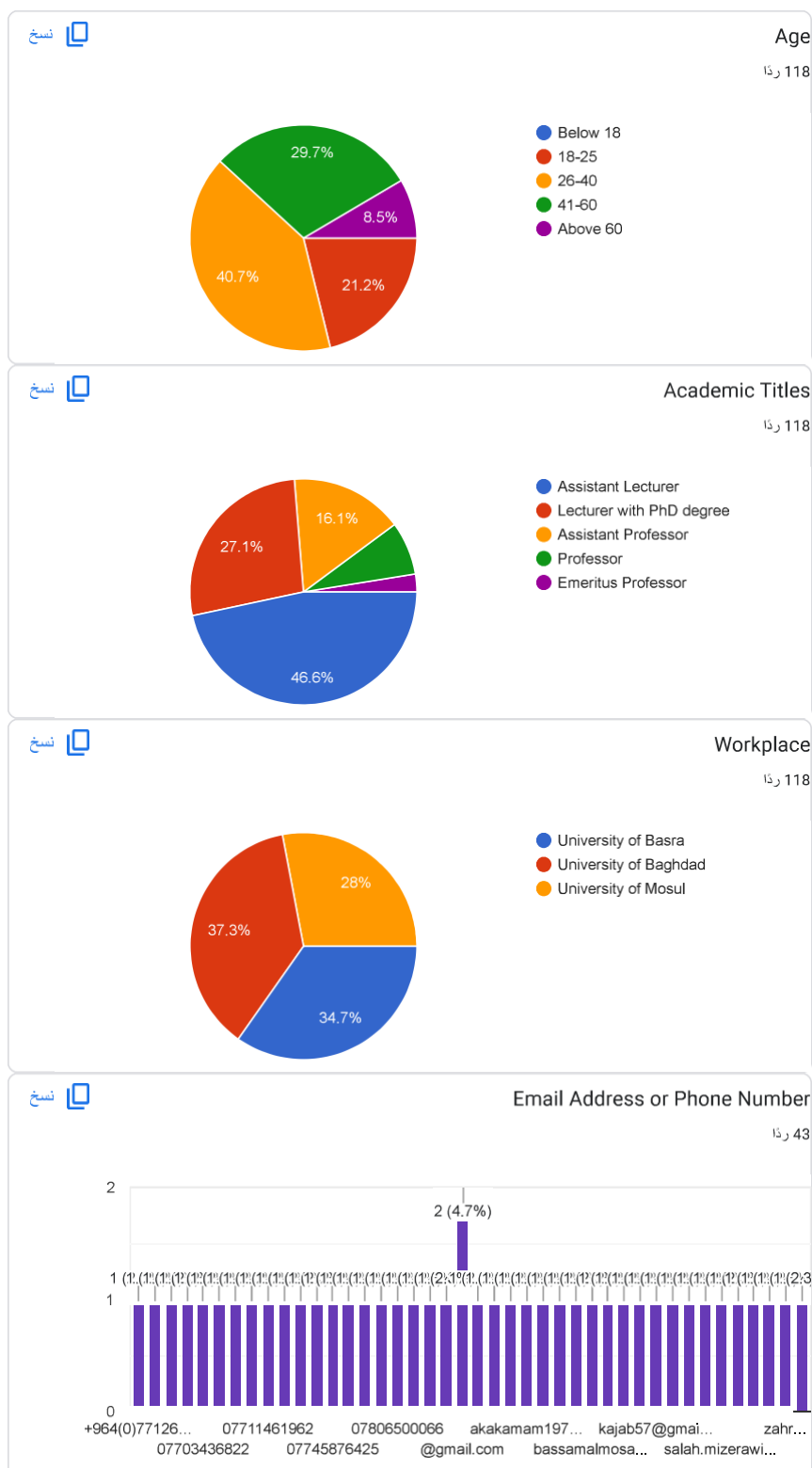
The dead are dust

A man bows down before another man

And sucks his lust

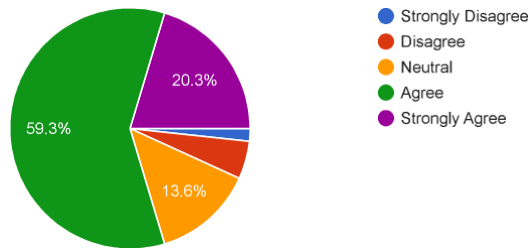
Harold Pinter, August 2004

Appendix C



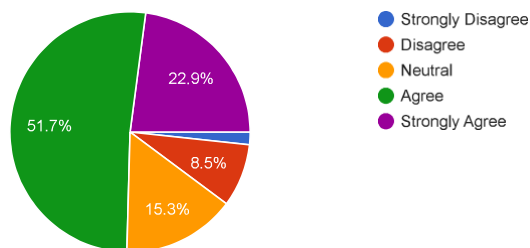
1. The anti-war poems by Harold Pinter explicitly portray the disastrous effects of the Second Gulf War and the Iraq invasion of 2003 on individual and community.

118 ردًا



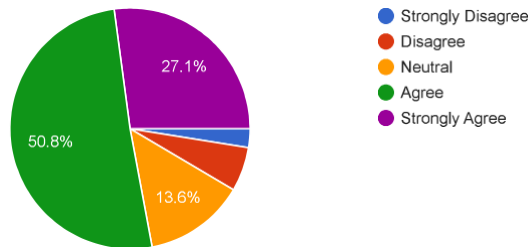
2. Pinter's anti-war poems about Iraq shed light on the power dynamics of the colonizers and the colonized.

118 ردًا



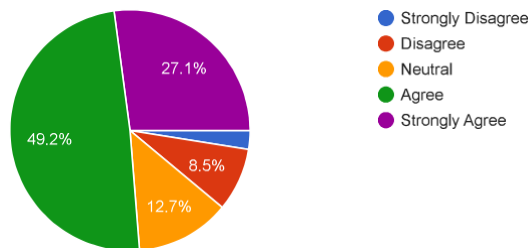
3. Since the occupation of Iraq in 2003, as an Iraqi citizen, have you been exposed to a negative position from colonization forces directly or indirectly?

118 ردًا



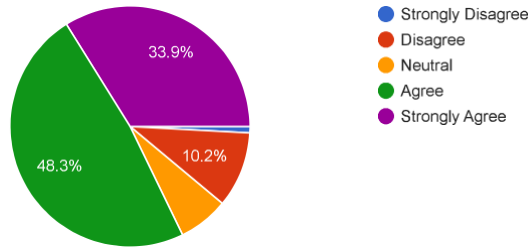
4. Pinter's anti-war poems raise awareness about the cost and suffering of war.

118 ردًا



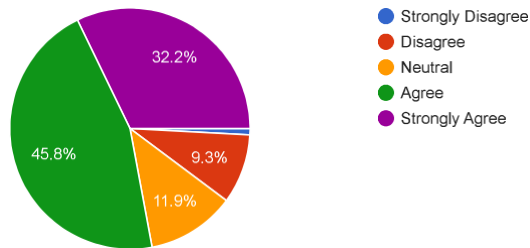
The colonization of Iraq in 2003 aimed to impose domination over the .5
.region

ردًا 118



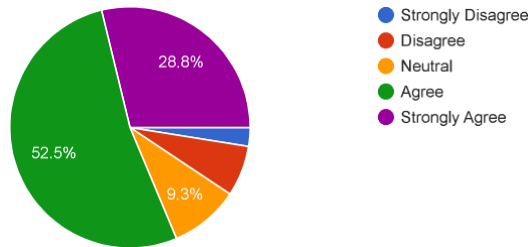
The anti-war poems by Harold Pinter accurately reveal the pain of .6
.colonized peoples caused by the Western colonization

ردًا 118



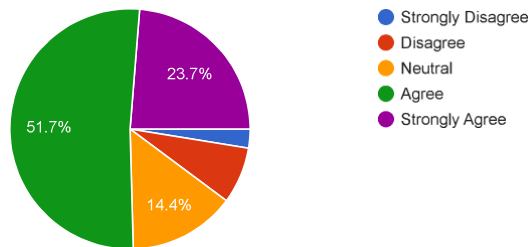
There is a close relationship between the occupation of Iraq in 2003 and .7
.increasing security problems in the Middle East

ردًا 118



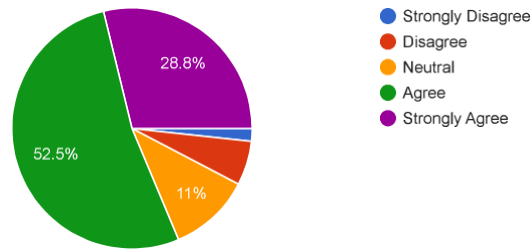
Postcolonial perspective helps the reader to make the anti-war poems of .8
.Pinter more discerning and thought-provoking

ردًا 118



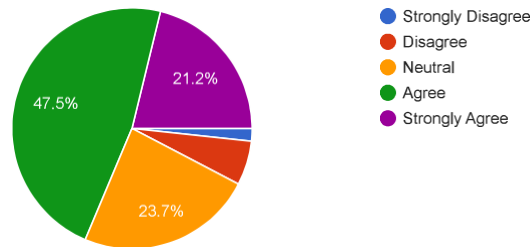
9. Pinter's anti-war poems succeeded in disclosing the colonizer's fake .
narrative about war and colonialism

118 ردًا



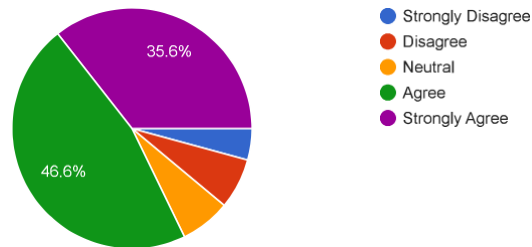
10. To what extent do you think Pinter's anti-war poems align with the .
theoretical frameworks of "Orientalism," "The Location of Culture," and "Can
the Subaltern Speak?" in terms of exposing and revealing the true colonial
ideologies and stereotypes

118 ردًا



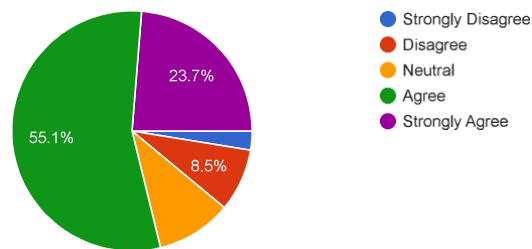
11. Because of the occupation of 2003, Iraq as a country needs a long time .
to recover from the negative effects of colonization

118 ردًا



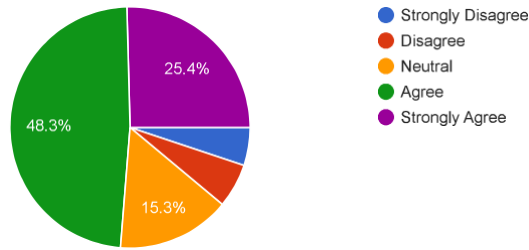
12. Pinter's anti-war poems address the problem of how the East is .
represented and portrayed in the Western world, which is discussed in
Said's Orientalism

118 ردًا



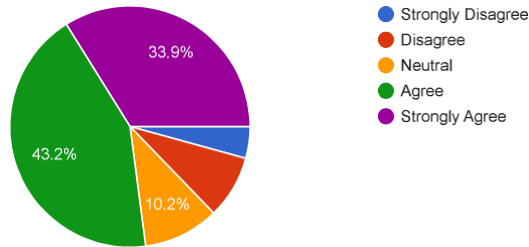
Pinter's anti-war poems provide insights into how Western colonization .13 often dehumanizes and stereotypes the colonized people, as mentioned in Edward Said's "Orientalism," Homi Bhabha's "The Location of Culture," and "Gayatri Spivak's "Can the Subaltern Speak

118 ردًا



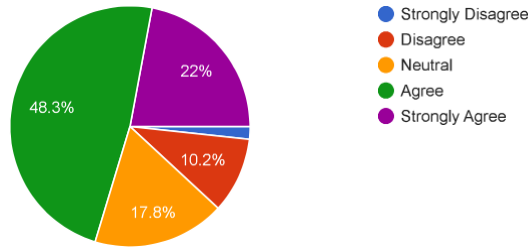
The colonization forces drew no future strategy for Iraq beyond the .14 regime's overthrow in 2003

118 ردًا



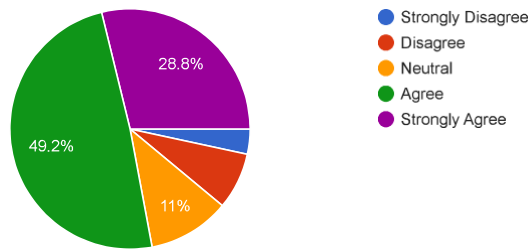
Pinter's anti-war poems invite the reader to get the real narratives .15 directly from those who are affected by war

118 ردًا



According to Said's Orientalism, Pinter's anti-war poems reveal the .16 propaganda of Western superiority against Eastern inferiority, contributing to the justification of war and occupation

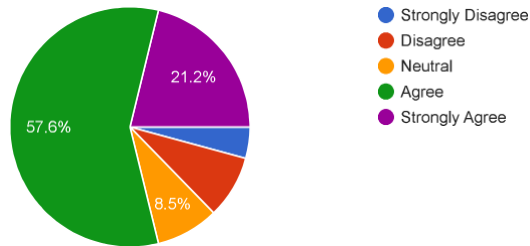
118 ردًا





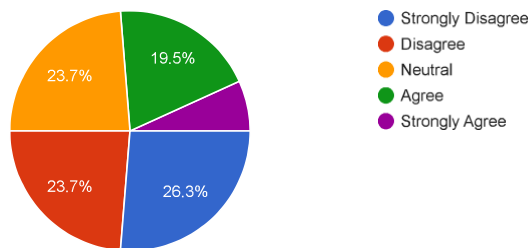
17. The postcolonial perspective helps the reader understand the deep and real meaning of Pinter's anti-war poems in order to expect the results of the war and occupation.

118 ردًا



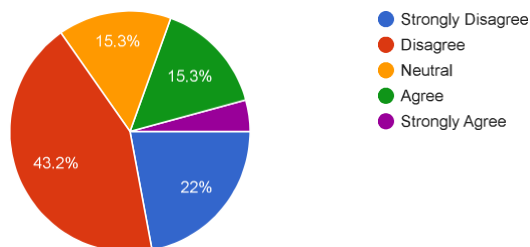
18. The Iraqi political system, which was produced by colonization in 2003, developed the education and scientific research process.

118 ردًا



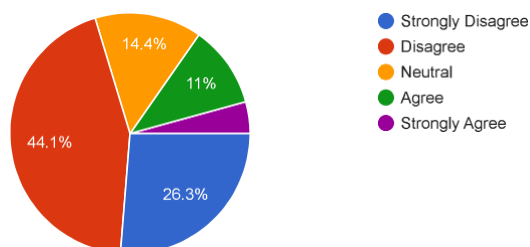
19. The Iraqi political system, which was produced by colonization in 2003, developed the health sector in the country.

118 ردًا



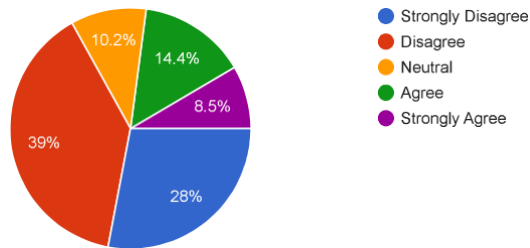
20. The Iraqi political system, which was produced by colonization in 2003, is a good model of governance.

118 ردًا



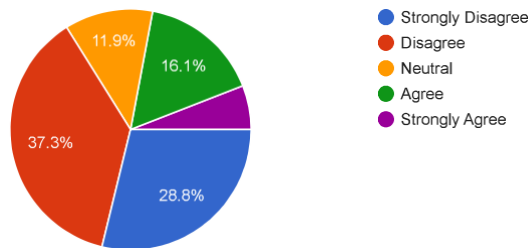
The Iraqi political system, which was produced by colonization in 2003, .21
.achieved Iraq's sovereignty on almost every level

ردا 118



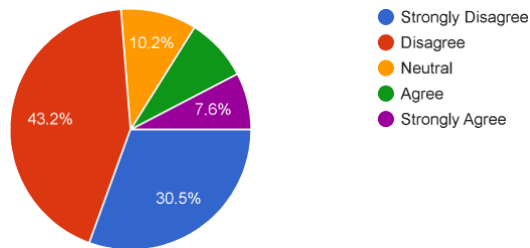
The Iraqi political system, which was produced by colonization in 2003, .22
.preserved the citizens' rights in Iraq

ردا 118



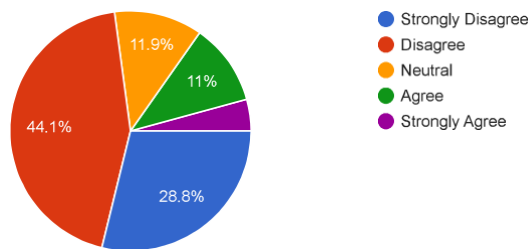
The Iraqi political system, which was produced by colonization in 2003, .23
.saved Iraq's wealth

ردا 118



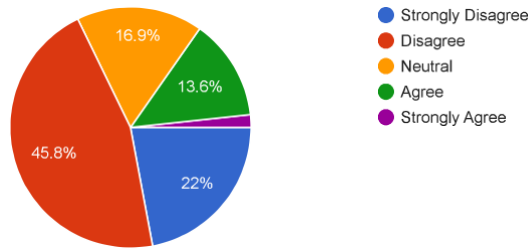
The Iraqi political system, which was produced by colonization in 2003, .24
achieved the principle of peaceful coexistence and guaranteed the rights of
.citizens in Iraq

ردا 118



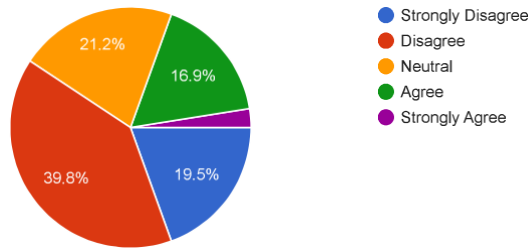
The Iraqi political system, which was produced by colonization in 2003, .25
preserved human rights in the country

ردا 118



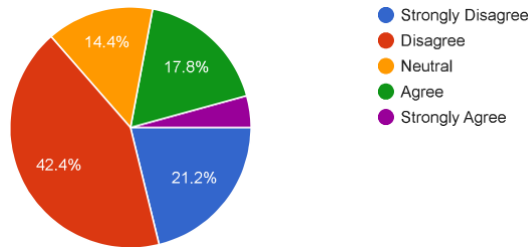
The Iraqi political system, which was produced by colonization in 2003, .26
succeeded in lifting international sanctions on the country

ردا 118



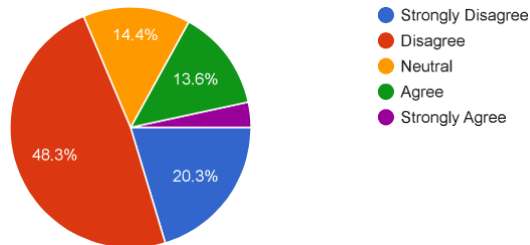
The Iraqi political system, which was produced by colonization in 2003, .27
achieved the principle of peaceful transfer of power

ردا 118



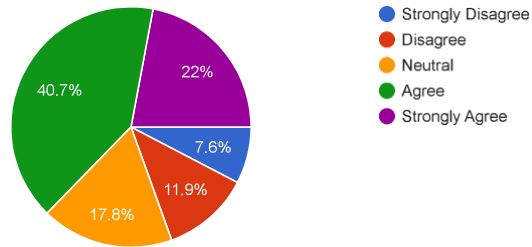
Do you agree that the Western occupation of Iraq in 2003 brought with .28
it a real democratic political system

ردا 118



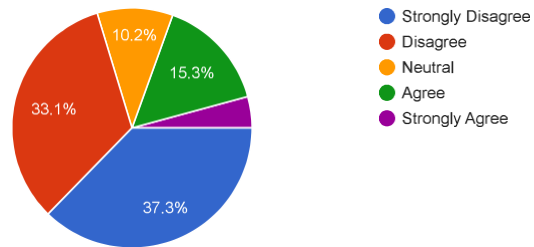
The occupation of Iraq is the actual cause of the civil war in Iraq in 2006-2007-2008.

118 ردًا



Did the Western colonizer achieve his promise by rebuilding Iraq after the 2003 war?

118 ردًا



Appendix D

No	Age	Academic Titles	Work place	Questions no.																														mean score	Asst
				1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30		
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83	2	2	3	5	4	3	4	4	4	5	5	4	3	4	4	4	5	4	5	3	5	4	4	5	4	4	5	3	5	4	4	5	3	4.17	4
84	1	2	2	5	5	4	4	4	3	5	4	4	4	4	4	5	5	4	3	5	5	5	4	4	3	5	5	4	5	4	4	5	5	4.33	5
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86	2	2	1	4	4	4	5	4	5	5	5	5	3	4	4	3	5	4	4	4	5	4	4	4	4	4	4	4	4	5	5	5	4	4.27	5
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88	2	2	2	5	4	5	4	5	4	4	4	4	5	5	4	4	5	4	4	4	4	4	4	4	3	5	4	3	5	4	4	3	4.17	4		
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92	2	2	3	4	2	3	2	4	3	4	4	5	4	4	5	2	5	3	2	2	4	3	2	2	3	4	3	2	4	4	4	4	5	3.40	3	
93	2	2	1	4	5	4	4	4	5	4	5	5	4	5	4	4	4	5	4	4	2	3	4	4	4	4	4	4	4	3	4	4	4	4	4.07	4
94	2	2	1	4	4	4	5	4	4	3	4	4	5	4	3	2	3	2	4	4	2	4	4	2	4	4	4	4	4	3	4	4	3	2	3.57	4
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