

SADISTS AND MASOCHISTS: AN ANALYSIS OF THE INTERPLAY OF POWER AND LOVE IN HAROLD PINTER'S *THE ROOM*

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Abstract

Dependency and control in Pinter's rooms, which is the product of his lifelong experience of the threatening outer world, predominates as the main theme of his works. The image of a room in Pinter's works is a symbol of refuge and shelter for threatened individuals who seek solace from the violent world. However, they never attain it as they seek control and dependency. The lifelong struggles continue until power overwhelms all aspects of the individuals' lives and endangers truth, peace and love, and they are able to relate to each other only in terms of dominance and subservience. This study attempts to analyse Harold Pinter's *The Room* through a socio-psychological look at the complex nature of power and its destructive roles in the family where it results in different types of attachment to love and power. I try to show how power and fear have dominated individuals to the extent that any sign of true love is brutalized and left for dead, through the socio-psychological examination of the types of love expressed by individuals who are under the pressure of surrounding powers.

Keywords: power, love, sadism, masochism, sadomasochism

Every character in Pinter's plays can essentially be analyzed based on a pattern of being in search of love and power. However, Pinter shows that this desire for power is not inherent within the individual but is a result of the social and familial frameworks within which the individual exists. In other words, individuals caught in the circle between society and home carry this ambiguous relationship with power from one place to the other. The action of the plays moves the audience's attention from the tiny rooms of his dramas to the complex outer world, thus inextricably linking the two. Pinter deploys numerous techniques to widen and illuminate the audiences' mind about the complex nature of power and its destructive roles in families where it results in personality deficiencies which threaten love unless individuals are strong enough to overcome this dependency on others. And it should be noted that while Pinter's characters are involved in family struggles in search of love, power and worship (according to their own perceptions) either through being dominated or dominant, there are some rare occasions where some are in search of real love based on equality and freedom. The focal point in Pinter's drama is the conflict which arises among individuals because of their perception of power and their different understandings and expressions of love. Many critics have focused on family suffering as the main effect of the social-political atmosphere. However, few of them have taken a socio-psychological look at the interrelationship between power

and love. For example, Martin Esslin (1970) in his discussion of *The Room* states that the woman (Rose) obviously wants to give love while the man (Bert) obviously does not accept her gift (Pinter 1973, p.61), but Esslin does not go any further to see whether it is real love or as Erich Fromm discusses, a masochistic attachment and dependency to the other, called love. Penelope Prentice, on the other hand, believes that it is not real love for she argues that they cling to what they do not want. These ideas need to be analyzed through socio-psychological views, specially Michel Foucault and Erich Fromm's theory on power and love.

The Synopsis of the Play

The Room is Pinter's first play which was first presented at the Hampstead Theatre Club on 21st January, 1960. The play is set in a cozy room where Rose, with her motherly warmth, serves her husband, Bert Hudd, on a cold winter day. She is protective; she cuts and butters the bread for him, looks after him and helps him put on his warm clothes when he goes out to work. Just after Bert leaves the room, Mr. Kidd the landlord enters to inform her of the arrival of a blind black man called Riley, who insists on visiting her. Though Rose insists that she cannot see a stranger while her husband is out, she finally agrees to see him. Visiting Rose, Riley claims that he knows her and asks her to go back with him. While they are talking, Bert returns and when he sees Riley, he violently attacks and kills him. Walking towards the door, Rose shockingly claims that she has become blind.

Objectives of the Study

As the first objective of this study, I examine how an individual's background mutates notions about love by examining and analyzing its relationship with power: how does their social background possibly affect how they respond to and use power? As the second objective, I will examine the interplay between power and love within the lives and relationships of the characters, i.e. the ways they express the love and power that they experienced in the past. The second objective, then, is to analyse, through an examination of character attitudes, how the urge for power affects interpersonal relationships, especially in terms of love. Are individuals able to form relationships, or are they too tied to the notion of functioning within a dominant/subordinate power dynamic? I will analyse the effects of such relationships on individuals to discover how social regulations feed into family struggles and pervert notions of love. In this section, I will examine the kinds of love and power attachments through the attitudes of individuals influenced by power and the lack of love in their background. As Foucault argues, "in order to understand what power relations are about, perhaps we should investigate the forms of resistance and attempts made to dissociate these relations" (Foucault 1962, p.329). I will thus analyze these characters to show why some individuals, who have become subservient, love the authority that uses power against them and why others develop a more powerful and violent character depending on whom they control. Stemming from this analysis comes a third objective which is to show that functioning exclusively within the power dynamic, without attempting to establish relationships on a more equal and mutually-dependent footing, can be deeply destructive to the individual. In

Pinter's plays, the most successful relationships are established by those who do not seek to either dominate or be subservient to other characters. This, in fact, will help to illuminate not only power-based relations and their destructive effects on individuals in families and society but also help in understanding the methods it uses to pervert love and feelings of sympathy.

Methodology and Framework

The methodology of textual analysis employed in this article is supported by the theories of Erich Fromm and partly of Foucault. While I believe that an individual's way of thinking is the product of a threatening society, I try to examine Pinter's mentality towards power and make a link between the terrible effects of power such as violence on the kinds of love related or rooted in it. This will help connect individual attitudes affected by social regulations to Erich Fromm's socio-psychological theory of power and love relationships. Foucault states that the power game is not just a simple relationship. It is a way of acting on others. He writes:

The exercise of power is not simply a relationship between 'partners,' individual or collective; it is a way in which some act on others. Which is to say, of course, that there is no such entity as power, with or without a capital letter; global, massive, or diffused; concentrated or distributed. Power exists only as exercised by some on others, only when it is put into action, even though, of course, it is inscribed in a field of sparse available possibilities underpinned by permanent structures (1962, p. 340).

Pinter himself says that people live under the influence of intimidation even if they do not realize it (Gussow 1994, p. 84).

Love

Discussing love and hatred, Erich Fromm says:

Hatred is a passionate wish for destruction; love is a passionate affirmation of an "object"; it is not an "affect" but an active striving and inner relatedness, the aim of which is the happiness, growth, and freedom of its object. It is a readiness which, in principle, can turn to any person and object including ourselves (Fromm 1985, p.99).

Thus, according to Fromm, love is the absence of any desire to exert power over another individual; the aim of love is freedom of the loved one rather than control over him or her.

An important point to be discussed here is that true love is not just for the sake of others. In fact, according to Fromm, a true lover loves both himself and others. A true lover is not just selfless but also self-interested. Linnell Secomb argues that love is not selflessness, as is commonly believed, but a self-interested Egoism (Linnell 2007, p.35). This seems logical because a person who has not experienced love and has not learned to love himself will not know how to love others. Through this experience, people discover what they value and know how to love and value others in turn. In fact, when someone loves another, she sees in him her own values and vice versa. For example,

a person who loves honesty will love honest people and not liars. Why? Because they are symbols of whatever he loves in himself. In other words, he finds his own values in others. Freud argues, "He deserves it if he is so like me in important ways that I can love myself in him; and he deserves it if he is so much more perfect than myself that I can love my ideal of my own self in him" (Freud 2006, p. 56). Though there seems to be a gap between Fromm and Freud's theories about love, both have the same ideas about the importance of one's own values. They believe that we treat others according to our own values and if these values are based on kindness, happiness and freedom, we try to find them in or offer them to others.

Fromm continues that these values shape the background of individuals. The individuals who have been under the pressure of power and suffer from anxiety, fear, lack of love and loneliness express their need for power and love through extreme control or dependency on the others. Fromm calls these abnormal attitudes masochism, sadism, and sadomasochism.

Masochistic attachment to power and paradoxical attitudes

According to Fromm, subservient individuals who have been under the pressure of a vicious atmosphere lose their courage when facing others. They suffer from feelings of inferiority, therefore, they are in search of somebody to direct, support and protect them against the outer world. He states, "The "loving" person in this type of submissive relationship, projects all his or her love, strength, thoughts, onto the other person, and experiences the loved person as a superior being, finding satisfaction in complete submission and worship" (Fromm 1966, p. 113). Such an individual feels satisfaction as she identifies herself partially or totally with the one in authority but resentment arises against this magic savior when he uses more power and becomes disappointing. It is at this time that she is again involved in internal conflict. Fromm examines these attitudes in individual reactions to authority in society and then connects these expressions of love to interpersonal family relationships.

Discussing the submission of the individual to a strict disciplinarian parent, he explains:

Having been brought up by an unusually severe father and having experienced little love or security as a child, his personality was torn by a constant ambivalence towards authority; he hated it and rebelled against it, while at the same time he admired it and tended to submit to it. During his whole life there was always one authority against which he was opposed and another which he admired--his father and his superiors in the monastery in his youth (Fromm 1985, p. 57).

This happens for two main reasons: such individuals are either too weak to stand against their father or they need his help to protect them from other social threats. Thus, they submit while they hate him. In order to solve this internal conflict, these individuals justify it by saying that they (the dominant) are more knowledgeable saviours who have come to help the submissive ones. The submissive try to admire the dominant though this admiration is rooted in their hate. Fromm calls this a masochistic dependency on

love. He argues that those who are submissive rationalize their feelings of inferiority by projecting their love and strength onto the apparently more powerful other. He says the "loving" person in this type of submissive relationship projects all his or her love, strength and thought onto the other individual, and perceives the loved person as a superior being, thus finding satisfaction in complete submission and worship (Fromm 1966, p.113). According to Fromm, this pathological or irrational trend is due to unchangeable circumstances. Because they cannot change it, they submit to, rationalize and worship the other with loyalty.

Sadistic Power and Dependency

The very opposite of masochistic trends are sadistic tendencies. Fromm discusses three characteristics of sadism: using absolute and unrestricted power over others, exploiting them, and making them suffer (Fromm 1985, p.124). For Fromm, sadism is also the outcome of power, lack of love and the isolation of one party. Because of the experience of power and cruelty in his past, a sadist tries to control others while at the same time needing them. Fromm argues:

The sadistic person wants to escape from his aloneness and his sense of imprisonment by making another person part and parcel of himself. He inflates and enhances himself by incorporating another person, who worships him. The sadistic person is as dependent on the submissive person as the latter is on the former; neither can live without the other. The difference is only that the sadistic person commands, exploits, hurts, humiliates, and that the masochistic person is commanded, exploited, hurt, humiliated (Fromm 2006, p.20).

For Fromm, power is not rooted in strength but in weakness. In fact, a sadist is too weak to live alone, so to overcome his 'aloneness', he relies on his victims.

Sadomasochistic Attitudes: Attachment to Power Holders and Imposing Power on the Weak

Since individuals have power exerted over them, they often feel weak or vulnerable to that power. One way of offsetting or disguising this vulnerability is through the exertion of power over another individual who may appear to be weaker and therefore, easier to control. Exerting control over another person creates an illusion that the first individual has a certain level of control and power. Fromm thus suggests that some individuals are both sadist and masochist. He calls them sadomasochists who have the tendency to impose power over others and yet, at the same time, submit themselves to the more powerful and worship them. Fromm states, "There is the wish to submit to overwhelmingly strong power, to annihilate the self, besides the wish to have power over helpless beings (Fromm 1985, p. 201). He argues, "The kind of love which can only be experienced with regard to one person demonstrates by this very fact that it is not love but a sadomasochistic attachment" (Fromm 1985, p. 99). Each or some of these characteristics can be applied to Pinter's characters in his plays.

The Room: Rose's Feelings of Anxiety, Fear, Suspicion and Lack of Love

Unlike Stanley in *The Birthday Party* who gives clues about his disturbing past, Rose offers no information about her background. Nevertheless, through her fearful conversation about daily problems especially about cold weather, we get hints about the destructive experience she has suffered from. She says, "It is very cold out, I can tell you. It's murder" (Pinter 1973, p. 7). The outer world seems so frightening that she does not dare look, let alone venture out. She continues, "Just now I looked out of the window. It was enough for me. There wasn't a soul about. Can you hear the wind?" (Pinter 1973, p. 7) It seems that she has rushed into the room so fearfully that she had not dared to take a glimpse at her surroundings. Thus, other floors are unknown to her and she assumes that they might be occupied with foreigners, "I don't know who lives down there now. Whoever it is, they are taking a big chance. May be they're foreigners" (Pinter 1973, p. 9). In fact, because of the fear rooted in her, she finds herself alone among strangers, Martin Esslin argues that Rose is a Jew who has concealed her identity. He states that Sal (the name she is called by Riley) might refer to Sarah, a Jewish name, which is why she does not like to be called Sal. Esslin says, "As a Jew in the world of Auschwitz she would indeed be a fugitive from death" (Esslin 1970, p. 68). Thus, to keep herself safe from this threatening outer world, Rose prefers to stay in the room though she was finished off (Pinter 1973, p. 9).

Two points can be inferred from what is discussed above: first, the outer world is threatening for Rose; and second, this threatening world has made her anxious to the extent that she suspects everyone. She suspects Mr. and Mrs. Sands and so to be sure, she asks Mr. Kidd for information about them. However, as we see in her later conversations with Mr. Kidd, she does not trust him either. For example, when Mr. Kidd speaks of his sister, she says, "I don't believe he had a sister, ever" (Pinter 1973, p. 16). Though Mr. Kidd could be telling a lie here, what causes her to suspect him? She does not give any evidence for her suspicion. In fact, fear makes her suspicious of everything to the extent that she suspects Riley, whom Pinter calls a savior from the moment he introduces himself.

Riley. My name is Riley.

Rose: I don't care if it's-What? That's not your name. That's not your name (Pinter 1973, p.28).

Her delay in trusting Riley can also be another sign of her fear of going out with a weak person. Pinter himself calls Riley a savior, and Rose, by the end of the play, feels sympathy towards him and touches his eyes but she doubts he can save her.

It can be concluded that her fear and anxiety have made her suspicious. Her marriage and dependency on a brutal husband must be another emblem of a deep-rooted fear and anxiety. In fact, to reduce her fear and anxiety, she is in search of a savior to submit to, serve and even offer love in return for his support.

Masochistic Love as the Result of Anxiety and Lack of Love

Rose lives with a violent husband who does not take steps to reduce her fear but tortures her with his deadly silence. Threatened by the outer world and now a complete subservient, she is in search of somebody to protect her. Rose makes a last attempt to keep

herself safe from the outward brutality and expresses a dislike to go back. Speaking to Bert, she says, "If they ever ask you Bert, I'm quite happy where I am" (Pinter 1973, p.9).

Thus, she serves Bert as her only supporter and savior with motherly warmth. However, it raises a question why she is not in search of somebody to establish a relationship on a more equal and mutually dependent footing.

As discussed before, she suspects everyone and thinks they are liars. More importantly, because of her feelings of inferiority and anxiety, she is in need of a more powerful savior to direct her and give her strength to overcome her fear and anxiety. In fact, she finds satisfaction in Bert's powerful personality which is why she thinks she is satisfied living with Bert. Bert is her savior as she may be afraid that a lack of obedience, respect and love may result in her vicious past catching up with her. In fact, the anxiety, fear and lack of love she experienced makes her dependent on Bert, thinking that he may offer her strength and love. All these make her deeply dependent on him to the extent she submits to and loves him with complete satisfaction.

Rose's Paradoxical Attachment to Love and Power

Apparently, Rose seems satisfied with her room and her dour husband. She expects him to protect her from the brutality of the outer world and in return, she does her best to serve and love him while Bert does not accept her love. The paradox is that Rose is both free and imprisoned. She has escaped from the rude outer world into a cozy warm room in search of comfort while this room has turned out to become her prison. From the very beginning of the play, she is threatened by her husband's supercilious silence. He does not return any affection or compliment. This atmosphere engenders a kind of internal conflict as she tries to offer love while the pressure of power brings about hate. She submits, admires and even loves him as her savior and yet, she tends to hate him as her torturer. It is true that she has accepted a man's dominance as part of social custom. It is also true that she is disciplined not to speak to strangers without her husband's permission, what Penelope Prentice argues as the conformity of individuals to their own habits (Prentice 2002, p. 12) but Rose's attitude towards Riley (when she touches his eyes) reveals that she is in search of someone to love her and reduce her suffering because all her efforts of having a peaceful life with Bert have failed. On one side, she serves her husband with motherly warmth and on another, she touches Riley's eyes, the back of his head and his temples with her hands (Pinter 1973, p. 31) but she does not leave with him. When Riley asks her to leave with him, she says "it is late" (Pinter 1973, p. 31). It seems that it is too late for her as a masochist dependent to choose between them as she masochistically needs and loves Bert but, at the same time, suffers from his brutality. In fact, Riley's arrival reveals a deeper truth than the one Rose expresses. On one hand, Rose is filled with anxiety and fear and does not dare or wish to return with Riley to her past. On the other, she touches his eyes at the end of the play and shows interest towards him as a sign of defiance against Bert.

Because of Bert's strict disciplinary power, she actually loses the opportunity of having a loving family under accepted regulations, which as Erich Fromm mentions, sets up a vague defiance (Fromm 1985, p.12). In fact, by touching Riley's eyes, Rose sets up a this kind of defiance against Bert's brutality. Nevertheless, it seems impossible for her to go back with Riley, probably because of the atmosphere of brutal violence that has overwhelmed her mind to the level that she does not dare to step out of the room

as she may feel that Riley is too weak to reassure her (as a masochist personality) of a peaceful future or stand against Bert if necessary. Hence, she prefers to adapt herself to a domineering husband rather than go out towards an unstable future. In fact, her anxiety, dependency and lack of experience of real love bring about her paradoxical attitude towards love.

It can be concluded that on some occasions, power forces individuals to adapt to whatever they do not really love, which according to Fromm, results in hate and resistance. Rose has escaped the threatening outer world to find a calm and peaceful life but again she feels the heavy weight of social regulations and lack of love on her shoulders caused by Bert's sadistic behavior. Penelope Prentice concludes:

Though she [Rose] tries to maintain her shelter this is not what she wants; she truly seeks something no less important—love or affection. Love will, only much later in Pinter's work, inform justice on a larger scale. But here characters dramatize the dishonesty of stated desire and the irony that they cling to what they do not want, implying perhaps they might do well to hold with a loose rein what is truly desired (Prentice 2002, pp. 54-55).

Rose's Paradoxical Attitude: Masochistic Tendency to Power

Rose is haunted and destroyed by power to a level that she masochistically loves it. Being a good housewife is her only means by which she can prove her personality. However, as is the nature of power, any subservient becomes dominant when he finds opportunity to impose power. In other words, within the idea of subservience is hidden the tendency for resistance. As Alfred Adler says, "The striving for superiority never ceases. It is essential to the mind, to the psyche of the individual" (Adler 1997, p.215). To prove her identity, she continues to show her ability by preventing herself from exposing more emotions or false love. In other words, she tries to hold on to Bert by taking up more responsibility for him. In fact, although she is dependent, by shouldering responsibility, she persuades herself that she is not that weak because she is needed by Bert. She says:

This is a good room. You've got a chance in a place like this. I look after you, don't I, Bert? Like when they offered us the basement here I said no straight off. I knew that'd be no good. The ceiling right on top of you. No, you've got a window here you can move yourself, you can come home at night, if you have to go out, you can do your job, you can come home, you're all right. And I'm here. You stand a chance (Pinter 1973, p.11).

Moreover, she treats Riley rudely since she finds him weaker than herself. She makes all attempts to humiliate him (as Bert did to her). However, the nature of her violent reaction is completely different from that of Bert. Contrary to Bert who tries to dominate others, she just tries to defend herself. Since she expects a threat from the outer world, she anxiously defends her so called peace by disgracing Riley. She tells Riley, "What do you think you've got here, a little girl? I can keep up with you. I'm one ahead of people like you. You're not deaf too, are you? You're all deaf and dumb and blind, the lot of you. A bunch of cripples" (Pinter 1973, p.28). This behavior which is in contradiction to her masochistic nature can be analyzed as signs of sadism in masochist individuals even though they are not sadists who may show signs of masochism.

Fromm argues, "Besides these masochistic trends, the very opposite of them, namely, sadistic tendencies, are regularly to be found in the same kind of characters. They vary in strength [...]" (Fromm 1985, p.124).

All these reveal that the tendency for power and love which exists in all individuals is shaped according to the context that they grow up in. Through scrutinizing character backgrounds and various sorts of interactions and conflicts, one can figure out the kind of attachments to love and power people have. Fromm calls this kind of admiration and love masochistic love which is, in fact, based on dependency.

Bert Hudd's Sadistic Attitude Shaped by His Past

As a matter of fact, an individual's behavior can be a reflection of the social or familial conditions they grew up in. Although Bert does not give any information about his past and the condition he grew up or lived in, we can infer through a psychological look at his present attitudes what surroundings he had lived in. Alfred Adler argues, "Individual becomes an individual only in social context" (Adler 1930, p. 199). In other words, individuals as well as families mirror social order and disorder. Violence for Pinter is the common order of society which, in turn, engenders resistance or controlling love. Bert's marriage to an extremely subservient Rose and his controlling attitude portrays his sadistic personality in accordance to what was mentioned before as the three main characteristics of sadistic attitudes which are: a tendency to dominate, exploit and make or wish that others suffer. We can find these tendencies in his relationship with Rose. Rose serves him with motherly warmth but he obviously not only does not give anything in return, he treats her with deadly silence. At the end of the play, he talks of his happy time out, "I had a good bowl down there. I drove her down, hard, they got it dark out" (Pinter 1973, p.31). Bert calls his van "her" to pretend that he is not dependent on Rose as there is another "her" available that can satisfy his needs, besides being able to cause feelings of jealousy and suffering for Rose. In a psychological sense, this sadistic attitude is rooted in vicious past struggles that sadists have experienced. Bert is indeed the real emblem of the discipline imposed on him, Rose and others. In fact his deadly silence and attitude in making others suffer are invisible signs of the power that influenced him. Michel Foucault argues, "Disciplinary power is exercised through its invisibility; at the same time it imposes on those whom it subjects a principle of compulsory visibility. In discipline, it is the subjects who have to be seen. Their visibility assures the hold of the power that is exercised over them" (Foucault 1995, p.187).

Bert Hudd's Paradoxical Attitudes: The Dependency of Power Holders on Those Whom They Control

Bert is so cruel and savage that he cannot stand any kind of peace, i.e. neither his wife nor Riley as symbols of a peaceful life are bearable to him. From the first moments of the play, the audience witnesses the strict power that Bert imposes on Rose. To do so, he ignores any kind of love she offers by using deadly silence. In fact, it seems that he has not experienced a peaceful or happy life. His surrounding power struggle has made him harsh instead. However, does he not need Rose? If so, why does he kill Riley without asking any questions or making any arguments? What was Riley's fault? Some might

suggest that he was a stranger to Bert but it cannot justify his vicious act of killing Riley. He could have asked some questions to ascertain his faults at least if there were any. It can, thus, be reasoned that Bert feels that he might lose Rose which justifies his marriage to her. According to Penelope Prentice, "Bert's power is equaled to his fear" (Prentice 2002, p.55). He is anxious that Riley might try to save Rose. In fact, Bert is as dependent on Rose as she is on him. He takes a risk in killing Riley as he knows that losing Rose will bring more suffering than possible imprisonment or any other legal punishment. Fromm also argues that the sadistic person is as dependent on the submissive person as the latter is on the former. Neither can live without the other (Fromm 2006, p. 20).

Though he marries her to satisfy his need to use power and to be worshiped and respected, he makes her suffer. It is this paradox that Max (*The Homecoming*) is also involved in. While he prepares food for his children, he is in a permanent struggle with them. According to Fromm, through imposing power, sadists try to force others to worship and respect them. However, it seems that Bert is not content with Rose's motherly warmth and love because he paradoxically enjoys using power. He also sadistically needs this victim deeply because she satisfies his need to escape loneliness by using power to enhance her 'worship' of him.

Conclusion

Through social issues, Pinter provides hints about the lack of real love in the rooms inhabited by his characters. Rose must accept regulations and becomes blind to her own identity which is indeed a kind of death. Rose's blindness may be a hint of the final destruction to those who masochistically deny overwhelming regulations in search of truth or real love. Apparently it may seem that some individuals are victims of race or gender, but as in other Pinter plays, they are victims of their masochistic resistance (resistance through dependency) against strict social regulations for the sake of masochistic love. In fact, any kind of suffering refers to a kind of struggle between forces. Indeed Rose's final response to Riley, when she touches his eyes kindly, represents her feeble struggle against Bert's domineering power and violence for the sake of peace and love

Through the process of Rose becoming blind, Pinter creates a microcosm of a greater world to show how a sadistic desire for love and masochistic dependency on power pervert an individual's real love. Thus, Rose's blindness may also be a symbol of destruction and lack of love in a world where people use power against each other.

It can be concluded that both Rose's dependence on power and Bert's sadistic tendency are the outcomes of the outer, dark cold world. Rose does not dare to step out of the room when Bert goes out. Rose becomes suppressed because of her search for love and Bert becomes sadistic because of his struggle with a lack of love from within his society. Violence in the circle of power games destroys to both sides. By killing Riley, Bert loses his only support, his wife. Thus, he becomes a victim of his own sadistic nature.

It seems that these individuals are gathered to complete each other's weaknesses. Mr. Kidd is deaf but his main problem is that he cannot see Bert's brutality. Likewise, Riley is blind but he cannot hear the footsteps or brutal voice of Bert. Rose is so depressed and apathetic that she cannot see her husband's brutal behavior or hear Riley's voice of love. She is just obsessed with her own affairs. Consequently, this spiritually blind

and deaf society overwhelmed by the power of social customs becomes too suppressed, loveless and alienated to realize that the mysterious nature of power is the cause of their suffering. What finally destroys the family is Rose's obedience and Bert's dominance inherited from social customs. The experience of conflict has taught Bert to be dominant if he wishes to keep his wife while it has influenced Rose to be obedient if she expects to survive. When minds are involved in such relationships, it would not be possible to think of real love. In fact, under the power of strict discipline imposed on them, they are unable to establish a relationship based on equality and mutual dependence.

Notes

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