

Theatre of the Absurd Across Cultures: A Comparative Analysis of Harold Pinter and Farouq Mohammed

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Abstract: This essay provides a parallel assessment of the characteristics of the Theatre of the Absurd that are present in the works of British dramatist Harold Pinter and Iraqi entertainer Farouq Mohammed, and this is done by identifying the similarities of the deployment of absurdist features in the different cultural and political settings in the two plays. It takes the example of absurdist principles originating from Albert Camus and further demonstrated by Beckett and Ionesco's theater advances. It studies how the two authors employ the matter of human life, loneliness, silence, and the disintegration of communication. Harold Pinter's works, including *The Birthday Party* and *The Dumb Waiter*, are filled with unclear locality, sparse speech, and the fear from the unknown—methods that represent the emotional emptiness in the aftermath of World War II and the deep anxiety in the unconscious mind. Completely different, Farouq Mohammed's plays of absurd are filled with the same sadness of existential guilt and the symbolism of absurd, but they are still the extremely local socio-political issues of Iraq like wars, dictatorship, and cultural repression that are the background of them. His works depict an Arab version of absurdism wherein he combines conventional theatrical concepts, interpretation of fragmentation, and political allegory. This paper, by going into some detail about character traits, language, and the general structure of the plays, points out how the two artists are able to convey the feeling of human absurdity, yet at the same time, they speak of their own cultural realities. The thesis of this work is that Pinter and Mohammed, though having been deeply influenced by different historical events and facing different worldviews, employ absurdist theater to depict power, identity, and meaning in a broken world. This intercultural lens deepens our insight into the diffuse nature of absurdist drama and its ability to go beyond the limitations of languages and places.

Keywords: Theatre of the Absurd, Harold Pinter, Farouq Mohammed, Comparative Literature, Existentialism, Silence, Alienation, Postmodern Drama, Iraqi Theatre, Political Symbolism, Cross-cultural Analysis, Absurdism in Arabic Drama, Identity, Power, Communication Breakdown.

1. INTRODUCTION:

The Theatre of the Absurd, a phrase that was brought into good use by the critic Martin Esslin in 1960, refers to a movement in the dramatic arts that came about after the second World War, and it was a reflection of the existential disillusion and fragmentation of modern life. This style is deeply influenced by the absurdist philosophy of Albert Camus. This theatrical style is a complete rejection of the traditional plot and the logical dialogues with the disjointed narratives, the silences, the repetitions, and illogical behavior—all these are just a means to reveal the futility of human existence and the disappearance of communication. The movement is mostly associated with the European dramatists, such as Samuel Beckett, Eugène Ionesco, and Harold Pinter. However, the movement is not limited to only these. Its reach is far beyond these geographical and cultural boundaries. The movement has some powerful non-Western expressions of itself as well.

The intention of this research is to discover the influence of absurdist theatre beyond the borders of the original culture through the investigation of two leading playwrights - Harold Pinter, a major British playwright of the absurdist drama, and Farouq Mohammed, an Iraqi writer of the stage whose pieces are the reflection of the crises of the world of the Arab in the political and existential field. Pinter's pieces are characterized by minimalist dialogue, psychological tension, and the clever use of silence, which most of the time are connected with the topics of identity, power, and ambiguity. On the contrary, Farouq Mohammed is the one who changes the absurdist techniques to be able to show the

specific pains of the Iraqi sociopolitical map, mainly caused by the tyrannical governments. Besides, he also focuses on the time of conflicts if we contextualize the current situation. Comparing the selections of the plays of two authors, this study is to show that the features of a fable are newly interpreted in the different cultural environments in order to be the vehicle of human's endless tragedy. They would search how both authors use the absurd to make their jokes against the social system of the times, against their concept of reality, thus opening the way for the issue of the alienation of the individual. Ultimately, this paper notifies and highlights changes as well as the worldwide relevance of the Theatre of the Absurd, thus its topics are still relevant in the very different cultural and historical contexts.

1.1 Theoretical Framework:

The basic idea of this study is the principle of Absurdism, a movement in philosophy and literature which delves into the futility of whole human existence in a chaotic and uncaring world. Absurdist philosophy can be traced back most clearly to Albert Camus, who in his essay *The Myth of Sisyphus* (1942) explained that human beings are always looking for a reason in a world that has none. Camus claims this encounter between the human need for order and the empty, indifferent universe is where "the absurd" is born. Instead of following religion or nihilism, Camus suggested accepting the absurd situation with a revolt and artistic manifestation. The term Theatre of the Absurd was coined by Martin Esslin when he wrote a study of the same name in 1961. He used it for the writers like Samuel Beckett, Eugène Ionesco, Jean Genet, and Harold Pinter, whose works were characterized by the absence of logical plot development, coherent dialogue, and clear character formation. On the contrary, these playwrights exploited round stories, silence, repetition, and illogical actions in order to express the existential absurdity of the life of a modern person. Esslin particularly insists that the Absurd is not only about no meaning but also about revealing the lying rational systems and language that give us comfort.

This article additionally makes use of postcolonial and intercultural theory to investigate how the absurdist methods are changed and understood in the Eastern world. It mainly looks at the way Farouq Mohammed, the Arab and Iraqi theatrical tradition, goes beyond local cultural elements that are blended with the absurdist aesthetics to bring out the issues of political oppression, war, and identity crisis. Incorporating postcolonial views, the research acknowledges that absurdism, although it originated in Europe, can be an effective theater form for communities that are dealing with colonial history, dictatorship, and the breakdown of society.

1.2 Harold Pinter and the Western Absurd

Harold Pinter is a leading character in the making of the Theatre of the Absurd in the Western world. The plays of this writer show us the main features, which are in the absurdist drama genre, the topics of the uncertainty, alienation, the power relations, and communication failure. Pinter, influenced by the works of Samuel Beckett and being the representative of post-World War II existential anxiety, has a theatrical vision that is characterized by a minimalist style, ambiguous storylines, and a conscious utilization of silence and pause—these are the techniques that subvert the conventional dramatic structures and symbolize the absurd situation of modern life. Pinter's works, for example, *The Birthday Party* (1957), *The Dumb Waiter* (1959), and *The Caretaker* (1960), frequently depict people who are in limited spaces and confronted with threats that they cannot explain or are invaded by the unknown intruders.

These restrictions represent the psychological and existential situation of people who are profoundly affected and can hardly understand the world around them. Most of Pinter's characters perform as if they are stuck in a loop, repeating their statements or speeches but still managing to uncover new facts from what is not said compared to what is actually said—a reflection of the absurdist fascination with the difficulties and breaks of language. Among Pinter's most recognizable and unique contributions to absurdist theatre is the phrase "Pinteresque"—a designation for those works where a typical dialogue, the hidden menace, and the emotional tension are found in an approximate equal amount. To Pinter, silence is not just the absence of words but a means of effective communication that reveals the characters' weakness, their fear, or the revolt. The continuous existence of an unseen or indefinite danger that is felt in his theater corresponds to the deep-rooted anxiety of the society after the war which is characterized by mistrust, control, and cold war paranoia.

1.3 Farouq Mohammed and the Arab Absurd

Farouq Mohammed (1947–2021) is the name of an important person in the history of Iraqi literature and drama whose adventures depict the deeply localized influence of the Theatre of the Absurd. The fact that he was writing in the period when there was political violence, dictatorship, and national trauma in his country is crucial to understanding the way his absurdist techniques were used to convey the existential, psychological, and cultural issues that appeared in the Arab world—particularly in Iraq before and after the Ba'athist regime. Farouq's absurdism, if we compare it to the purely philosophical abstraction that we see in the first European models, is its base in the difficult situations caused by

war, censorship, displacement, and the collective suffering. Harold Pinter is one of the Western absurdist playwrights who probably investigates these universal issues of alienation and meaningless while Farouq Mohammed restates these concepts to the specific situation of Arab people, who are like those being trapped in the devices of political tyranny.

His characters have repeatedly been shown as fragments, hopeless, and being stuck in a loop of meaningless actions only to reflect their existential despair and life under dictatorship which is experienced as absurd. Elements of government bureaucracy absurdity, the inefficacy of speech, and the disappearance of the individual will are the most powerful among the traits in his artistic vision. Farouq Mohammed's poetic language, imagery, and silence are both political and artistic ambitions. The conversations in his plays often fail or become like a circle, thus they can represent both the loss of communication because of the existential condition and the hiding of the truth that the dictators are doing. Apart from being a metaphor for inner emptiness, his silences also represent the forced silence in the public sphere where speaking the truth might be the reason for death or the need to go into exile.

1.4 Comparative Analysis

The absurdist theater of Harold Pinter and Farouq Mohammed, though different in historical and cultural contexts, clearly parallels their mutual exploration of human alienation, the breakdown of communication, and the oppressive nature of unseen forces. However, each playwright illustrates the ideas of absurdism in a way that suits the particular problems of their societies - Pinter for the post-war British existential crisis and Mohammed for the politically unstable and deeply wounded situation in modern Iraq.

One of the main similarities between the two is their manner in which they use language and silence. Pinter's conversations are very often characterized by gaps, dots, and breaks—someone calling this the “Pinter pause” phenomenon. These pauses highlight emotional repression, power battles, and the inability of true communication. In this respect, Farouq Mohammed follows the same path, utilizing broken and repetitive speech, but his quiet moments often stand for imposed censorship and the fear of speaking under the suppressive regime.

While Pinter's characters actively choose not to speak, Mohammed's people are ones who have not been given a voice by the environment. It is clear that they are the authors of the continuities. A common feature in their work is the utilization of the same motif - confined places. Pinter sets up his characters in closed, small and cramped places in the plays *The Dumb Waiter* and *The Room* which represent the psychological imprisonment of characters. Mohammed's Farouq also employs limited or conceptual areas, but in such cases these spaces become images of cities destroyed by war, of institutions in decay, or of states in a condition of fragmentation - thus coming to represent the collapse of the nation. The dramatists of the two have thus come to the stage of depicting a world in which individuals find themselves caught by forces that they are unable to comprehend or which they are not able to control. Both artists are mirroring a world where individuals get caught in the traps of unfamiliar or incomprehensible forces. As far as the topics are concerned, both writers Bas Pinter and Mohammed orally play around with the theme of power, fear, and the nonsense of life. Pinter's absurdism tinged with humour, is mostly about the psychological tensions and the ambiguous relations with the other, while Mohammed's absurdist aspect is politically charged and is stressing out the violence of the state.

1.5 purpose and scope of the paper

The aim of this paper is to conduct a comparative study of the Theatre of the Absurd as manifested in the plays of Harold Pinter and Farouq Mohammed, who are two playwrights coming from different cultural and political arenas. This research focuses on their utilization of absurdist features—such as language, silence, estrangement, and the relationship between the powerful and the powerless—to uncover the universal as well as the local aspects of the comedy of the absurd. It endeavours to trace the path of absurdism from its birthplace in Europe to the expression of the various human conditions, which have been influenced by diverse historical, social, and political changes.

The scope of the paper outlines an in-depth study of some key plays by Pinter and Mohammed, that are based on their thematic issues, stylistic methods, and socio-political environments. The exploration illustrates Pinter's impact on the Western absurdist theatre, highlighting his typical use of ambiguity and silence and contrasts these with Mohammed's assimilation of absurdism in the Arab world, where political repression and cultural shock are the main aspects. By placing both names from the world of drama in the larger picture of the existential philosophy and postcolonial theory, the text traces the links between the global human issues and the local cultural stories. The current project is designed for the comparative literature scholars, drama, and cultural studies people who need to understand how global theatrical movements are interpreted and changed across the cultures. The paper also speaks about the role of theatre as a medium for political critique and cultural expression in situations, where there is unrest and censorship.

2. Literature Review

The Theatre of the Absurd has been generally the focus of the Western literary scholarship, particularly through the works of Martin Esslin, whose 1961 book *The Theatre of the Absurd* outlined the very core of the understanding of plays by Samuel Beckett, Eugène Ionesco, and Harold Pinter. Esslin's interpretation dwells on alienation themes of existential philosophy, the collapse of language, and incomprehensible narrative, which are the main features of absurdist drama.

There are scholars such as John Fletcher and Lois Oppenheim, who have additionally dwelled into several aspects of Pinter's unique contribution to the absurdist literature, particularly his employment of silence, pause, and vagueness in the creation of psychological tension, and the presentation of power dynamics in the exploration of interpersonal relationships. Pinter's theatrical works have furthermore been discussed from a political and psychoanalytic perspective. M. Billington and Ch. Kaplan are among those who pinpoint that Pinter's play mirrors the Cold War era; it describes the situation of deep-rooted fear hiding under the surface of apparently normal things.

The term "Pinteresque" has really become a central idea in the world of theatre to describe his unusual style which is easily associated with a blended feeling of danger and darkness. However, an utterly different situation is observed when discussing the adaptation of absurdist theatre in the non-Western World, more specifically the Arab countries, where the focus of the mainstream literary discourse on such topics has been prominently less. Nevertheless, some scholars such as Viola Shafik and Kamal Salhi have been on the front to track and record the birth of modern Arab theater, thus far illustrating how far the local playwrights like Farouq Mohammed go while adapting Western dramatic forms and at the same time they cannot help but to give them a local cultural, political, and historical shade. The work of Farouq Mohammed is particularly known for its political commitment and the use of absurdist techniques to attack the dictatorial regime, the war, and the social disintegration in Iraq. It has been considered that his dramatics fit into a general movement in Arab literature that adopts modernist and postmodernist arts to tackle the questions of identity, memory, and resistance. This literature review reveals a growing scholarly interest in cross-cultural analyses of absurdist theatre, though comparative studies specifically focusing on Harold Pinter and Farouq Mohammed remain limited. This paper seeks to fill that gap by juxtaposing their works to highlight the universality of absurdist themes alongside culturally specific expressions of existential and political absurdity.

2.1 Philosophical Foundations of Absurdism

The philosophical bases of absurdism are deeply ingrained in the existential dilemmas of the 20th century, more precisely post the ruin brought about by World War II. At its heart, absurdism is the result of the conflict between the human need to live a meaningful life and the seemingly silent or indifferent universe. This philosophical contradiction is most vividly presented by Albert Camus in his most famous essay *The Myth of Sisyphus* (1942), a work that is the genesis of the Theatre of the Absurd. In *The Myth of Sisyphus*, Camus portrays the absurd as the conflict between the human demand for logic and the illogical world which provides no solution. He compares the Greek mythological character Sisyphus who was doomed to go on forever pushing a boulder up a hill only for it to come down again to the absurd human condition. Nevertheless, Camus argues that one must think of Sisyphus as a happy man, who has decided to take the absurd experience and live against it. This act of resistance, without falling into the trap of hope or deception, is the philosophy of the absurd at its essence.

Existentialist philosophers like Søren Kierkegaard, Friedrich Nietzsche, and Jean-Paul Sartre have extensively contributed to the ideas of absurdist thinkers. Kierkegaard and Nietzsche were busy discussing the place of faith and morality in it when the world was found to be unstable, whereas Sartre mainly talked about the freedom and also the responsibility of giving a new meaning to life in a universe that lacked its own purpose. Concepts like alienation, liberation, and absurdity that have become the basic elements of existential as well as absurdist literature were introduced through the various interpretations of these thinkers. In the world of theater, these philosophical concepts have got the vocative power from the dramatic arts when dramatists such as Samuel Beckett, Eugène Ionesco and later Harold Pinter came in. In their plays, they discard the traditional scenes and dialogues and replace them with the disoriented plots and stories which can be explained in different ways. Characters in absurdist drama quite frequently appear in such a position, where they are only able to be involved in meaningless routines, are not able to communicate their feelings and even.

2.2 Language, Silence, and Alienation in Absurd Drama

Language, silence and alienation are the main theme and the principal tools in the absurdist drama. These elements are not only stylistic but also deeply philosophical, capturing the core absurdist belief that language-word once a trusted means of expressing truth and connection- has become unreliable, meaningless, or even oppressive. In Harold Pinter's works, broken language, unclear, contradictory is featured widely. The characters utter simple sentences, which

hide the deeper emotional or psychological tension masqueraded by so many words, they often use the dialogue to gain the upper hand, to disguise the nature of passion, or to dodge the fateful confrontation. Essentially, the crucial matter in Pinter's theatre is occurring in the space between the lines through indetermination, unfinished words, and, most definitely, silence. The well-known "Pinter pause" is now a metaphor illustrating the incapability or the refusal to find the meaning. Silence represents in Pinter's concept no mere lack of speech; it is a potent signature of fear, struggle for power, or existential hollowness. Alienation in Pinter's absurdism is quite psychological and interpersonal in nature. His characters are often shown as quite disconnected not only from their environment but also from each other and, most importantly, from themselves. They are limited to small spaces, chased by unknown powers or intruders, and rarely find any solution or understanding. This alienation is a typical image of the post-war Western individual—a suspicious, disoriented, and existentially wandering one.

Language and silence receive a much more politically charged connotation in Farouq Mohammed's theatre. Mohammed deals with speech as a powerless issue and rather dangerous one in the play under dictatorship and war in Iraq. Characters are often changed into silence by such a reason as fear, censorship, or trauma. Dialogue is typically circular or absurd, mirroring the hopelessness of conveying truth to a society that fiddles with the truth or even punishes it. Silence in his play represents both personal sadness and communal repression—where not having the capability to speak is something that is imposed rather than voluntary.

Mohammed's alienation is present both on an existential and a political level in his plays. One of the characteristics of his characters is that they are estranged not only from each other but also from their cultural identity, their history, and their sense of purpose. The alienation reflects the deeper crises of a society that is broken into pieces by violence, repression, and loss. The craziness that is caused by the manipulation of language and the total silence that dominates the situation in Pinter and Mohammed's plays drives the absurdity of modern existence. Then again, while Pinter's absurdism probes the universal human disconnection, Mohammed changes these techniques to be able to reflect the realities of the political oppression and the cultural disintegration. In such a way, their adoption of language, silence, and alienation both reveals the common philosophical roots they have and the culturally specific manifestations of absurd drama.

2.3 Absurdism in the Arab World

In the mid-20th century Arab world, absurdism surfaced as a reaction not only to the existential fears they had in common with the West, but also to the region's very unique sociopolitical problems—the issues of colonial legacy, authoritarian regimes, cultural fragmentation, and wars that were continuous in series. Essentially, the Theatre of the Absurd was a concept created by European dramatists such as Samuel Beckett, Eugène Ionesco, and Harold Pinter. But Arab playwrights have instead of sticking to its themes and techniques merely reflecting their own historical and cultural realities, they have also reinterpreted them to reflect their own. Saadallah Wannous from Syria, Alfred Farag from Egypt, and Farouq Mohammed from Iraq, the Arab dramatists have utilized absurdist features—non-linear stories, cyclical dialogues, characters full of symbols, and silences—to bring to life those emotions that have been caused by displacement, tyranny, and existential despair in the Arab world. Still, the difference is, that the European ones, whose absurdism usually focused metaphysical topics and the breaking of meaning in a world without God, on the other hand, Arab absurdist theatre is very political and socially committed.

In a situation in Iraq, absurdism was very successful because of the dictatorship, war, and censorship. The leader of the faction of Iraqi absurdist drama is Farouq Mohammed. He localized the form of the play to show the situation of a dictator who made people live an absurd life. The characters in his plays that have been changed into nonsensical and repetitive situations are the citizens' paralysis because they are not able to change their conditions or get rid of the political repression. At the same time, the absurd elements in Mohammed's work do not simply mean the condition of existential loneliness—it becomes a visualization of the political hopelessness, silence which is given, and the collapse of culture.

Besides this, Arab absurdism is endemic to the combination of local ideologies with the Western modernist ones. Here the poetic language, the religious allusion, the folk storytelling, and the allegorical structures most often find their way into the main absurdist themes for a deeper emotional and cultural understanding. This hybridization enables Arab playwrights not only to expose themselves to the abstract concept of absurdity but also to unveil the incoherence of their daily life which comes from dictators that are always changing the truth, repressing the freedom of speech, and leaving individuals no harm they can do.

Absurdist theatre in the Arab world has been hailed by critics and scholars as a form of resistance that cleverly employed humor, sarcasm, and tricks to reveal the incompetence of the political systems and the psychological misery caused by the oppression. Farouq Mohammed's play is a clear indication of how absurdism can become a language for the unvoiced suffering of the people in a country in great trouble after the European phase. The upshot is that far from being mere Arab world copycats of Western models, Farouq Mohammed endeavor of Arabic political and cultural reflecting absurdistic is a re-crafted dramatic form that deeply resonates with the particular historical wounds and existential uncertainties of Arab societies. The merging of the absurdist arts of Farouq Mohammed with the Iraqi political and cultural reality deepens the global awareness of the absurd drama and serves as an illustration of how the universal themes of alienation and absurdity become locally re-contextualized and consequently acquire a new light.

3. The Role of Language and Silence

Language and silence are significant dramatic means in the Theatre of the Absurd, which are similarly instrumental for both Harold Pinter and Farouq Mohammed in their works to emphatically demonstrate their existential disconnection, psychological tension, and sociopolitical critique. These two playwrights are definitely in the works of these two play leads is speech nowhere a tool for communication, however, on most cases it becomes a barrier, a mask, or a symptom of deeper anxieties. Along the same line, silence is no longer the mere absence of dialogue, it has become a very powerful expression of those things which can not (or are not allowed) be verbalized. In Harold Pinter's plays, the language is often ambiguous, elusive, or filled with silent moments. The characters are quite often involved in conversations which seem to be trivial or repetitive, but in fact, they are meant to hide the true meaning rather than to reveal it. The well-know "Pinter pause" is the most clear example of this technique—it furnishes the stage for tension to come up, it implies hidden motives and it is a signal for emotional repression.

In plays like *The Dumb Waiter* and *The Birthday Party*, silence deepens the psychological atmosphere and reveals the weakness of human communication. Language, in Pinter's world, is a cunning tool—used to win over, cover up the truth, or keep control in a world that is not sure. To the contrary, Farouq Mohammed takes silence and fragmented language in a more aggressive and politically charged manner. Composing in a situation where the authorities and censorship are present, as well as war, Mohammed's characters are frequently in a condition of absence of freedom of speech. Their words are broken, repetitive, or twisted on purpose, thus mirroring the oppression's trauma and the fear of telling the truth. Silence in Mohammed's works is not only that of the existential—it is that which has been compelled. It symbolizes panic, suppression, and the adoption of the political struggle within. His characters can be silent since they are under observation, scared from the past or psychologically defeated because a system that disrespects language and punishes the people who express it dominates them. With all these great contrasts in the situations, Pinter and Mohammed still follow the same line of thinking and openly represent linguistic failure and silence as a vehicle for the absurd human condition. Communication breakdown in Pinter's works is a metaphor for alienation in modern life and the loss of meaning in the post-war Western world. Mohammed is portraying the picture of a place where no meaning is allowed to go through, and language has been infected by propaganda and fear.

3.1 Cultural and Political context

It is important to be aware of the cultural and political backgrounds of Harold Pinter and Farouq Mohammed to comprehend fully how each of the dramatists changes absurdist techniques to represent the problems of their respective societies. When both of the playwrights are talking about the universal themes such as alienation, fear, and the search for meaning, they are influenced by different historical events and socio-political pressures, which change the tone, style, and aim of their absurdist plays.

After the war, in Britain, Harold Pinter came to light during the time when people were disillusioned, morally confused, and paranoid because of the Cold War. The tragedies of World War II, the collapse of British imperial power, and the growing fear about nuclear war are the sources of the cultural climate which is characterized by the existential doubt. Pinter's works are the illustrations of that proposition, showing a society where power is usually invisible, reasons are not clear, and human relationships are still controlled by fear and distrust. Although his pieces of work are not openly political, they nevertheless convey a critical tone towards the systems of power and surveillance.

The characters in *The Birthday Party* or *The Caretaker*, for example, are families who have to face the problem of constant danger that comes from unknown or invisible forces, which is therefore the life of unease and ambiguity in the Western world today that is being reflected here. On the other hand, Farouq Mohammed's Iraq was a country where there was an authoritarian regime controlling explicitly, a long war going on, and also a cultural suppression. As a person who lived during the time of Saddam Hussein and after that, Mohammed saw very violent political repression and censorship being practiced, and also the loss of the national identity that happened during this time.

The Iraq-Iran War, the Gulf War, the U.S. invasion, and the dictatorship during the years have brought such a haze of truth being dangerous and the speech which could have led to imprisonment or death because of this climate. In such a situation of speech being caught in the net of danger, absurdism has become the medium for expressing the nature of life changing to surreal- where people could not have rational conversations and they were living in a state of fear, contradiction, and confusion. Whereas Pinter's brand of absurdism is rooted in the psychological and philosophical alienation of a relatively stable (though tense) society, Mohammed's absurdism is characterized by the political trauma in which it is born. His works primarily become the questions of existence on one hand; on the other hand, they are the means of resistance- through their absurd images, fragmented conversations and symbolical silence they uncover the human tragedy caused by the dictatorship .

Mohammed's theatre is the instrument of the oppressed people who wants to voice their sufferings and the critique of the society where logic, justice and morality have practically collapsed due to state control. So, the cultural and political backgrounds of two playwrights are the main factors in determination of their absurdist approach in techniques. Pinter reveals the silent threat of Western modernity; Mohammed represents the noisy situation of Eastern political tyranny. Both of them, collectively, have brought to light a wider, more global perception of Theatre of the Absurd—how the same dramatic form can deal with the pain of the humanity that is experienced in different parts of the world.

3.2 Divergences in Absurdist Vision

While Harold Pinter and Farouq Mohammed, understandably, are on the same track they both just simply cannot agree on the details of their journey. It all started when these two theater giants took the core of absurdity - absurdity which was focused on human loneliness, the end of communication and meaningless of the things, and then made things quite different by their diverse artistic interpretations in intent, tone, and cultural function. These differences are most certainly are a consequence of the times, politics, and societies they lived and worked in. These differences in the historical, political, and social contexts of their lives determine how absurdism is implemented and understood in their plays. Harold Pinter's works are centered on the philosophical and the psychological side of the absurd. The characters in his works are, oftentimes, depicted in restricted, homely areas where the dangers are only hinted at and not directly shown. The threat is unclear, the power source is uncertain, and the quarrel is often acted out in the characters' sly nature and unspoken fears. Pinter's absurdism mirrors the Western society that emerged from the war, consciousness of existential dread, disappointment in the new world, and loss of faith in old stories. It concentrates on the inner conflicts of individuals who struggle to understand a seemingly senseless or unclear world. On the other hand, Farouq Mohammed's absurdist vision is very emphatically political and collectivist. His work has been heavily influenced by the inhumanity of the dictatorship, the devastation of the war,

His work is definitely filled with absurdity but not of a metaphysical nature though it is a distorted truth that is distorted by propaganda and survival is dependent on silence and submission. The people he has created in his work are just individuals who are lonely because they have no one else but they are the symbolic representations of the society that is oppressed. The absurd becomes the means for the critique and resistance, as it vividly portrays the bizarre and o... in the Arab world.

One more difference is the talk about the role of silence and speech. In Pinter's play, silence is mainly a voluntary act, a psychological defense or a place of uncertainty. Mohammed's play is quite the opposite, where silence is no... Therefore, speech is always a threat, it is being controlled, and thus it loses its power to create a new meaning or to be the source for change.

Also, while Pinter's absurdism mostly finishes with a state of tension and ambiguity, there is still a heavy moral tone to Mohammed's plays in the end. Alike in the state of being unresolved, Mohammed's endings mostly talk about the cyclical na... and hence the broader points about society and also the absurdity that his plays highlight.

In the end, the differences in their absurdist ideas powerfully illustrate the versatility of absurdism throughout various cultures. One point worth emphasizing is that Pinter's absurdism is existential and inward, which is influenced by postmodern d... s all such differences make Theatre of the Absurd a richer realm, illustrating its ability to suggest both the universal condition of humankind and the specificity of historical traumas.

4. Conclusion

Theatre of the Absurd Across Cultures: A Comparative Analysis of Harold Pinter and Farouq Mohammed is an article that explores how absurdism is the same and yet different in various cultural settings The article examines the works of two playwrights, Harold Pinter and Farouq Mohammed, who created theatrical productions based on absurdist concepts. It reveals how absurdist theatre—theatrical genre which was derived from European existentialist philosophy—Pinter and Mohammed's is now a flexible and artistic form that can be used to address philosophical or

political concerns in different localities. Pinter's plays represent the concerns of Western world following the war. The waning of the absurd condition is psychology. In his plays the power relationship is unclear and suspicious, and he's very skeptical of language and its meaning. The characters in his plays are the embodiment of alienation and disconnection, to the point where no one fully understands silence, and unspoken fears are there, while human relationships are strained by a loss of trust. Meanwhile, Farouq Mohammed's brand of absurdism is rooted in the political issues of the Arab region, especially Iraq, where it is a situation that is not only philosophical but also brutally true. Such a society is a hotbed of tyranny, censorship, and war and it is depicted in his plays. Language can become either a weapon or a liability, and silence can represent both fear and resistance. Mohammed basically absurdism as one of the means to survival, protest, and cultural commentary along with the exposing of how absurdness is the life of a person, not only the imagination of a politically suppressed society. A comparative study of these two playwrights throws light on how absurd theatre, though based on common existential themes, changes in different parts of the world to be a fitting witness to the historical traumas, political oppressions, and cultural experiences of the various regions. It shows that the absurd is not a closed aesthetic, but a fluid and intercultural language that can talk about the psychological tensions of a person as well as the pain of a nation. In the end, this research provides new insights into absurdist theatre from all around the world, outlining how literature can be a mirror of internal conflict and also a prod through sociopolitical resistance. It opens up the door for scholars of the future to go beyond the Eurocentric origins of the absurd and to fathom how other regions reinterpret the absurd for confronting their own realities.

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