In the present chapter I have included two television plays written by Harold Pinter such as - *Tea Party* and *The Collection*. These television plays are remarkable for flexibility, mobility, enclosed settings limited characters and claustrophobic atmosphere. These plays are suited to present extreme mobility of the camera which is not possible on traditional stage.

Thematically the dramatist highlights explicitly sex as a subject with feminine manoeuvring and verification of truth as well as change of identity.

*Tea party* highlights the nervous breakdown of the protagonist which results from his inner insecurity emerging from his inner conflict between his desire for lust and a desire for social acknowledgement and fear of failure in his life.

*The Collection* illustrates the dramatization of the problem that involves in verification of the truth. In the present play cinematic technique has been employed to suggest real time.
Thus the detailed analysis of these plays would provide enough evidence to substantiate our argument. Television - an audio visual medium is a highly effective medium for the presentation of themes like sex and minute complexities of feminine manoeuvring, the realistic presentation of which is very difficult on stage or in radio medium. Pinter's T.V. plays suggest a viable possibility for further experimentation and dramatization of such complex themes and help in experimenting with form and the Camera's range of possibilities.
**TEA PARTY**

*Tea Party* was commissioned by sixteen member countries of the European Broadcasting Union, to be televised by all of them under the designation "The largest Theater in the World". It was first presented by B.B.C. Television on 25 March, 1965. A stage version of the play in double-bill with *The Basement* opened at The Duchess Theater, London, on 17 September, 1970.

The play dramatizes the nervous breakdown and predicament of the protagonist Disson resulting due to his psychic fears of success and social respectability from an eminent height of success in all fields including his profession as well as his personal life. The play presents the picture of a man who superficially gets threatened by outside forces. Like Edward in *A Slight Ache*, the play focuses on the menace from within which destroys the protagonist. The plot of the play is simple but it often deviates from proceeding in a straight direction and jumps around the scenes full of insignificant repetitions and presents obscurity and an element of the absurd. Commenting on the plot of the play Pinter calls it, "The story of a businessman's reaction to his new secretary and the effects she has on him. He hires her on the day before his marriage."
The visual aspect predominates rather than the verbal aspect in the play. The juxtaposition of interspersed scenes in jumbled order does not allow the plot to develop in straight direction hence it becomes a surrealistic presentation hearkening back to The Dwarfs.

The major events around which the action revolves include conducting of an interview for the job, marriage reception, the protagonist's relationship with his secretary in office which includes seductive and sensual behaviour with his secretary, honeymoon episode with Disson and his wife in an Italian sumptuous hotel room, his eye trouble, the protagonist at game, displaying to his sons in a workshop how to concentrate on physical energies to do something useful and then the final scene which, includes the tea party in his office (to celebrate his marriage anniversary) including his nervous breakdown. Thus the play highlights office activities, ceremonial as well as domestic activities which are naturalistic but tend to become surrealistic and absurd.

In order to get a detailed thematic concern of the play, the detailed analysis of plot outline summary of the play is as follows:

At the start of the play Mr. Disson the protagonist has been introduced at the peak of his materialistic success. Disson is successful in all the fields of his endeavour - business, friendship, marital life, as a
father and as a son. But as the play ends we find that Disson's very success defeats him. His hamartia is his fear of success like an Aristotelian tragic hero. Disson's success leads him to his failure. As the play starts we find that Mr. Disson is a well-to-do business tycoon, the most advanced sanitary engineer in England, manufacturing the lavatory, bidets, cantilever units, hidden cisterns and foot pedals. He is not only a success in the field of his business but also in other areas of his endeavor including his love making and table tennis. It is his very success that makes him vulnerable to failure. The fear of future failure leads to his nervous breakdown.

The play begins with the employer Mr. Disson's conducting an interview of a girl named Wendy Dodd for the post of his personal secretary in his own office. Thus the setting of the play is naturalistic with the fixtures arranged around the wall which are indicative of his business that Mr. Disson is a manufacturer of "Sanitary Wares" and Bathroom Supplies. The setting of the play is naturalistic.

An electric lift rising to the top floor of an office block. Wendy stands in it. Corridor. The lift comes to rest in a broad carpeted corridor. The interior of an office suite. It is well appointed silent. The walls are papered with Japanese silk. Along the walls in alcoves are set, at various intervals, a selection of individually designed wash besins, water closets and bidets...
Mr. Disson while conducting the interview of Wendy Dodd consults her credentials and references in her application and finds her possessing excellent academic record and good experience, "they seem to be excellent. You've had a bit of experience."

He explains to her the nature of job and requirement of working conditions which Wendy accepts and approves through her gestures, her seemingly innocence and by repeatedly crossing her legs. Through her behaviour she indicates that she might be more responsible for her fate than she actually admits, Disson further asks her the reasons of her leaving the previous job "quite suddenly". She finds the questions regarding leaving her job. "a little emrasing " and personal but when he enforces her further she straight way convinces him with her reply that she failed to persuade her chief, "to call to his attentions." Her accusation ironically astounds Disson and he utters, "What ? . . . A firm of this repute ? It's unbelievable.""

After being fully convinced Disson considers her two attributes 'an active and inquiring intelligence and a pleasing demeanour' essential for the post and appoints her with immediate effect and assigns her for checking certain arrangements. After appointing Wendy as his personal secretary, Disson announces to her that he is getting married the next day. Thus on the eve of his second marriage to a well to do woman Diana, Disson appointd Wendy as his secretary. His announcement of his
remarriage is an attempt towards social respectability.

The action further develops and focuses on Disson's Wedding Ceremony in which his parents, his twin sons by his previous marriage, Diana and her brother Willy participate. Disson gets distressed as his oldest and best friend Peter Disley who was about to speak the wedding speech of the bridegroom owing to gastric flu could not participate in the marriage ceremony. On behalf of his friend Disley, Willy offers to deliver the bridegroom's wedding speech. Disley's absence is crucial. It makes the point clear that like Machiavelli Disson believes in ends not in means. For Disson it is not the best man who is important but what is important is the best speech.

Disson, Oh, the best man's not important; you can always get a best man all he's got to do is stand there; it's the speech that's important, the speech in the honour of the groom. Who's going to make the speech?

The wedding reception takes place in a private room at an exclusive restaurant. Willy makes two humorous speeches. First he eulogizes his sister Diana (the bride) and then he reprimands her at length in the wedding speech made in honour of the bridegroom. On the basis of the wedding speeches, Disson appoints Willy as second in command in his adjoining office, which Willy readily accepts. Disson's marriage with Diana
and Willy's appointment in his office having Diana as his personal secretary mark the start of Disson's downfall as they cause him to begin to doubt his suitability for marriage. In a honeymoon scene Disson with his wife (Diana) in a bedroom in an Italian sumptuous hotel room asks her as she ever had been happier. She replies "Never". He further insists and Diana reaffirms his contention. This incident indicates both his success as well as his insecurity because she is happy and still he remains unconvinced that he is the best. He doubts his status.

Disson. Are you happy?
Diana Yes.
Disson Very happy?
Diana Yes.
Disson Have you ever been happier? With any other man?
Diana Never.
Pause
Disson I make you happy, don't I? Happier than you've even been... with any other man.6

Disson's expression of fears of insecurity become complex at the breakfast table. He wants to assure that she did not marry her former suitor because he was weak but Disson is strong.

Disson, "I'm glad that you didn't marry that...
Jerry... Whatever his name was...
Diana Oh, him...
Disson Why didn't you?
Diana He was weak
Pause.
Disson. I'm not weak.
Diana No.
Disson Am I ?

His twin sons John and Tom whisper to each other while eating at the breakfast table. He suspects his own sons and asks them what they were saying. John answers nothing. But Disson takes the answer as a personal affront.

Disson What are you saying ? speak up.
John Nothing.
Disson Do you think I'm deaf ?
Tom I've never thought about it.
Disson I wasn't talking to you. I was talking to John.

Further, the scene shifts to Willy's office. Disson indicates the place of work and explains about their official communication through intercom, he focuses that they would not be available frequently but would maintain rare personal contact and whenever Willy would meet him in the office, he would meet by appointment.

The following speech is a self revelatory characterization of Disson. He explains to Willy that -

I'm a thorough man. I like things to be done and done well. I don't like dithering. I don't like indulgence. I don't like self doubt. I don't like fuzziness. I like clarity. Clear intention. Precise execution. Black or white ?
He further reveals his ownself -

. . . . . But I've no patience with conceit and self-regard. A man's job is to assess his powers coolly and correctly and equally the powers of others. Having done this, he can proceed to establish a balanced and reasonable relationship with his fellows. In my view, living is a matter of active and willing participation. So is work. Sugar? . . . Now, dependence isn't a word I would use lightly but I will use in and I don't regard it as a weakness. To understand the meaning of the term dependence is to understand that one's powers are limited and that to live with others is not only sensible but the only way work can be done and dignity achieved. Nothing is more sterile or lamentable than the man content to live with himself . . . It seems to me essential that we cultivate the ability to operate lucidly upon our problems and therefore be in a position to solve them. That's why your sister loves me. I don't play about at the periphery of matters . . . . Neither do I ask to be loved. I expect to be given only what I've worked for . . . Everything has a function . . .

The scene closes with Disson's observation that his second in command needs a secretary, and Willy suggests that his own sister would be perfect. Like her husband, who functions essentially rather than logically in spite of his protestations to the country. Diana wants to work not for the reasons of efficiency but because of her emotions - she wants to be near Disson, an interesting reason, considering the speech he has just made (which has obviously made no impression on her brother).

The play focuses on Disson's relationship with Wendy at three
places. First at the start while conducting her interview the scene turns into seductive display. Secondly in his office when Disson dictates a letter to her, the scene turns into a seductive display and Disson notices her wriggling. He attributes this cause due to the hardness of her chair. Wendy undergoes several contortions and postures while Disson watches her before she settles on his desk.

Thirdly at his office Disson's behaviour with Wendy becomes sensual when he complains eye trouble and asks her to tie her chiffon scarf, which will evolve into a fetish, around his head. After putting the scarf, Wendy makes a business call for Disson. While her conversation, Disson touchers her body, though she moves under his touch, she does not withdraw beyond his reach. Willy calls over the intercom and contacts Disson for borrowing Wendy's services for a few minutes because Diana had left for home due to being unwell. Wendy disappears into the adjoining office, Disson hears "giggles, hissing, gurgles, sequeals". He goes to the door, squats and tries to see through the key hole. But he fails to see so he puts his ear on the door. With his squating by the door, it opens and Diana stands over him and asks, "What game is this?" Disson immediately becomes defensive, alternately tries to excuse his actions by claiming to be looking for a dropped pencil and assumes a threatening stance. "How dare you speak to me like that? I'll knock your teeth out". At the close of the scene
he inanely and ironically wants to confirm the reason of everybody's being excited. The following scene graphically presents Disson's increasing preoccupation with Wendy's body as his imagination enlarges her buttocks so enormously that his hands go up to keep them at bay. To release the tension Disson knocks a lighter from the desk and invites Wendy to play soccer with him. He grabs Wendy's arm only to have her call "That's a foul!" Although she wants to continue the game, he sinks to the floor.

In yet another scene at office Disson touches Wendy's chair while waiting for her to come in, then sits in it. When she enters, she claims that she has been hurt because he did not notice her new dress. She express her narcissism.

Wendy walks to her desk.
Disson makes way for her. He moves across the room.
I'm hurt.
Disson Why?
Wendy I've put on my new dress.
He turns, looks at her.
Disson. When did you put it on?
Wendy. This morning.
Pause.
Disson. Where?
Wendy. In my flat.
Disson. Which room?
Wendy. In the hall, actually. I have long mirror in the hall.
He stands looking at her.
Do you like it?
Disson Yes. Very nice.
The above scene indicates the possibility of beginning of Disson's inferiority complex towards his wife Diana driving him to lust after Wendy.

A brief analysis of Disson's exchange with his wife would be helpful in establishing the theme of social acceptability and the depth of their connubial bliss.

In the honeymoon episode Disson's insecurity and fears of inferiority are reflected before his wife. At home, a little later Disson and his wife's bedroom talk exposes Disson's subdued and formal attitude. He is more interested in reading the Life of Napoleon. (an interesting historically parallel success story) rather than in his wife. Even after Diana reminds him about their first marriage anniversary, about which he announces to give a little tea party to celebrate his wedding anniversary at the office and would invite his parents for the tea party.

Disson's downfall from eminent height is evident in his games also. At his home in games room Disson and Willy play tabble tennis. Disson performs skillfully and his sons appreciate his winning points. Later on, on one of Willy's serves, Disson assumes two balls to have been put into game and he misses the shot. Willy denies and the twins confirm it. Disson visits
his ophthalmologist Mr. Disley for examination of his eyes. But Dissley assures him that his eyes are perfect. Disson even points out a small brown stain a distinguishing mark on the doctor's cheek which no one has noticed before it and which confirms that he has perfect eye sight.

Disson is not ready to be convinced that his eye-sight is excellent. He finds that it has recently become unreliable, "It's become unreliable. It's become erratic." Yet another proof of his visual deficiency is repeated when Disson experiences difficulty in tying his tie correctly. - "I only deal with eyes, old chap. . . why don't you go to someone else? . . . Nothing worrying you, is there?" Finally Disley implies that his trouble is not physical, it is mental consequently the doctor gets annoyed and refuses to communicate him further.

The scenes in which Disson and Wendy figure graphically show Disson's increasing preoccupation with Wendy's body. He also invites her to play soccer with him, and urges her to get the "ball" away from him. He grabs her arm just to have her call, "That's a foul!" when Wendy wants to continue the game he sinks to the floor. This means that Disson is not seriously interested in game but he is preoccupied with lust for her.

In a scene when Disson and Wendy are discussing business correspondence, he suddenly experiences momentarily blindness and the
television screen goes black. Wendy tells him that his eyes open and thinks that he is playing another game:

Disson. You mean my eyes are open? . . . Is this you? This I feel?
Wendy. Yes.
Disson. What, all this I can feel?
Wendy. You're playing one of your games, Mr. Disson. You're being naughty again.

Vision back.
Disson looks at her.
You shy old thing.\textsuperscript{15}

The conflict between Disson's increasing interest in his personal secretary i.e. life of lust and distinterestedness with his wife indicate that lust over power\textsuperscript{16} Disson instead of social respectability. From psychological view point due to the lust dominated by basic instincts, man forgets his higher concerns of life. This idea is very much apparent in Disson's relationship with his wife and children. He tries to avoid the situation to be close to his wife. When his wife reminds him about their marriage anniversary Disson simply announces to organize a little tea party. Throughout the play we do not find any where the mention in which Disson feels the need to take care of his wife and ensure her comforts. As a husband he never mentions his duties to his wife. But we find him to be more concerned for the comforts and needs of his secretary.

Disson at his desk, writing, Wendy walks to the cabinet, examines
a file. Silence.
Disson. What kind of flat do you have, Wendy?
Wendy. Quite a small one, Mr. Disson. Quite pleasant.\textsuperscript{18}

The worst situation arises when Disson's accusations grow wilder in the next scene as he begins to suspect the relationship of his wife and Willy. He tries to verify the past of Diana and Willy and asks them to tell him, about the place where they were born. Disson asks them to tell him — about the place where they were born, where they played at being brother and sister. The climax reaches to a state of paranoia as Disson not only distrusts his brother-in-law with his secretary but also questions the actions of his wife and her brother. Willy tells him that they were not playing brother and sister. Diana stops Disson from further drinking and he transcends the limits and recalls how much he used to drink. "I used to down eleven or nine pints a night! . . . Every night of the stinking week! Me and the boys!"\textsuperscript{17} He questions her as to why she married him. After Diana's departure Willy and Disson have a violent discussion which his full of verbal violence and threats. Willy has private words with Disson and Disson warns him to "mind how you tread". Willy suggests that he has developed a mental problem and repeats Disley's concern, "Is there anything on your mind?" To his question Disson denies having any mental problem and asks Willy if he would like to be his partner, "to share full responsibility". The difference
between the couple's earlier life enhances his uneasiness and psychic problem.

Disson's ever increasing nervous breakdown is evident in ping-pong scene a second time. In the first ping pong game with Willy, Disson was confident and decisive but in second game he gets desperate and feels uneasy and performs with difficulty. In second game also he has trouble with his eyes. In earlier game Disson could counter Willy but in the second game Willy forces his forehead and Disson loses his sight for a moment. It is severe and worse than seeing two balls in place of existing single ball in the last game.

In order to focus on Disson's irritation and his actions related to his sons who also doubt his abilities is remarkable in a workshop in which Disson demonstrates for them "how to concentrate your physical energy, to do something useful".

Disson. What are you doing?
Tom. I'm holding this piece of wood.
Disson. Well stop it. I've finished chopping. Look at the point now.
John. If you put some lead in there you could make a pencil out of it.
Disson. They think you're very witty at your school, do they?
John. Well, some do and some don't, actually. Dad.

Disson commits a mistake in marking a section of wood, for which
he blames the boy for this fault but does not realize his own fault.

The next focus of the play in the later part is on the tea party. The arrival of guests include Disson's parents. From their discussion and conversation with their son the parents serve as reminder that Disson was turned out to be an extremely successful businessman. His parents are surprised to see the expensive furnishings and interior decorations of his house. Subsequently, Disson's height of success is apparent in his office in a non successful situation Wendy ties the chiffon around his head as per his directions. Disson repeatedly complains it "stinks" and tears it off. She leans forward to fix the scarf, and as she does so, he touches her, but she stops him, saying, "No - you mustn't touch me, if you're not wearing your chiffon." 

In the following scene Disley replaces Wendy. He ties a bandage around Disson's head. In this scene Disson remains unmoved. He does not apply blind fold as in a game or in the play earlier. Willy confirms the covering being tight knots and straight. The tea party follows in which Disson is bandaged and other characters in separate small groups represent the development of the tea party activities.

Office.
A buffet table has been set out. Two ELDERLY LADIES serve tea, sandwiches, bridge rolls, buns and cake. The gathering is grouped around the table in silence.
grouped around the table in silence.
DISLEY whispers to them.
Disley. His eyes are a little strained, that's all. Just resting them.
Don’t mention it. It'll embarrass him. It’s quite all right.
They all take their tea, choose edibles and relax.20

Thus the audience can see in T.V. performance that Disson can
only hear. The conversations in the tea party are trite and innocent, the
events follow more sinister cast when Willy similingly places a ping-pong
ball in Disson's hand. Whether this is real ball or imagery is difficult to
figure out. The final sequence can be attributed to Disson's imagination as
a fantasized vision of his sexual inadequacy. Diana and Wendy are seen
giggling silently hoisted on the desk where they lie head to toe while Willy
caresses the face first of one and then of the other. Disson falls and
collapses to the floor in the chair. Willy and Disley try to lift him but they fail
to loosen him from the chair.

**Willy.** Puts one arm round Wendy, the other round.

**Diana.**

******************************************************************************
******************************************************************************

**DIANA and WENDY,** giggling silently, hoist themselves up on
the desk. They lie head to toe.

******************************************************************************

**Disson** falls to the floor in his chair with a crack.
His tea cup drops and spills.

******************************************************************************

**Disley** and Willy go to him.
They try to lift him from the chair, are unable to do so.
Disley cuts the bandage and takes it off.
Disson's eyes are open.
Disley feels his pulse.
Disley. He's all right. Get him up.
Disley and Willy try to pull him up from the chair, are unable to do so.

The chair
The chair scrapes, moves no further.

Willy. Anyone would think he was chained to it.
Disley (Pulling) come out!
Mother. Bobbie!
They stop pulling.
Disson in the chair, still, his eyes open.
Diana comes to him.
She kneels by him.
Diana. This is ............... Diana.
Pause.
Can you hear me?
Pause.
Can you see me?
Pause.
Robert.
Pause.
Can you hear me?
Pause.
Robert, can you see me?
Pause.
It's me. It's me, darling.
Slight pause.
It's your wife.
Thus Disley removes the bandage and turns the chair upright. Disson remains seated in it. Diana tries a lot to get him to recognize her. But Disson sits impassively in a catatonic state. The play ends with the close-up of Disson's eyes gazing straight ahead.

Disson's face in close-up.
Disson's eyes open.²²
The second factor of his breakdown may be the outcome of his inner tension between his id and super ego. His desire for social acknowledgement on the one hand and his lust on the other hand created tension and led to his nervous breakdown. He finds the gratification of his physical pleasures in his secretary Wendy and social respectability in Diana. But he fails to maintain a balance between the two.

Steven H. Gale observes -

The pretention after social position in spite of the knights bridge office and the elegant home in St. John's Wood, which are both "designed with taste", leads Disson to recognize that the gap between his background and his goals cannot be bridged by money alone. Feelings of social inadequacy become expressed as sexual inadequacy and the loss of other skills. As with Edward, who possibly married the squire's daughter to improve his position, the deterioration of his physical body precludes the defeat of his pretentions (with perhaps oedipal overtones). We are again reminded of Henry Woolf's revelation of the dramatist's lifelong deficiency in eyesight and that problems with sight plague Pinter characters from Rose's final blindness, Stan's need for glasses, and Edward's ache to Disson's extreme case, all of which signify guilt or an inability to see the world as it really is and symbolize a failure to come to grips with reality.25

Thus Tea Party is an effective presentation in television medium. The presentation of the theme of sexual infidelity which is considered a taboo in certain societies for social acknowledgement is very difficult to present on stage. The dramatist has effectively and economically has succeeded in presenting office activities, its corridors, lifts etc. in audio
visual medium. Pinter has focused on the depiction of complex reality of professional life in relation to feminine status. In professional sphere too women are not secure. Pinter's presentation of Wendy and Disson relationship is very much apparent in the professional sphere. Women are not free from harassment, exploitation and willingly they succumb to the lust of their boss. Thus the present play provides possibility of the dramatization of the complex issues and harsh facts of life.
THE COLLECTION

The Collection was first presented by Associated Rediffusion Television, London, on 11 May, 1961. Later on it was first presented on the stage by the Aldwych Theater on 18 June, 1962.

The play is wonderfully funny and Pinter's most dramatically conventional play. The plot of the play is clear and systemically organized in T.V. medium. The play has facilitated the transition between the two main locations by employing short scenes with exploitation of cinematographic technique of "fade in and fade out" with minimal dialogue. The play also incorporates the expression of carefully worked out interlacing and clear simultaneity which would be perhaps impossible in any other medium. The plot of the play is simple. It is both a reiteration and a refinement of the pattern of intrigue.

The story of the play has a systematic beginning, a middle and an end as the story moves to complication and then towards the end the complications get resolved but much does not happen by the way of action. The central figure James instigates games of verification and deceit.

There are four characters in the play a wedded couple (Stella and James), two male business partners and flatmates - Harry or Bill Lloyd.
All the characters are associated with the business of dress collection. The two groups of the characters belong to upper middle class strata. Class level distinction and theatrical techniques make the setting of the play more elaborate. The stage has been divided into three sections:

The stage is divided into three areas, two peninsulas and a promontory. Each area is distinct and separate from each other. Stage left, Harry's house in Belgravia. Elegant decor. Period furnishing. This set comprises the living room, hall, front door and stair case-to first floor. Kitchen exit below staircase. Stage right, James's flat in Chelsea. Tasteful contemporary furnishing. This set comprises the living-room only. Offstage right, other rooms and front door. Upstage centre on promontory, telephone box.

Thus the play has a naturalistic setting. Further the stage directions indicate the naturalistic setting:

The telephone box is lit in a half light. A figure can be dimly observed inside it, with his back to the audience. The rest of the stage is dark. In the house the telephone is ringing. It is late at night.

The division of the stage into three separate areas is significantly important to the development of action and thematic concern of the play. The two characters Bill and Stella are not brought together (The phone booth provides a source for linking the two dwellings.
The main action of the play focuses on the demonstration of the difficulty that arises in the verification of the nature of reality — 'whether something happened or it did not happen'. The four characters - Bill Lloyd, Harry Kane (a phallic image), and James and Stella Horne are involved in finding out or concealing the truth. The play focuses on unhealthy and dissatisfying relationship of the two pairs. The relationships are on the verge of deterioration which grows out of a need for love. These characters attempt to protect and redefine the bonds between themselves and their partners.

The play concerns itself with Jame's efforts at verifying the fact of his wife's fantastic story of her stay with Bill Lloyd in a hotel in Leeds on their way to a show of seasonal dress collection. The play moves from scene to scene with increasing tension and menace. The action spreads over two nights and two days. The play is an experiment in the theme of verification in which the main climatic moment has taken place already before the play opens. Stella has already told her husband James of her encounter with Bill Lloyd at a hotel in Leeds while she was on a business. At the start of the first scene James is found plotting his revenge and makes several attempts to interrogate Bill to verify the truth of his wife's fantastic story of being unfaithful to him.

Harry. Hello.
The play begins with James making a telephone call at four o'clock. It is received by Harry, the flatmate of Bill. When James threaten him to wake up Bill and attend the phone. Harry expresses his unwillingness and does not call Bill to attend the phone. James threatens him on telephone, "Tell him I'll be in touch".

James makes another attempt and succeeds in informing Bill to visit his flat straight away. Bill expresses his inability to meet him and pretends to go out for some work and puts the receiver off and goes out. James makes a visit to his flat in Bill's absence but Harry attends him. James leaves his house with a warning to be in touch with him. Likewise James makes at least ten attempts and the first half of the play concerns with James' efforts to meet Bill and 'to hear what he's got to say'. There are parallel scenes in which Harry tells Bill that James called to see him after the two had met. Ultimately James succeeds in meeting Bill Lloyd but Bill tires to close the door and James physically and forcefully puts his feet in his door and enters his room.

**Bill.** Yes?
**James.** Bill Lloyd?
**Bill.** Yes?
**James.** Oh, I'd . . . I'd like to have a word with you.
Pause.
James. Well, there's something I'd like to talk to you about.
Bill. I'm terribly sorry, I'm busy.
James. It won't take long.
Bill. I'm awfully sorry. Perhaps you'd like to put it down on paper and send it to me.
James. That's not possible.
Pause.
Bill (closing door). Do forgive me -
James (foot in door). Look I want to speak to you.⁵

First of all James appreciates Bill's room, its interior objects and calls Bill a tolerable fellow. Then he puts verbal on slaught on Bill and asks him about his stay with his wife in Leeds.

James. Did you have a good time in Leeds last week?
Bill. What?
James. Did you have a good time in Leeds last week?
Bill. Leeds?
James. Did you enjoy yourself?
Bill. What makes you think I was in Leeds.
James. Tell me all about it. See much of the town?
Bill. What are you talking about?

Violence and terror is explicit in the play when James makes a sudden move towards his host (Bill Lloyd) who falls over backwards as he starts away from the attack.

Initially Bill avoids the situation and feels uncomfortable, pretends to have a headache and asks James to go out and leave the room. But
James attacks him verbally and physically leading Bill to fall down the drink and spilling it on his cardigan. James asks him the truth. He makes a sudden move forward. Bill starts back, and falls over a pouffe on to the floor. James chuckles. Pause.

You've made me spill my drink. You've made me spill it on my cardigan.
James stands over him.
I could easily kick you from here.
Pause.
Are you going to let me get up?
Pause.
Are you going to let me get up?
Pause.
Now listen... I'll tell you what...
Pause.
If you let me get up.
Pause.
I'm not very comfortable.
Pause.
If you let me get up... I'll... I'll tell you... the truth...
Pause.
James. Tell me the truth from there.
Bill. No. No, when I'm up.
James. Tell me from there.
Pause.

Under the sinister threatening of James. Bill accepts that he was with her in a lift and he had no idea of her being married and rest of the thing did not happen. After having the first interrogation with Bill, James
returns to his home and tells his wife that he has decided to go and see Bill
to verify the stay of her wife. But Stella forbids him from doing so. Then
James tells her that he had already met him and had had dinner with him.
Appreciating Bill he tells her that he found the fellow to be nice, pleasing
and tolerable. But the truth is that though James had met him he did not
have dinner with Bill. A lot of maneuvering takes place in the play.

Further James arranges his second meeting with Bill. On the other
hand Harry informs Stella to visit her in her husband's absence. Thus
James interrogates Bill in Harry's absence. At first James gets fascinated
by Bill. Bill provides him cheese and drinks further the situation becomes
violent when James physically attacks Bill with a sharp knife which gives
him a cut.

James stands, goes to the fruit bowl, and picks up the fruit knife. He runs his finger along the blade.

James. This is fairly sharp.

Bill. What do you mean?

James. Come on.

Bill. I beg your Pardon?

James. Come on. You've got that one. I've got this one.

Pause. They stare at each other.

(Suddenly) Go on! Swallow it!

James throws a knife at Bill's face. Bill throws up a hand to protect his face and catches the knife by the blade. It cuts his hand.

Bill. Ow!

James. Well caught! What's the matter?

He examines Bill's hand.
Let's have a look. Ah yes. Now you've got a sear on your hand. You didn't have one before, did you?

But Harry interrupts the situation. Due to Harry's interruption the action takes a different turn. Harry sides with Bill and speaks to James in his defence that Bill is a slum boy with a slum mentality and he bought him from slum four years ago. Introducing himself to James Harry further tells him about his visit to his wife Stella in James' absence to verify the truth of Stella and Bill's encounter in Leeds. He further explains that she has refused to accept anything about her husband's fantastic story and has complained against him that her husband has created that story without any logic.

Stella. Yes?
Harry. How do you do. My name's Harry Kane. I wonder if I might have a word with you. There's no need to be alarmed. May I came in?
Stella. Yes.

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Harry. Do you know Bill Lloyd.
Stella. No.

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Pause.
I've come about your husband.
Stella. Oh?
Harry. Yes He's been bothering Bill recently, with some fantastic story.
Stella. I know about it I'm very sorry.

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Stella. I can't understand it... We've been happily married for two years, you see. I've... been away before, you know...
showing dresses, here and there, my husband runs the business. But it's never happened before.

Stella. Well, that my husband has suddenly dreamed up such a fantastic story, for no reason at all.

Stella. I mean, Mr. Lloyd was in Leeds, but I hardly saw him; even though we were staying in the same hotel. I never met him or spoke to him . . . and then my husband suddenly accused me of . . . it's really been very distressing.⁹

Harry suggests to her that perhaps her husband has created the fantastic story because he himself had been heavily involved in work, and due to overwork he could not take his wife on a holiday. Finally when Harry informs James, James gets convinced and accepts what Harry tells him.

In his attempt to visit Stella, Harry adopts the same technique as James adopted with Bill. Like James Harry also appreciates Stella's interior decorations, lamps and her pet kitten. Then he informs her about Bill's origin or background that he found him four years ago in a slum and gave him a job and shelter and made him his business partner as well as his flat partner.

The play throws light upon a series of lies.

1. James tells Stella that he had met Bill and had Dinner with him.

2. Stella tells either a lie to Harry that her husband made a
fantastic story about Bill and Stella's encounter in a hotel in Leeds. When Harry asks Bill in James's presence, Bill denies his being there.

Newspaper as "enstrangement effect" is an effective technique to present a sense of non-communication. When Bill prepares tea for Harry, Harry reads the newspaper and pretends to read but actually wants to ask him about spending his day.

Thus in the play both a reiteration and refinement of the pattern of intrigue is inherent. The play exhibits much greater fluidity of space in T.V. medium. As the play moves from scene to scene, the menace and tension increases. The play includes two nights, and two days but the main climatic movement takes place before the start of the action of the play. The play focuses on visual aspect of violence, threat and a complex set and complex lighting enable to project effectively the violence in the play. We are able to watch Harry questioning Bill about having met someone at Leeds as we see the shadowy figure of James enter a phone Box, intending to ring through their apartment, or to see Stella, alone in her apartment, as we witness her husband speaking to her allegedly one night stand lover.

The audience's reaction and respond to different modes of behaviour of the characters is significant before, we understand what might
have caused that behaviour. At the start of the play we can assume that the behaviour of James in his making telephone calls approves him to be mad. James making mysterious calls and bursting into a stranger's house with his threats and accusations etc. is strange behaviour.

But we can conclude that the play is not complete in itself. It does not provide any solution to the verification. The play does not suggest any formula for continuation of action, neither does it preclude the possibility of one taking place. The play is poised to take another circle. James does not find out the truth about circle. James does not find out the truth about Stella's weekend stay and the play ends without closing while she looks at James, with her face friendly and sympathetic. The play abounds in cinematic technique to suggest real time. The play has been divided in twenty scenes, which move alternately from Harry's house in Belgravia to James's flat in Chelsea. There are many interspersed scenes which are without dialogue.

The present play is the first play of Harold Pinter in which sex has been treated specifically as a subject. However Pinter has used sex as an incidental ingredient in other plays. On the theme of sex and feminine
infidelity which has been specifically treated by Pinter in The Collection.

Steven H. Gale observes:

The collection is the first of Pinter's plays which deals with sex as specifically as a subject. Many of his previous works included sex as an incidental ingredient. In A slight Ache there is a suggestion that Edward is unable to satisfy his wife's desires, some of which are at least partially sexual in nature. The homo, sexuality in The Collection is an extention of that suggested in The Dwarfs. From Rose in The Room on, Pinter implies that women are almost always either whores or adultresses. With Rose there is a hint of prostitution. In The Birthday Party Meg's relations with Santely are suspect and Lulu is promiscuous. In A Slight Ache Flora opts for the matchseller in place of her husband. Albert in A Night Out pays a visit to a street walker's room after his misadventures with the firm's girls. The school teacher Sally leads a double life as Katina in Night School. Since this is the way women are presented, it comes as no surprise that Stella may have strayed. While sex was a minor element in the preceding drama, in The Collection the author uses the subject metaphorically for expressing his observations.

Steven H. Gale in his book Butter's Going up establishes valuable remarks on the psychological dissatisfaction which emerges out of lack of love and proper understanding in wedded life.

It is evident through the course of the drama that her marriage lacks something. As she admitted earlier, James has been very busy, and perhaps he has not been paying her the attention she desires. She, like Bill, has a better chance of gaining the upper hand in her marriage by keeping her husband unsure — he will no longer take her for granted and thus will provide that she requires. At the end of the play her position has been strengthened in comparison to what it was when the drama
opened. We are first exposed to Stella in the role of a wife unsure of a husband over whom she has no control. . . . . he has been placed in the position of trying to save marriage which just a few hours before he had merely been accepting. He has been put on the defensive. This entire manoeuvring is an example of what Eric Berne has called that "Let's you and Him Fight" play. Berne claims that the psychology involved is "essentially feminine". "As a manoeuvring it is romantic. The women manoeuvring or challenges two men into fighting, with the implication or promise that she will surrender herself to the winner. After the competition is decided, she fulfills her bargain. This is an honest transaction, and the presumption is that she and her mate live happily ever after."

Gale further writes that -

It may be argued that the sequence of events portrayed in The Collection serves to weaken rather than strengthen the bonds between the members of the two couples. After all, the tenuousness of such bonds has certainly been proved, and all four characters are now clearly aware of the possibilities of a change in partners. It might be suggested that sexual identities may be an issue of verification and that Harry's jealousy of James is well founded, for James has become conscious of the fact that there is potential fulfillment outside his marriage. Gordon goes so far as to claim that 'James may have instigated the whole chain of events by fabricating the initial charge because of a homosexual interest in Bill.'
CHAPTER-4
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19. Ibid., P. 139.
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2. THE COLLECTION


2. Ibid, P. 121.

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