

Impact Factor – 6.625

E-ISSN – 2348-7143

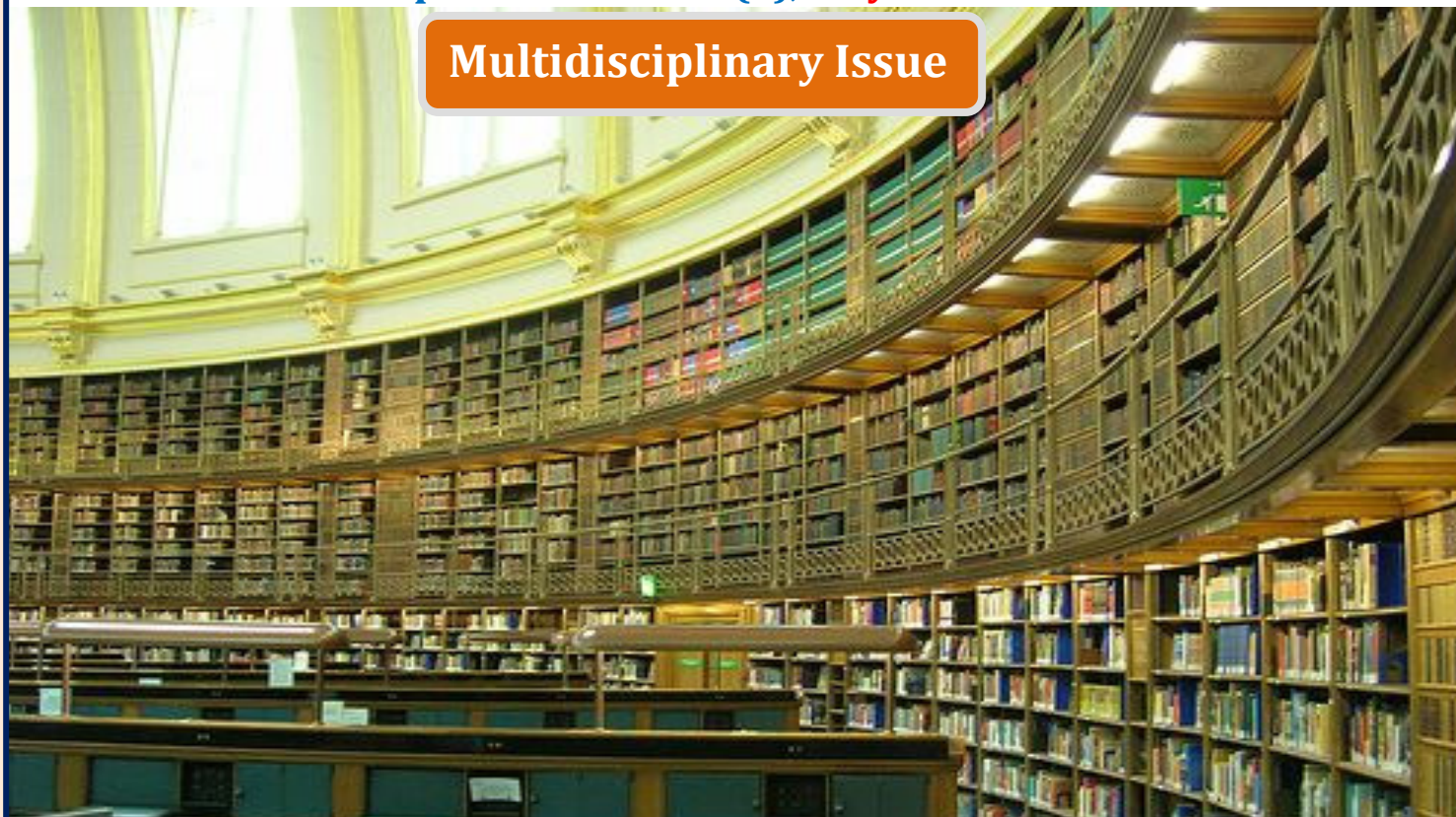
INTERNATIONAL RESEARCH FELLOWS ASSOCIATION'S
RESEARCH JOURNEY

International E-Research Journal

PEER REFEREED & INDEXED JOURNAL

Special Issue 266 (F), May 2021

Multidisciplinary Issue



Guest Editor -
Dr. C. S. Kakade
Principal,
Anandibai Raorane Arts, Commerce
& Science College, Vaibhavwadi,
Dist. Sindhurg [M.S.] India

Executive Editor :
Asst. Prof. Kishor Waghmare
Librarian
Anandibai Raorane Arts, Commerce
& Science College, Vaibhavwadi,
Dist. Sindhurg [M.S.] India

Chief Editor : Dr. Dhanraj T. Dhangar (Yeola)



This Journal is indexed in :

- Scientific Journal Impact Factor (SJIF)
- Cosmos Impact Factor (CIF)
- Global Impact Factor (GIF)
- International Impact Factor Services (IIFS)

For Details Visit To : www.researchjourney.net

SWATIDHAN PUBLICATIONS

I
N
T
E
R
N
A
T
I
O
N
A
L
R
E
S
E
A
R
C
H
F
E
L
L
O
W
S
A
S
S
O
C
I
A
T
I
O
N



'RESEARCH JOURNEY' International E- Research Journal

Impact Factor - (SJIF) - 6.625 (2019),

Special Issue - 266 (F): Multidisciplinary Issue

Peer Reviewed Journal

E-ISSN :

2348-7143

May- 2021

Impact Factor – 6.625

E-ISSN – 2348-7143

INTERNATIONAL RESEARCH FELLOWS ASSOCIATION'S

RESEARCH JOURNEY

International E-Research Journal

PEER REFEREED & INDEXED JOURNAL

May-2021

Special Issue 266 (F)

Guest Editor -

Dr. C. S. Kakade

Principal,

Anandibai Raorane Arts, Commerce

& Science College, Vaibhavwadi,

Dist. Sindhurg [M.S.] India

Executive Editor :

Asst. Prof. Kishor Waghmare

Librarian

Anandibai Raorane Arts, Commerce

& Science College, Vaibhavwadi,

Dist. Sindhurg [M.S.] India

Chief Editor : **Dr. Dhanraj T. Dhangar** (Yeola)



Our Editors have reviewed papers with experts' committee, and they have checked the papers on their level best to stop furtive literature. Except it, the respective authors of the papers are responsible for originality of the papers and intensive thoughts in the papers. Nobody can republish these papers without pre-permission of the publisher.

- Chief & Executive Editor

SWATIDHAN INTERNATIONAL PUBLICATIONS

For Details Visit To : www.researchjourney.net

*Cover Photo (Source) : Internet – British Library

© All rights reserved with the authors & publisher

Price : Rs. 1000/-



Editorial Board

Chief Editor -

Dr. Dhanraj T. Dhangar,
Assist. Prof. (Marathi)
MGV's Arts & Commerce College,
Yeola, Dist - Nashik [M.S.] INDIA

Executive Editors :

Dr. Tejesh Beldar, Nashikroad (English)
Dr. Gajanan Wankhede, Kinwat (Hindi)
Mrs. Bharati Sonawane, Bhusawal (Marathi)
Dr. Rajay Pawar, Goa (Konkani)

Co-Editors -

- ❖ Prof. Mohan S. - Dean faculty of Arts, Delhi University, **Delhi, India**
- ❖ Prof. Milena Brotaeva - Head, Classical East Department, Sofia University, **Sofia, Balgeria**
- ❖ Dr. R. S. Sarraju - Center for Translation Studies, University of Hyderabad, **Hydrabad, India**
- ❖ Mr. Tufail Ahmed Shaikh - King Abdul Aziz City for Science & Technology, Riyadh, **Saudi Arabia.**
- ❖ Dr. Anil Dongre - Head, Deptt. of Management, North Maharashtra University, Jalgaon [M.S.] **India**
- ❖ Dr. Shailendra Lende - R.T.M. Nagpur University, Nagpur [M.S.] **India**
- ❖ Dr. Dilip Pawar - BoS Member (SPPU), Dept. of Marathi, KTHM College, Nashik. [M.S.] **India**
- ❖ Dr. R. R. Kazi - North Maharashtra University, Jalgaon [M.S.] **India**
- ❖ Prof. Vinay Madgaonkar - Dept. of Marathi, Goa University, **Goa, India**
- ❖ Prof. Sushant Naik - Dept. of Konkani, Govt. College, Kepe, **Goa, India**
- ❖ Dr. G. Hareesh - Associate Professor, CSIBER, Kolhapur [M.S.] **India**
- ❖ Dr. Munaf Shaikh - N. M. University, Jalgaon & Visiting Faculty M. J. C. Jalgaon [M.S.] **India**
- ❖ Dr. Sanjay Kamble - BoS Member Hindi (Ch.SU, Kolhapur), T.K. Kolekar College, Nesari [M.S.] **India**
- ❖ Prof. Vijay Shirsath - Nanasahab Y. N. Chavhan College, Chalisgaon [M.S.] **India**
- ❖ Dr. P. K. Shewale - Vice Principal, Arts, Science, Commerce College, Harsul [M.S.] **India**
- ❖ Dr. Ganesh Patil - M.V.P.'s, SSSM, ASC College, Saikheda, Dist. Nashik [M.S.] **India**
- ❖ Dr. Hitesh Brijwasi - Librarian, K.A.K.P. Com. & Sci. College, Jalgaon [M.S.] **India**
- ❖ Dr. Sandip Mali - Sant Muktabai Arts & Commerce College, Muktainagar [M.S.] **India**
- ❖ Prof. Dipak Patil - S.S.V.P.S.'s Arts, Sci. and Com. College, Shindhkheda [M.S.] **India**

Advisory Board -

- ❖ Dr. Marianna Kotic - Scientific-Cultural Institute, Mandala, **Trieste, Italy.**
- ❖ Dr. M.S. Pagare - Director, School of Languages Studies, North Maharashtra University, Jalgaon
- ❖ Dr. R. P. Singh - HoD, English & European Languages, University of Lucknow [U.P.] **India**
- ❖ Dr. S. M. Tatkodkar - Rtd. Professor & Head, Dept. of Marathi, Goa University, **Goa, India.**
- ❖ Dr. Pruthwiraj Taur - Chairman, BoS., Marathi, S.R.T. University, Nanded.
- ❖ Dr. N. V. Jayaraman - Director at SNS group of Technical Institutions, **Coimbatore**
- ❖ Dr. Bajarang Korde - Savitribai Phule Pune University **Pune, [M.S.] India**
- ❖ Dr. Leena Pandhare - Principal, NSPM's LBRD Arts & Commerce Mahila Mahavidyalaya, Nashik Road
- ❖ Dr. B. V. Game - Principal, MGV's Arts and Commerce College, Yeola, Dist. Nashik.

Review Committee -

- ❖ Dr. J. S. More - BoS Member (SPPU), Dept. of Hindi, K.J. Somaiyya College, Kopergaon
- ❖ Dr. S. B. Bhambar, BoS Member Ch.SU, Kolhapur, T.K. Kolekar College, Nesari
- ❖ Dr. Uttam V. Nile - BoS Member (NMU, Jalgaon) P.S.G.V.P. Mandals ACS College, Shahada
- ❖ Dr. K.T. Khairnar - BoS Member (SPPU), Dept. of Commerce, L.V.H. College, Panchavati
- ❖ Dr. Vandana Chaudhari KCE's College of Education, Jalgaon
- ❖ Dr. Sayyed Zakir Ali, HoD, Urdu & Arabic Languages, H. J. Thim College, Jalgaon
- ❖ Dr. Sanjay Dhondare - Dept. of Hindi, Abhay Womens College, Dhule
- ❖ Dr. Amol Kategaonkar - M.V.P.S.'s G.M.D. Arts, B.W. Commerce & Science College, Sinnar.

Published by -

© Mrs. Swati Dhanraj Sonawane, Director, Swatidhan International Publication, Yeola, Nashik
Email : swatidhanrajs@gmail.com Website : www.researchjourney.net Mobile : 9665398258



INDEX

No.	Title of the Paper	Author's Name	Page No.
01	Study of the Problems and Challenges before Librarians in Lockdown	Dr. Rajendra Latpate	05
02	Voicing Feminism in Bama's <i>Sangati</i>	Dr. Divya Das	08
03	A New Trend of Electronic Commerce- Social Commerce	Smt. Sampada Lavekar	12
04	Covid-19 and Online Education Impact on Educational System	Dr. Sanjay Fulzele	17
05	Job Stress of Bus Drivers and Conductors of MSRTC under the Threat of Coronavirus	Mrs. Mrudul Kamble	21
06	Business Intelligence - Boost for E Commerce Business	Mr. Maruti Kumbhar	25
07	Digital Libraries : Opportunities and Challenges in the Current Scenario	Mr. Ashwin S. Amrutkar & Mr. Mohan Nikumbh	31
08	An Overview on Useful Tools in Research Methodology in Library and Information Science	Dr. Dnyaneshwar Maske	36
09	Role of IT in Inclusive Growth & Economic Development'	Dr. Gautam Dhale	41
10	Emotional Intelligence as an Effective Managerial Skill	Dr. Sabiha Asif Faras	47
11	Journal of Indian Library Association : A Content Analysis (2015-2020)	Dr. Rahul Lokhande	52
12	Koha : Open Source Software for Library Management	Dr. Santosh Salunkhe	60
13	Problems in Implementing S.G.S.Y in Sindhudurg District	Prof.B.H.Chaugule	64
14	Use of Technology in Library Security	Mr. Mohan Nikumbh & Mr. Ashwin Amrutkar	67
15	Data Analysis of COVID-19 and Its Predictive Features Worldwide	Vijay S. Raykar	71
16	E-Learning in Schools During Coronavirus (Covid-19) Pandemic on Tamilnadu : Challenges and Opportunites	Dr. Hameed Basha & Mr. H. Vignesh	77
17	Historical Significance of Early Pandya : A Study through Rock Cut Sculptures	Dr. S. Sridhar	82
18	Portrayal of Woman in the play, The Homecoming by Harold Pinter	Mr. Dinesh Betkar	86
19	Impact of Technology on Higher Education in India	Dr. Divya Das	91
20	COVID-19 Pandemic, Animals and Environment : A Global Review	Nandu Hedulkar	95
21	Neocolonialism in Nuruddin Farah's Sweet and Sour Milk	Mr. Santosh Rade	100
22	The 'Researchgate' Score of University of Mumbai : An Analysis	Dr. Rahul Deshmukh	106
23	भारतीय कृषि का वर्तमान परिदृश्य एवं प्रमुख चुनौतियों का विश्लेषण	मूलाराम	112
24	जनसंचार के रूप में भारतीय सिनेमा	प्रा. आनंदा कांबळे	118
25	जलवायु परिवर्तन का स्वास्थ्य पर प्रभाव - एक आकलन	अशोक कुमार	121
26	राष्ट्रकवि डॉ. वृजेश सिंह की गज़लों में जल-पर्यावरण चेतना	प्रा. रवीन्द्र ठाकरे, डॉ. अनीता नेरे	128
27	हिंदी साहित्य में स्त्री विमर्श	निलेश कारेकर	133
28	ई-अपशिष्ट का पर्यावरण पर प्रभाव : मुद्दे, चुनौतियाँ एवं समाधान	अशोक कुमार	136
29	हिंदी ग़ज़ल साहित्य का परिवर्तित स्वरूप	प्रा.रवीन्द्र ठाकरे, डॉ. अनीता नेरे	142
30	नवीन शिक्षा नीती : वास्तविकता आणि युवापिढी	अंजना बोखारे	147



31	विद्यापीठ व कॉलेजच्या परीक्षांवर कोविड-१९ चा झालेला परिणाम	डॉ. सुनिल लोखंडे	150
32	महिला सक्षमीकरण आणि आर्थिक विकास	डॉ. मुरलीधर गायकवाड	153
33	डॉ. बाबासाहेब आंबेडकरांची जलनीती आणि समकालीन पाणी समस्या	डॉ. चांदोजी गायकवाड	159
34	ग्लोबल वार्मिंग के न्यूनीकरण में गुरु जांभोजी के चिंतन की भूमिका : विवेचनात्मक अध्ययन	मूलाराम	163
35	ई-अध्ययनाची साधने	श्री. विनायक नाकतोडे	169
36	शालेय आराखडा (School Mapping)	डॉ. अविनाश भांडारकर	172
37	डिजिटल लायब्ररी सर्व्हिसेस	डॉ. प्रतिभा बराडे	175
38	QR Code या तंत्रज्ञानाचे ग्रंथालयांमध्ये उपयोजन	मयूर पडोळे	179
39	मराठी रंगभूमीच्या विकासात लोकरंगभूमीच्या कलात्मक अविष्काराचे योगदान	ज्योती काळे	183
40	'आत्मनिर्भर भारत अभियान' आणि डिजिटल परिवर्तन	डॉ. शर्वरी कुलकर्णी	186
41	सर जॉन मार्शल : जीवन आणि कार्य	श्री सुरेश पाटील	189
42	कोरोना काळातील शिक्षण प्रणाली	श्रीमती एस. एस. पाटील	194
43	उच्च शिक्षणामध्ये ग्रंथालयीन सेवेत माहिती आणि कॅम्प्युनिकेशन तंत्रज्ञानाचा प्रभाव	माधव घोडके	202
44	ग्रंथपालन व्यवसाय व भावीकाळातील संशोधन	प्रा. अनिल जेवळीकर	206
45	दौलतमंगल किल्ला	कु. निता टेंगले	210
46	पंचायतराज व्यवस्था आणि महिला सबलीकरण	प्रा. एस.एम. मुंडे, डॉ. डी. एस. कळंबे	214
47	भारतात ग्रंथालय आणि माहितीशास्त्र शिक्षण	मुग्धा राजनकर	217
48	लोककथांचा 'लोकतत्वीय' अभ्यास	डॉ. चांदोजी गायकवाड	221
49	स्थानिक इतिहासलेखन	कु. निता टेंगले	226

Our Editors have reviewed papers with experts' committee, and they have checked the papers on their level best to stop furtive literature. Except it, the respective authors of the papers are responsible for originality of the papers and intensive thoughts in the papers. Nobody can republish these papers without pre-permission of the publisher.

- Chief & Executive Editor

Portrayal of Woman in the Play, The Homecoming by Harold Pinter

Mr. Dinesh Sitaram Betkar

Assistant Professor of English

Anandibai Raorane Arts, Commerce and Science College, Vaibhavwadi

Abstract:

Harold Pinter is among the most famous playwrights of the world. He has won the Nobel Prize in 2005. How he used female characters in his plays is one of the most challenging issues in his dramatic texts. Many of these texts don't have any female personage while the others with female characters show complicated gendered and sexual functions. Many believe that these characters fit in common stereotypes of females in the world of theater. Among these challenging texts is The Homecoming which shows a unique character, Ruth, who has been controversial among critics. The play, The Homecoming is regarded as one of the most important plays written by him. The Homecoming deals with many themes, such as personal loneliness and isolation, appearance and reality, and familial power struggles. Although Ruth does not declare her happiness, it finds appearance in attitude and action. She achieves power in the end and is surrounded by others who seek their strength as if hoping to acquire it from her. The Homecoming deals about a victory of a woman who keeps doing what she wants to do that she in spite of the horrible unfairness her husband, Teddy brings about by taking a lead in the family's plan against her, and she keeps open the door of the relation and even the possibility of love. She is the strong character that can come over what she faces throughout her life and loves others without any conditions. This article tries to examine the depiction of female character in Pinter's play, The Homecoming. Pinter indeed wants to decentralize the patriarchal structure of family and the society, using his Pinteresque dialogues and devices.

Key words: Harold Pinter, The Homecoming, Female Character, Pinteresque, Gender, Familial Power Struggle, Reality.

Introduction:

The Homecoming is a two-act play written in 1964 by Harold Pinter and first published in 1965. It was set in North London. It is still regarded as one of Pinter's finest plays. The play has six characters. Five of these are men who are related to each other: Max, a retired butcher; his brother Sam, a chauffeur; and Max's three sons: Teddy, a philosophy professor in the United States; Lenny, a pimp who only makes discreet references to his "occupation" and his clientele and flats in the city (London); and Joey, a brute training to become a professional boxer and who works in demolition. There is one woman, Ruth, Teddy's wife. The play concerns Teddy's and Ruth's "homecoming," which has distinctly different symbolic and thematic implications. Despite—and perhaps because of—the play's ambiguity, The Homecoming has remained a centerpiece in Pinter's canon. In fact, Harold Pinter presents extraordinary challenges to literary history that make him a considerable figure for the historiography of modern drama, political art, and modernism in general. What this project tries to present is to place Pinter's vision of woman in its correct context and before anything else the concern with human relationships, status and future with regard to female character as being portrayed in The Homecoming. In tracing the development of Pinter's woman's character, the paper treats the characters' speeches as well as their situations to show Pinter's vision of woman, because woman's character in this play is "the



most misunderstood of all Harold Pinter's characters". For the most part, Pinter's dramatic techniques are very simple, and much of his success as a dramatist is based on this simplicity. In the early plays he used blackouts to mystify his audience and to highlight his main points. However, he allows his main points to determine his mode of expression, especially in *The Homecoming*. The structure, the dramatic expression of the concept of verification, the use of humor, and the "Pinteresque" employment of language are some of the techniques used by Pinter. In this sense, *The Homecoming* is Pinter's distinctive play in that it does not only create a distinctive style, but also has the essential elements, which convey and carry the meaning of the Pinteresque drama.

They function at the same time as the statement and the means of expressing the statement. The tightness and economy of the resulting play, together with an understanding and balancing of diverse elements create a choral effect, a sense of orchestration so corporeal that critics recognize the poetic, musical nature not only of the dialogue, but also of the piece in its entirety with its thematic overtone, implication, and rich elements. All these elements work along the line for stating Pinter's Philosophy concerning life and people by clarifying and amplifying his vision regarding woman's status and portrayal. The critics agreed that Pinter always uses life situations and simple language to give his character life.

Portrayal of Woman in the play:

The play *The Homecoming* marks the peak of the dual character, portrayal of women in Pinter's plays as Ruth is rendered with confidence and accuracy in a shocking narration that never loses its focus. The whore and the multifaceted woman would still occur in Pinter's later plays but never again with such accentuate on character and her social surroundings. Ruth is very different in her strength, attitude and independence towards the male characters and their surroundings. "She's in a kind of despair that gives her a kind of freedom. Certain facts, like marriage and family have clearly ceased to have meaning" – Harold Pinter on Ruth (Prentice, 463). Ruth is a character who is hard to understand, because of both her silence and her ability to dominate the rest. When Ruth is first introduced she is very still and quiet and she only responds in short phrases. But then she switches abruptly into a much more aggressive role and shows how she is able to dominate the family. This makes her a very confusing character for audiences to understand. Her choices can be shocking and seemingly inexplicable, particularly her choice at the end to stay in England and not return to her family. Even the other characters in the play seem to find it difficult to understand her (Prentice, 500). Ruth is an ambiguous character, who is able to silently wait and then assert her dominance and power over this family, and escape a life where she was unhappy for one where she was more in control and possesses agency. The men in the play try to possess her and place her into roles, but they all fail. Pinter has presented Ruth as a good portrait of a strong woman who can determine her way of living with her own conditions and who can impose her opinion on others, male characters with enough confrontation.

The character of Teddy in the play, *The Homecoming*, returns home from America for a visit to his all-male family with his wife Ruth. The men's relationship with one another is established through their interaction at the beginning of the play and new characters are introduced steadily with the dialogue giving to audience the information of their relation to one another and the nature of their usual communication with each other. The lack of the mother is declared through comments on her passing away and a split history of the family's story is told

through the character's conversations. Something seems wrong from the very start and their use of words and tone suggest a menacing dialogue with exaggerated messages of ill content.

In an interview with Miriam Gross in 1980, Pinter claimed that despite evidence to the contrary, love could be found in his plays and taking *The Homecoming* as an example stated "I think there's a great deal of love in that play but they simply don't know what to do with it, referring to the violence exerted by the all-male family". Once Teddy and Ruth arrive in the house, it is clear that she will become the main focus of the male characters, and their pursuit of power, which was already in play, becomes superior to a much greater degree. Now the power-play is focused on the sole female as the men try to declare their authority over her in various ways. Astonishingly, Ruth enters this pursuit with her own character and personal values at stake. Individual confrontations with each of the male characters follow and the battle for power is fought through action and dialogue. The scene introducing Teddy and Ruth into the story conveys a married couple's ordinary power struggle as they order each other around, each claiming they know what is best for the other. Ruth wins the battle as she leaves the house for a "breath of air" (31) leaving the more insecure Teddy behind. Symbolically, she takes the key to the house with her.

Teddy at first acts as the typical domesticated male character of the 50s, expressing concern for his wife's happiness, and showing planned moves in his attempts to control her. At the end of the play he represents a husband more in line with what men of the 60s could identify with when he is forced to grant her complete independence in her affairs. One of the most unforgettable lines in the play belong to Teddy, when talking about the living room and how they had knocked down a wall between the room and the hallway, he says "The structure wasn't effected, you see. My mother was dead." (29) Implying that his mother's death had left a comparable hole in the family's structure. This job thus needs to be filled and Ruth is tried and tested by the family members in an effort to fill the empty role of the mother figure. But Max and Sam's dialogue suggests that the deceased mother was not only a mother figure but also a working prostitute.

Ruth's father-in-law Max shows the widest range of emotion in his reaction towards her. Upon first meeting Ruth, he shows extreme violence, using derogative words that compose one of the most shocking dialogues of this particularly shocking play. In the 1966 interview with Bensky, "Pinter mentions the importance of using obscene words sparingly and to avoid putting them on for show as to not diminish their power and wonder just to demonstrate freedom of speech" (63-4). This statement adds weight to the importance of Max's seemingly unnecessary hostility as he proceeds to call Ruth a "stinking pox-ridden slut" and "filthy scrubber" and claims he has "never had a whore under this roof before" (49-50). In the next act, Max hails Ruth as "a charming woman" (57), and "intelligent and sympathetic" (59), his attitude toward her completely improved in a matter of minutes. These extremes in expression and quick turns in attitude are very in tune with Max's character. He repeatedly blurts out unsuitable statements towards the rest of the family, including his deceased wife whom he both hails as a wonderful mother and describes as having had a "rotten stinking face" (17). Max represents the lost man, whose stature and role within the home have been upset. He struggles to retain his authority as head of the household yet at the same time reminds the audience of a time of different values.

His youngest son Joey is just the opposite. He is easily dealt with by his sister-in-law who engages in sexual activity with him which results in his disgrace, stripping him of his manliness

and asserting his role as the child of the family. He expresses longing for her in the most innocent manner, ending with him kneeling at her feet in the final scene, completely succumbed to her sexuality and power. Ruth's scenes with her brother-in-law Lenny are the ones most descriptive of her character and the contrast of the sexes. Where she is playful, peaceful and powerful, Lenny is fumbling, struggling and at times silly. Ruth engages in Lenny's attacks and returns his verbal assaults and successfully throws him off with a memorable line; "If you take the glass . . . I'll take you" (42). She seems to methodically enjoy herself whilst engaging in this battle and despite Lenny's menacing approach, Ruth shows no signs of being threatened or weakened by his attacks. She goes on to call him Leonard, infuriating him to adhere to her motherly status, which he inadvertently asserts by becoming irritated and young. Lenny is composed of conventional male characteristics. He is a powerful, logical, street-wise pimp, an alpha male who holds his ground against all the other male characters. He poses as the antagonist of the narration, in fact the real threat to Ruth the protagonist stems from him, and he appropriately masterminds the plot to profit from prostituting her. Ruth's victory over Lenny is complete when she negotiates her own terms into their contract but postpones confirming it until a more suitable time. A time more suitable to herself, asserting that the choice is hers, very in tune with demands from the 60s feminist movement. If Ruth exemplifies the final whore or goddess, the male characters in *The Homecoming* take on the ultimate fight of the men to overpower the woman. The interesting fact is that they lose despite the actual storyline suggesting otherwise. Ruth, although being left behind with her in-laws for what appears to be sexual slavery, is anything but a victim. After four pages of discussions and completely unemotional talks, she finally accepts the role they offer her and becomes their live-in whore/goddess. The final words of the play belong to Max who in his upset monologue conveys a foreshadowing of a future more favourable to Ruth.

MAX. I don't think she's got it clear.

Pause.

MAX. You understand what I mean? Listen, I've got a funny idea she'll do the dirty on us, you want to bet? She'll use us, make use of us, I can tell you! I can smell it! You want to bet?

Pause

MAX. She won't . . . be adaptable! (89)

Ruth is a complete and whole character and with her, Pinter's dual female character had peaked. It is in Ruth that Pinter succeeds to perfect his vision of the whore/goddess and the final scene of *The Homecoming* underlines her stature; Ruth sitting kind and calm in an armchair with Joey kneeling at her feet, Lenny standing next to her and the two older male characters kneeling or lying on the floor. The image recalls that of an altarpiece, with Ruth representing Mary, the Holy Mother and the female goddess. The characters physical appearance at the end of the play should leave no doubt as to Ruth yielding power over all the men present. The only ambivalent attitude is that of Lenny who "stands watching" (90) which could be interpreted as his present hold on the situation. In his reaction to a 1994 Paris production where Lenny was seen placing his hand on Ruth's shoulder in the final scene, Pinter claimed that this was an incorrect interpretation, saying "[...] Lenny does not have any power over her" (175). Joey can't go "whole hog" with her, Teddy can't make her leave, Max is left begging her for a kiss at the end of the play, and while they may think they have convinced her to do what they want, it certainly appears as though she has the upper hand.

The end of the play is open to confirm Pinter's opinion that "she does not become a harlot" (Hewes, 58) and he concludes that: "At the end of the play she is in possession of a certain kind of freedom. She can do what she wants, and it is not at all certain she will go off to Greek Street." (Ibid. 57 and Naismith, 2000, 185). It is a play about a triumph of a woman who keeps doing what she wants to do that she in spite of the terrible injustice her husband, teddy brings about by taking a lead in the family's plan against her, and she keeps open the door of the relation and even the possibility of love. She is the strong character that can come over what she faces throughout her life and loves others without any conditions.

Conclusion:

At the conclusion, we can here say that Pinter has presented Ruth as a good portrait of a strong woman who can determine her way of living with her own conditions and who can impose her opinion to others, male characters with enough confrontation.

References:

- 1) Bernhard. F. J., "Beyond Realism: The Plays of Harold Pinter", in *Modern Drama*, VII (September, 1964)(185-191).
- 2) Esslin. Martin, *The Theatre of The Absurd*.3rd Edition. London: Penguin Group Ltd., 2001.
- 3) Billington, Michael. *Harold Pinter*. London: Faber & Faber, 2007.
- 4) Pinter, Herold. *Plays Three*. London: Faber and Faber, 1997.
- 5) ---. Interview with Lawrence M. Bensky. *Pinter in the Theatre*. Ed. Ian Smith. London: Nick Hern Books, 2005.
- 6) ---. Interview with Mireia Aragay and Ramon Simon. *Pinter in the Theatre*. Ed. Ian Smith. London: Nick Hern Books, 2005.
- 7) ---. Interview with Miriam Gross. *Pinter in the Theatre*. Ed. Ian Smith. London: Nick Hern Books, 2005.