

**Contemporary literature.**  
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**Module No. # 01**  
**Lecture No. # 03**  
**The Dumb Waiter.**

The titles: the home coming, the birthday party and the caretaker; these are the first three important plays, the dumb waiter followed. What do these plays suggest? What do these titles suggest? Sorry, so Pinter's plays the title like the birthday party, the caretaker, the home coming, the dumb waiter. What do the titles suggest?

**(Student-Teacher Random unclear discussion: 0:35-0:48)**

What happens in a traditional birthday party? The way we understand a birthday party; cake, guest, the birthday boy or the birthday girl, so it is a joyous occasion of course. For most of us a birthday party happens to be a joyous occasion. A caretaker! What images, what ideas come to our mind when you think off a title like the care taker? It is used in the sense in a very western concept. Who is a caretaker? Somebody, who takes care of the property of the house, almost like a house keeper or something like that, let us assume you have a building, an apartment building and you have a care taker. Then what does a care taker do? They take care; traditionally that is what a care taker is supposed to do.

Let us talk about something deeper like the home coming. What does home coming suggest? Reunion with your family members, reunion with your people you care about. So, tied but what happens if you have read something of Pinter then you will know what actually happens in these plays. The birthday party is anything but, a birthday party. The home coming is one of his most violent plays. The care taker again is something what people do to, how brutal people can be to one another under the garb of civilization. So, what do we understand by about the titles of Pinter? They are extremely misleading. That

is the first characteristic of Pinter's plays that language can be misleading, not can be but, languages always misleading.

So, when we do a course like I keep coming to the theories of communication over and again. What do theories of communication tell you? You are doing communication, right? What is the definition of communication? It is interaction; it is a way of getting across the people. It is a way to bond with people. In Pinter, the language there is everything except this, so the unreliability of language, the instable nature of language, the in determinant nature of language, which comes through from the titles itself.

So, the care taker is not a caretaker. The birthday party actually is not a birthday party. The home coming is anything but, now if we look at that this idea then I am. Anyone who can give me the exact meaning the dumb waiter? What is a dumb waiter?

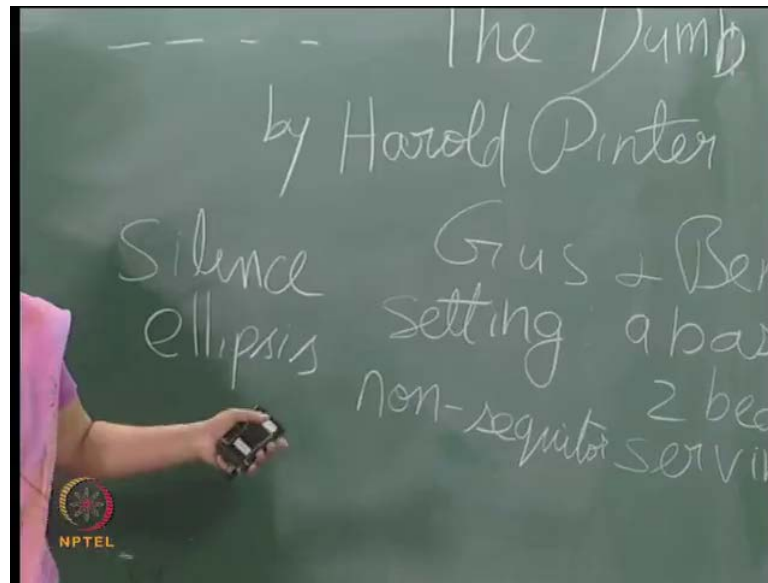
(Student-Teacher Random unclear discussion: 04:10-04:38)

it is about it is a belt you are close say something a belt fine it is a belt fine to call yes akshaya you are about to say something conveyer belt yeah it is kind of a conveyor belt

Let us see what the dictionary says about dumb waiter. This is from Oxford Advance Learners' Dictionary. This is how it defines it as an elevator for carrying food and plates from one floor to another inner rest room or may be in a big mansion where you cannot carry food and plates repeatedly, so this what you do. This is what a typical dumb waiter looks like. Can you see it? So, when you open this door, you can keep the food, the plates and other eatables and send this small elevator from one floor to another. It could be in a large house, it could be in a rest room. So, this is what a dumb waiter is, it is not a belt.

Now, do you think that what role can a dumb waiter play in a Pinter play? Any idea what could be the play be about? We were talking about the misleading titles in a Pinter play and we also keep talking about the language aspects in a typical Pinter play. That means if commonly this is what we understand dumb waiter as then the play would be definitely not about this. It could be anything else or it is going to have multiple meanings, multiple points of views, multiple perspectives. That is what Pinter plays; all Pinter plays are about. So, what is the play?

(Refer Slide Time: 06:51)



Let's me just give you a quick understanding of the play and what is it about. It is about two men; Gus and Ben, so these are the two dramatist persona. These are the people we meet; these are the people we see. A third character called Wilson is mentioned repeatedly throughout the play. He is considered like a domineering, over powering presence, but we never see him, we never hear him, we just feel his presence around these two people. A play is basically a conversation between or conversation as in Pinter between these two people, Gus and Ben. The setting; see whenever we read a play, these are the things that we should first look at. Who are the characters, where is it set, and then comes the other things. So, setting is the basement; basement of an erstwhile rest room.

This place used to be a rest room that is what one of the characters say, so it was a rest room at one point. Now, we are not very sure whether it continues to remain a rest room therefore, the presence of a dumb waiter. The set is very sparse and if you had script of the play, now I am on page 129. Look at the setting, the scene, and it is a one act play. So, you have done several plays, you know you have done a five act play, you have done a three act play; this is a one act play. So, it is a basement room. This is the setting, a basement in a rest room. It has two beds flat against the back wall, a serving hatch closed between the beds.

Can you tell me what a serving hatch is? Let us imagine the set. So, there is a basement, the setting is a basement. There are two beds and a serving hatch between the two beds. What is the serving hatch, any idea? it is an opening in a wall; a small opening in a wall between in the wall that is between kitchen and the dining area, a small little opening from where you can pass on the plates etcetera. So, that is the situation; two beds on the wall, there is a small serving hatch. What happens? That we have to see.

A door to the kitchen and lavatory, a door to a (( )) (Refer Slide Time: 09:57). It is a very sparse set. All the directions are extremely clear, so you have a bed, you have a serving hatch and that is it and two doors. Ben is lying on a bed, so this offers character. On left, reading a paper, Gus is sitting on a bed, on right, tying his shoe laces with difficulty. Both are dressed in shirts, trousers and blazers. Both are dressed in an identical fashion, both are dress similarly, what could that suggest about them, in trousers, shirts, and with blazers. They are or both of them are working in a same place, same organization, same corporate, whatever it is, but it has got to be a same organization, so identically dressed.

Now, we come to the next part. So, Gus is sitting on a bed, on to the right, tying his shoe laces with difficulty. Does it tell you anything? Tying is a very simple act and of tying once shoe laces and that too he is doing with difficulty. Think about it and then silence. So, this is a typical part and you know that is a typical feature of a Pinter play is silence. So, he mentions silences at very prominent places. We are going to look at the use of silence, of course, and then Pinter is also very fond of using ellipsis you know. What are ellipses? It is dot, dot, dot. Earlier, he used to use dash, dash, dash, then at one point very early in his career he decided no dashes do not work that welders have, so dot dot dot, so dots replaced dashes forming at in his theory of language and that is what he says.

So, silence, Gus ties his laces, rises yawns and begins to walk slowly to the door on his left. He stops, looks down and shakes his foot. See, he has just tied his laces with an enormous difficulty. Now, he shakes his foot then lowers his paper and watches him. Gus kneels and unties his shoe lace and slowly takes off the shoe, he looks inside it and brings out a flattened match box. So, what is there in the shoe? There is a flattened match box. Who would keep a match box in a shoe? He shakes it and examines it. Their eyes meet, and Ben rattles his paper and reads. Gus puts the match box in his pocket and bends down to put on his shoe; he ties his lace with difficulty. So, now that he has gotten

rid of that irritating flattened match box, he ties his shoe laces and again but, again with difficult.

Ben lowers his paper and watches him. So, what is happening? What have you seen so far? There are two men in a sparsely furnished room. It looks like a rundown place basement. There is a serving hatch and that is all. There is no other piece of furniture, not even a table and then here you have one person lying on the bed reading a newspaper, getting quite impatient, lowering his newspaper occasionally, watching Gus, who is having trouble with tying his shoe laces. Then we also discover that he has match boxes on his shoes.

What does it say about the characters? See in Pinter, the stage directions tell you everything not the dialogues. **Yes, Nikitha, any comments.** Ben appears or comes across as a domineering, as a stronger presence, whereas, Gus, what about him? He is weaker, slower, and old. Tying shoe laces with difficulty, could be older, maybe some health reasons, maybe he has the back problem. So, what happens when in an organization where everyone is supposed to act and dress identically?

What is happening? What does it say about someone like Gus? He is someone, who is not really or who could not be all that useful, right? If he is having difficulty in even tying his shoe laces and the person who is more in control, more in charge, he is increasingly getting impatient with Gus presence. Let us read on. Ben lowers his paper and watches him. Gus walks to the door to the left, stops and shakes the other foot. He kneels and ties his shoe lace. Now, he takes off the other shoe and slowly takes off the shoe and what does he find? He looks in side it and brings out of flatten cigarette packet.

So, from one shoe, he gets a flatten match box; from another shoe, he gets a cigarette packet. He looks inside it and brings out of flatten cigarette packet, he shakes it and examines it, their eyes meet. So, with every act of you know a clumsy act their eyes meet. Whenever, Gus does something clumsy, something which is not very smart, he looks at Ben, may be for his approval or almost assured that Ben, after all is not going to approve of his condition. Ben rattles his paper and reads. Gus puts the packet in his pocket, bends down, puts on his shoe and ties the lace, he wanders of left. Ben slams the paper down on the bed and glares after him. Now, look at the language. We have not heard a word from these characters.

But what are those verbs that tell us about Ben increasing irritation with Gus? He is rattling his newspaper. Maybe, he is not even reading the newspaper that intently. He is just looking and observing Gus and getting impatient with him. Then he rattles his paper, again he slams the paper down and glares after him. So, all these are not very friendly looks; not very friendly acts. He picks up the paper and lies on his back reading in silence. So far nothing has actually transpired.

There has been no conversation, absolute silence. Now, a lavatory chain, we know there is a presence of lavatory somewhere and the kitchen somewhere. The lavatory chain is pulled twice of left, but the lavatory does not flush. So, there is a sound. So, look at the sounds. There is a silence, there is sound, there is also the sound of rattling of the news paper, slamming of the news paper, and that is it. So, those are the only sounds so far and silence.

Gus re-enters left and halts at the door scratching his head, Ben slams down the paper. Now, when we were talking, when we were introducing Pinter last time, I remember reading the first passage to you, when he talks about Ben, when Ben talks about the lorry started and ran over a very old man. Gus finds it very difficult to believe and then Ben says it is down here in black and white. We are on page 130. Gus incredible silence; Gus shakes his head. Are you with me here? Are you able to locate that? Gus shakes his head and exits.

Ben lies back and reads the lavatory chain is pulled once of left, but the lavatory does not flush. They have heard this kind of conversation that a person was just trying to cross the road, then he goes under the lorry. The lorry was not moving, but the moment he goes under the lorry, it drives off and killing the man in the processes. This is the conversation they have. The lavatory, on the other hand, it does not flush, but you can hear the pulling that sound of the pulling of the chain and does not flush.

Ben whistles at an item in the paper.

Gus reenters, "I want to ask you something".

Ben: what are you doing out there?

Gus: well I was just...

Ben: what about the tea?

Gus: I am just going to make it.

Ben: well go on make it.

Gus: yes, I will.

He is laid on some very nice crockery this time, I will say that. It is sort of striped, there is a white stripe.

Ben reads, "it is very nice".

I will see that.

Ben turns the page. You know sort of round the cup, round the rim. All the rest of it is black you see then the saucer is black except for right in the middle where the cup goes where it is white, so description of a crockery; cup and saucer as black and white. Now, this is one of the earlier productions of the dumb waiter and a very pointedly even the theater name is Black Stripe Theater. Maybe, it is a coincidence or maybe they just wanted to look at perhaps pun on whatever we have just seen.

Now, look at this particular poster. What does it tell you? If you just observe, what are the colors mentioned? It is black and white. Look at the dialogue on page 130. Also, a man of 87, crawling under a lorry, it is unbelievable. Do you get it? It is down here in black and white, says Ben. And then either the very next moment, we have Gus praising the crockery, again black and white. This is the production black and white. Does it suggest you? Now, of course, we do not know much about the play at this stage but, what could it be? Black and White' what do these colors suggest generally? Like cartoonist, like cartoonist, binaries. Are you familiar with these terms like binaries this or that?

So, what could be? Give me some examples of dichotomous, Hari. Opposites, good and bad, good and bad, rich and poor, ascend them, so these are the dichotomous, so could it be this that the dramatists trying to draw an attention to, possibly. At this stage, we are not very sure, but in all Pinter plays, you will find plenty of ambiguities. Till the end, you

are not going to be very certain what he is trying to tell you? You have to just look very closely at the language.

So, here you find and what do you see here? One person, two people, you know with their backs towards each other. One is holding, what is he holding? He is holding a revolver, a gun. What is he holding? It looks like a mug or a kettle. What does this suggest? Two people not were facing each other but, with their backs towards each other; one holding, a gun one holding this hot cup of coffee or tea. What does it tell you? And the dumb waiter, just now you have seen what the dumb waiter actually. You know the dictionary does not say, I mean, I was looking up the dictionary and I wanted to see the exact meaning of a dumb waiter. It does not talk about our waiter who is dumb. Definitely not, but dumb waiter is an elevator lift which is used in a rest room.

But here you do not find anything of that dumb waiter. Any comments here, what if you just look at a picture, if you just look at painting, I mean, you know at a posture, what does it tell you? You want go for a screen, you know for a performance of the dumb waiter. You have heard Pinter is a great play writer, noble prize winner, all those things and you want say a play by Pinter and you know a production is on, performance of the dumb waiter is there, running in the city. You see this poster. What does it tell you?

It tell everything, like those binaries, which are coming out there. Yes, definitely, the binaries. The instance, in fact, the very fact that they are turn away from each other, it is a sort of, it tells the details in that you know they are not meeting at any point, yet against. This is the conflict. And that one is holding a gun, the other is holding very house hold device. Something like this, which shows dominance, dominance in some (( )) I do I hope that is going too far. The factor is these two people are extremely different, yes like the black and white, the binaries that we were talking about. So, from the beginning Pinter gives you all these verbal clues; the verbal hints.

He is not going to tell you that these people; one is this, one is that. That is not what a play writer like Pinter would do. He is not one of those didactic, one of those moralist and preacher, preachy kind of a play writer. He just will give you lots of clues and it is your job to infer, to come to a conclusion. Look at it; look at the poster is there black and white two people not facing each other, but against each other. One is holding a gun, one is holding a cup of coffee, something very domestic, something very conventional,



something which you use in your every day kind of life. These people are not what they appear to be.

So, about the play, again we go back to the same. It is a play about two people, Gus and Ben, while a third is mentioned but, never seen. The setting which is a basement with two beds, a serving hatch in between, bathroom etcetera and a single location, which is the constant factor, a constant set in all Pinter plays. He does not move the location too much. If you have read the home coming, I am sure some of you have; you know it is all stage at the same set.

The birthday party, everything happens the same place. Both men dressed identically. Now, coming back again to page 131, you know sort of round the cup, round the rim, all the rest of it is black. You see then the saucer is black except for right in the middle where the cup goes where it is white. So, a detailed observation, a detailed description of the crockery, black and white, very pretty to look at, you know especially to Gus. Ben reads, then the plates are the same you see only they have got up black stripe. The plates right across the middle. Yes, I am quite taken with the crockery.

(No audio between: 26:43-26:53)

Ben, still reading, what do you want the plates for? You are not going to eat.

Gus: I brought a few biscuits. Well, you better eat them quick. I always bring a few biscuits or a pie. You know, I cannot drink tea without anything to eat.

So, who is talking about eating, who is talking about crockery? Gus, this is very clear from the poster we just saw. So, he is one person who is more concerned with the day to day normal activities routines of life. The other men we do not know, we do not understand much about Ben. He just responds.

Gus brings out the flatten cigarette packet and examines it, you got any cigarettes I think I have run out. He throws the packet high up and leans forward to catch it. I hope it would not be a long job, this one.

Now, you see there here on a job, it is very clear now. So, they are waiting for a job to get done but, what job it is, right now we do not know.

Gus: Oh, I wanted to ask something.

Ben slamming his paper down, now, he is getting increasingly irritated.

Cough, what is that a child of eight killed a cat.

Get away.

It is a fact.

What about that? A child of eight killing a cat.

How did he do it?

He does it. So, naturally the assumption is that if it is a killer then it has got to be you know a male child. It was a girl.

How did she do it?

He picks up the paper and studies it. It does not say. Why not? Wait a minute, it just says. How brother aged eleven viewed the incident from the tool shed. go on, that is bloody ridiculous.

Pause!

I bet, he did it.

Who? The brother, I think you are right.

Pause! Slamming down the paper, what about that? A kid of eleven, killing a cat and blaming it on his little sister of eight, it is enough. He breaks in disgust and ceases his paper.

Gus rises, what time is he getting in touch?

Now, who is this he, we do not know. Ben reads. What time is he getting in touch? What is the matter with you? It could be any time, any time, Gus moves to the foot of Ben's bed. Well, I was going to ask you something.

What? Have you notice the time that tank takes to fill. What tank? In the lavatory. No, does it?

Terrible

Well, what about it?

What do you thinks the matter with it.

Nothing,

Nothing, it got a deficient ball cock that is all.

A deficient what?

Ball cock!

No, really that is what I should say.

Go on that did not occur to me.

Gus wanders to his bed and presses the matrix.

I did not have a very rest full sleep today. Did you? It is not much of a bed. I could have done with another blanket too. He catches sight of a picture on the wall. Hello! What is this? Peering at it, the first eleven cricketers, you have seen this Ben.

What?

The first eleven.

What?

There is a photo here of the first eleven.

What first eleven?

It does not say.

What about that T?

They all look a bit old to me.

What kind of conversation is happening here? First they start talking about this 87 year old man. He is reading from a news paper. Gus is not really concerned with whatever Ben is reading from the local news and he has his own things to say. He wants to talk about what time the job is going to start and perhaps that is more important.

Then some kind of an arbitrary, a death happening, somewhere which does not really concern them. Then he is also concerned about the time that that flush tank takes to fill. Ben really is not bother and then he starts reading something that is completely unrelated to their situation, a child of eight killing a cat. How does it matter? Ben is highly interested; at least he pretends to be interested in the newspaper. Gus is not interested at all but, he just he wants to make some polite sounds, so he keeps asking some questions just to keep the conversation on.

So, what is now Pinter telling us about language? Even though there is some dialogue happening, is it a conversation, is it communication? No, in Pinter or in all absurdist, there you have this term (Refer Slide Time: 31:53) I will erase the board. “Non-Sequitur”, are you aware of this term. What does it mean? (( )) It is something that does not quite follow. So, when you are talking about crockery, then how does this entire news item of a child killing a cat, how does it matter? Ben is definitely not interested in the crockery. Gus, on the other hand he is not interest in what Ben is reading.

So, both of but, there is somehow forced to do a job and compelled to stay in one room. What is Pinter commenting on? That could be a question. We will move on to page 134 now.

Gus: He walks about the room, I mean you come into a place when it is still dark; you come into a room you have never seen before. You sleep all day. You do your job and then you go away in the night again. That is the nature of their job

I will read again. I mean, you come into a place when it is still dark, you come into a room, you have never seen before. You sleep all day, you do your job and then you go away in the night again. Pause: I like to get a look at the scenery; you never get the chance in this job.

Ben: You get your holidays, don't you?

Gus: only a fortnight.

Ben lowering the paper, 'you kill me'; any one would think you are working every day. How often do we do a job? Once a week, what are you complaining about?

Gus: yes but, we have got to be on tab though, have not we?

You cannot move out of the house in case a call comes.

You know what your trouble is?

What?

You have not got any interest.

I have got interest.

What? Tell me one of your interests.

I have got interest.

Look at me, what have I got? I do not know what. I have got my wood work. I have got my model boats. Have you ever seen me idle? I am never idle. I know how to occupy my time to its best advantage.

Ben: when a call comes I am ready.

Don't you ever get a bit fed up?

Fed up, what with?

Silence, Ben reads, Gus feels in the pocket of his jacket, which hangs on the bed.

You got any cigarettes, I have run out.

The lavatory flushes of left. Now, who pulled a chain? both these men are here in this room but, it goes off.

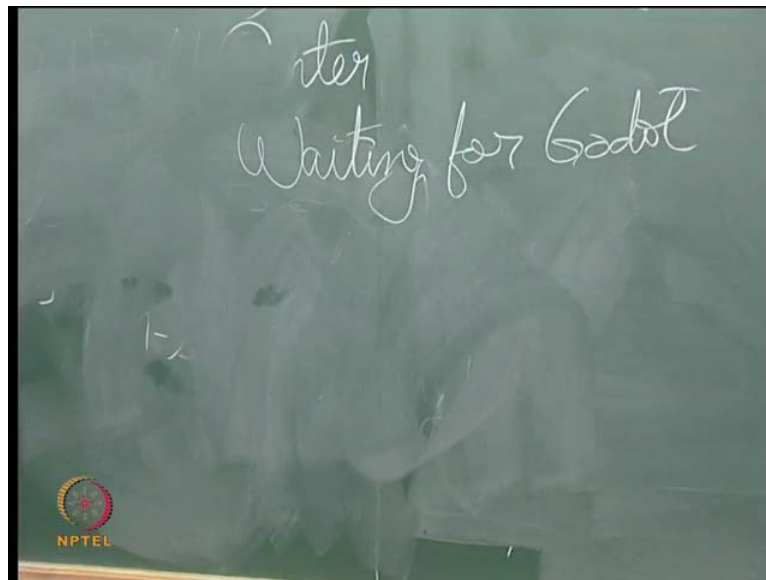
There she goes.

Gus sits on his bed. No, I mean, I say the crockery is good. It is very nice but, that is about all I can say for, this place is worse than the last one. Remember, that last place, we were in last time. Where was it? At least, there was a wireless there.

No, honest, he does not seem to bother much about our comfort these days.

Now, who could it be? Who could be this 'he' is? So, this constant reference to this unseen presence, does it remind you of anything else or any other play?

(Refer Slide Time: 35:32)



So, you have a play like Samuel Becket's, 'Waiting for Godot', where two men constantly refer to a person called Godot, who is an extremely important person and when according to them when he turns, when Godot will turn up, much of their problems will be resolved, but they just go on and go on waiting for him. Nothing, as the play says nothing happens, nobody comes, nobody goes.

Likewise, here you have, these two men just waiting, referring to someone called Wilson. Right now, I do not think that they have mentioned but, here they are waiting for someone, they are referring to someone who seems to have a very dominating, overpowering presence in their lives. But, nothing happens.

When are you going to stop jabbering? Now, this is another, now they are talking, but what kind of talking? When Gus talks to Ben; for Ben it is nothing but, jabbering. What is jabbering? Meaningless conversation; so, again when we talk about Pinter and his theory of language, then we come across that you know in spite of using words, in spite of having dialogues, human beings do not really have communication. That is you know that kind of under pins Pinter's theory of language.

So, for you it could be extremely important. The crockery is very beautiful. Why do not you talk to me about the beauty of the crockery or the lavatory not going off in time or somebody who we have been waiting for so long he is not turning up? These are the important issues. For Ben, it is just plain jabbering. So, there is no communication taking place in spite of so much of time.

We are not staying here long; make the tea, will you? We will be on the job in a minute. Now, make the tea, will you? Why is Ben not taking the initiative? We find him constantly ordering Gus around, right. It is Gus's job to make the tea but, Ben does not. So, as in the beginning we were talking about someone is one, one is the domineering presence, so in this case it is Ben, who tries to take a control of the situation.

So, repeatedly, why are you not making the tea? We will be on the job in a minute. Now, we do not know what that job is. Gus picks up a small bag by his bed and brings out a packet of tea. He examines it and looks up.

Eh I have been meaning to ask you.

What the hell is it now?

Why did you stop the car this morning in the middle of that road?

Ben lowering the paper, 'I thought you were asleep'.

Gus: I was but, I woke up when you stopped. You did stopped, did not you?

Pause.

In the middle of that road, it was still dark, do not you remember? I looked out it was all misty I thought perhaps you wanted to keep but, you were sitting a dead straight like you were waiting for something.

I wasn't waiting for anything. I must have fallen asleep again. What was all that about? Ben, why did you stop?

Ben picking up the paper, 'we were too early.'

Gus: Early, what do you mean? We got the call, did not we? Saying we were to start right away. We did, we shout out on the dot, so how could we be too early.

Ben quietly, 'who took the call, me or you?'

Gus: you we were too early.

Ben: too early for what.

Pause!

You mean someone had to get out before we got in. He examines the bed clothes. I thought these sheets did not look too bright I thought they ponged a bit.

What is ponged? A smell, yeah smell bed;

I was too tired to notice when I got in this morning. Hey, that is taking a bit of a liberty. Is it not? I do not want to share my bed sheets.

I told you things were going down the drain, I mean we have always had clean sheets laid up on a laid on up till now, I noticed it.

Ben: How do you know those sheets would not clean?

Gus: What do you mean?

How do you know they were not clean? You have spent the whole day in them, haven't you?



What? You mean it might be my pong.

He sniffs sheets. Yes, and he sits slowly on bed. It could be my pong; I suppose it is difficult to tell. I do not really know what I pong like? That is the trouble.

Ben referring to the paper, cough, hey Ben, cough.

Ben: What?

What town are we in? I have forgotten.

I have told you it is Birmingham.

Go on.

What do you understand by this language? What is happening? Yes, Rehan, this kind of language. So, we have been doing quite a bit about Pinter's language. He uses plenty of silences. Silences, to communicate what? Tension, so when they talk, they are just, it looks like they are filling in the blanks. They are killing time. There is nothing else to do. So, much of the language that is occurring there is just happening for no reason at all. So, the meaninglessness, the purposeless of language but, when there is silence, it suggest a lot. What does the silence suggest? There is lot of tension in the air. Why is there so much of tension? Because the refusal to have real communication between the two characters. When Gus asks some relevant questions, Ben is reluctant to answer.

For example, this question why did you stop in the middle of the road? We got a call, we left early, but right in the middle of the road you stopped, I was sleeping. What happened during that time? Why this bed is is not neat? Properly, the way it usually is. I can smell someone else in this bed, who was it? All these are questions, important questions but, Ben's consistence refusal to answer these questions that reveals a total breakdown of communication, in spite of lots of dialogue taking place. So, there is a mass of words but, no real communication.

(No audio between: 42:43-42:58)

I want to Akshaya and Nikitha to please come forward, to page 138. In page 138, the bottom line, and pause, an envelope slides under the door right. Gus sees it he stands looking at it.

(Student-teacher interaction: 43;18-44:01)

Yeah you can stand here the mike is over here mike page one thirty nine gus and ben away there are playing away.

Ben: look here.

What?

Look.

Ben turns his head and sees the envelop he stares.

What is that?

I do not know.

Where did it come from?

Under the door.

Well, what is it?

I do not know.

They stare it.

Pick it up.

What do you mean?

Pick it up.

Gus slowly moves towards it, bends and picks it up.

What is it I am sorry an envelope.

Is the anything on it?

No.

Is it sealed?

Yes

Open it.

What?

Open it.

Gus opens it and looks inside.

What is in it?

Gus (( )) matches into his hand.

Matches.

Matches?

Yes.

Show it to me, nothing on it, not to a word.

That is funny, is it not?

It came under the door.

Must have done

Well go on.

Go on where.

Open the door and see if you if you can catch anyone outside.

Who? Me?

Go on.

Gus stares at him and puts the matches in his pocket, goes to his bed and brings a revolver from under the pillow, he goes to the door opens it looks out and shuts it.

No one.

He replaces the revolver.

What did you see?

Nothing.

They must have been pretty quick.

Gus takes the matches from his pocket and looks at them.

Well, they will come in handy.

Yes.

You want it.

Yes, you are always running out, are you not?

All the time.

Well, they will come in handy then.

Yes, would not they?

Yes, I could do with them; I could do with them too.

You could eh.

Yes.

Why?

We have not got any.

Well, you have got some now. Have you not?

I can light the kettle now.

Yes you are always catching matches.

How many have you got there?

About a dozen.

Well do not lose them, Bred do, you do not need a box.

Gus broke his ear with a match, slapping his hand.

Do not waste them, go on, go on light it.

And.

Go on light it.

Light, what?

The kettle.

You mean the gas.

Who does?

You do.

What do you mean I mean the gas?

Well that is what you mean do not you the gas.

If I say go and light the kettle, I mean go and light kettle.

How can you light a kettle?

It's a figure of speech

Light the kettle; it is a figure of speech.

I never heard it.

Like the kettle, it is common usage.

I think you got it wrong.

What do you mean?

Basic put on the kettle.

Who said?

They stare at each other reading hard.

I have never in all my life heard anyone say put on the kettle.

I think my mother used to say it.

Your mother; when did you last see your mother?

I do not know about.

Well, what are talking about your mother for?

They stare.

Gus, I am not trying to be unreasonable, I am just trying to point out something to you.

Yes, but.

Who is the senior partner here, me or you?

You

I am looking after your interest, Gus you have got to learn mate.

Yes, but, I have never heard. Nobody says, light the gas. What does the gas light?

What is the gas?

Ben, grabbing him, with two hands by the throat at arm's length

The kettle you fool.

Gus takes the hands from his throat.

All right, all right.

Well, what are we waiting for?

I want to see if they light.

What?

The matches.

He takes out the flatten box and tries to strike.

No,

He through the box under the (( )) Ben stares at him and Gus raises his foot.

Shall I try it on here?

Ben stays Gus strikes a match on his shoe, it lights.

Here we are.

Put on the bloody kettle for Christ sake.

Ben goes to his bed but, realizing what he has said stops and half turns, they look at each other Gus slowly exists left, then slams his paper down on the bed and sits on it head in his hands. thank you.

Now a simple exchange light the gas, light the kettle, what does it suggest? Yes, Krishna. The kettle, you mean, the gas. Who does? You do, what do you mean? I mean the gas. Well, what do you mean? That is what you mean. Do not you? The gas, if I say goes and light the kettle, I mean go and light the kettle and not light the gas.

I do not know, they do not have anything that better (( )). No, but, a simple thing, light the gas, light the kettle, is a figure of speech. Yes, Hari, (( )) language can be used in several ways. For you it could be light the gas, for you it could be light the kettle, both suggest the same thing but, having a violent exchange over a small you know a piece of, you know language.

So, this is a figure of speech, they know such thing as light the gas. The figure of speech says, the language users or you know the linguists or the professional language experts. They prescribe that only you say light the kettle, there is no such thing as light the gas. The language seems it like the platform to reveal the relations between (( )) the hierarchy, yeah the power struggle, the power relations between the two people, because I say so, it has got to be, go and light the kettle. It cannot be anything else, because this is what I have heard. And this is you know my mother used to say but, then when was the last time you saw your mother.

So, he questions everything, he puts him down at every place, he constantly make him realize that he in terms of hierarchy, he is the person on an elevated mode. So, this is, language also suggest in several respects, the power relations. So, this feature is very common feature in all Pinter plays and also language could be a very potent means of violence. Having a scuffle over a simple thing, lighting the kettle and lighting the gas, so language it can be means to control, to empower and also a means of violence, because it all originates from there. When it is silence things are at least you know in control. But, when its language it leads to so much of tension. That is what Pinter says. All right, so we will continue tomorrow same place. Thank you.