

Harold Pinter Betrayal

Betrayal The Cambridge Companion to Harold Pinter Drama, Metadrama and Perception Betrayal Pinter's Female Portraits Glancing at Dramatists' Dialogue Betrayed British Literature in Transition, 1960-1980: Flower Power The Pinter Review New York Magazine Critical Essays on Harold Pinter Pinter in Play Pinter at Sixty Betrayals Harold Pinter and the New British Theatre Pinter and the Object of Desire The Treatment of Time in the Works of Harold Pinter File on Pinter Performing Arts The Literary Review Harold Pinter Peter Raby Richard Hornby Harold Pinter Elizabeth Sakellariou Ruby Cohn George Cole Catherine Mary McLoughlin Steven H. Gale Susan Hollis Merritt Katherine H. Burkman Gabriella Turnaturi D. Keith Peacock Linda Renton Martin Stephen Regal Malcolm Page

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betrayal is a new departure and a bold one pinter has found a way of making memory active and dramatic giving an audience the experience of the mind s accelerating momentum as it pieces together the past with a combination of curiosity and regret he shows man betrayed not only by man but by time a recurring theme which has found its proper scenic correlative pinter captures the psyche s sly manoeuvres for self respect with a sardonic forgiveness a master craftsman honouring his talent by setting it new difficult tasks new society there is hardly a line into which desire pain alarm sorrow rage or some kind of blend of feelings has not been compressed like volatile gas in a cylinder less stable than it looks pinter s narrative method takes what s next out of the spectator s and replaces it with the rather deeper how and why why did love pass how did these people cope with the lies the evasions the sudden dangers panic and the contradictory feelings behind their own deftly engineered masks the play s subject is not sex not even adultery but the politics of betrayal and the damage it inflicts on all involved the times first staged at the national theatre in 1978 betrayal was revived at the almeida theatre london in 1991 twenty years after its first showing it returned to the national in 1998

the cambridge companion to harold pinter provides an introduction to one of the world s leading and most controversial writers whose output in many genres and roles continued to grow until the author s death in 2008 harold pinter winner of the 2005 nobel prize for literature produced work for the theatre radio television and screen in addition to being a highly successful director and actor this volume examines the wide range of pinter s work including his recent play celebration the first section of essays

places his writing within the critical and theatrical context of his time and its reception worldwide the companion moves on to explore issues of performance with essays by practitioners and writers the third section addresses wider themes including pinter as celebrity the playwright and his critics and the political dimensions of his work the volume offers photographs from key productions a chronology checklist of works and bibliography

reissued to commemorate pinter winning the 2005 nobel prize for literature

the book traces the development of pinter s female characters both as dramatis personae and as theatrical functionaries it explores a new exciting aspect of pinter s work in the domain of character portrayal and it supplies a kaleidoscopic view of pinter criticism to date at home and abroad

this book examines dramatic dialogue in english language theatre tracing verbal invention across four centuries from shakespeare and restoration comedy right up to contemporary english and american theatre published posthumously this renowned theatre scholar s book considers english dramatic dialogue as exemplified in the verbal invention of particular plays that invention is traced through puns repetitions adroit clichés occasional neologisms malapropisms sound play and more or less recondite allusions in eight chapters cohn offers close readings of monologue and dialogue in plays by william shakespeare william wycherley george etherege william congreve oscar wilde samuel beckett edward albee harold pinter david mamet tom stoppard sarah kane mark ravenhill caryl churchill sam shepard adrienne kennedy and suzan lori parks it s a fascinating text written with cohn s characteristic wit warmth and lucidity and offers both an authoritative introduction to theatre dialogue and a remarkable final addition to cohn s scholarly legacy

this volume traces transitions in british literature from 1960 to 1980 illuminating a diverse range of authors texts genres and movements it considers innovations in form emergent identities changes in attitudes preoccupations and in the mind itself local and regional developments and shifts within the oeuvres of individual authors

new york magazine was born in 1968 after a run as an insert of the new york herald tribune and quickly made a place for itself as the trusted resource for readers across the country with award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating new york as both a place and an idea

pinter in play provides a survey of diverse readings of the harold pinter canon organized around and presented in terms of the major critical schools of the past twenty five years from new criticism to deconstruction to poststructuralism reflecting on the cultural personal sociological and philosophical contexts of these diverse critical perspectives and the critics who express them this book is equally about the act or the art of literary criticism and itself an important work of literary criticism drawing on interviews with pinter scholars susan hollis merritt shows how critics play with pinter and thereby seriously enforce personal professional and political affiliations cutting across traditional academic and nonacademic boundaries merritt argues that greater cooperation and collaboration among critics can resolve conflicts promote greater

social equity and foster ameliorative critical and cultural change

a major reassessment of the achievements of british playwright harold pinter by an international group of scholars

from iago to fredo judas to general hospital acts of betrayal fascinate us eventually we all encounter this universal experience of human interaction but despite its ubiquity being betrayed can turn our lives upside down and leave us feeling suddenly frail and alone betrayal only arises out of sharing something of yourself with another and its impact speaks to the great tragedy of human relations at bottom other people are unknowable while most attempts to study betrayal only consider its moral or psychological dimensions gabriella turnaturi here examines betrayal as an act embedded in social relationships whose meanings change over time for example adultery is one of the most recognizable forms of betrayal but a wide gulf exists between its role in madame bovary and in the ice storm therefore turnaturi contends in order to examine the many meanings of betrayal we need to understand its context in a specific time and place born from the unpredictable possibilities of human interaction betrayal emerges as a sociological event in this thought provoking meditation on the stab in the back

harold pinter is universally described as britain s leading dramatist this book evaluates the justification for this appellation it examines his work in relation to changes taking place in the new british theatre after the so called theatrical revolution of 1956 and draws attention to those autobiographical experiences that have been transmuted into his art beginning with a look at the nature of british theatre prior to 1956 peacock then describes pinter s early life in the east end of london his career as an actor and his early writing the discussion follows pinter s life and work from ithe room r in 1957 to his most recent play ashes to ashes in 1996 the author argues that although pinter has not instigated an aesthetic revolution he has more significantly through his representation of human behavior provoked a new way of viewing the world

harold pinter was fascinated by film long before the theatre but the importance of his screenplays based on the work of other writers has been overlooked renton shows him working from manuscript to final text to engage the spectator in a relationship of desire or anxiety with what is unseen a newly discovered poem links pinter to the surrealists and through the surrealists to their contemporary the psychoanalyst jacques lacan 1901 81 the present study shows pinter working differently from mainstream cinema places him at the forefront of film theory and offers a fresh insight into his entire output

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