

Pinter in Play: Critical Strategies and the Plays of Harold Pinter

Merritt, Susan Hollis

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Pinter In Play Critical Strategies And The Plays Of Harold Pinter

Mark Batty



Pinter In Play Critical Strategies And The Plays Of Harold Pinter:

Pinter in Play Susan Hollis Merritt, 1990 *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 *Pinter in Play* Susan Hollis Merritt, 1995

The Plays of Harold Pinter Andrew Wyllie, Catherine Rees, 2017-09-16 This Reader's Guide synthesises the key criticism on Pinter's work over the last half century Andrew Wyllie and Catherine Rees examine critical approaches and reactions to the major plays charting the controversies which have arisen in response to Pinter's critiques of political and sexual issues They consider criticism from the press and academics on the themes of Absurdism politics and gender identity By placing this criticism in its historical context this guide illustrates a transition from bewilderment and outrage to affection fascination and more outrage

The Cambridge Companion to Harold Pinter Peter Raby, 2009-03-19 Harold Pinter was one of the world's leading and most controversial writers and his impact and influence continues to grow This Companion examines the wide range of Pinter's work his writing for theatre radio television and screen and also his highly successful work as a director and actor Substantially updated and revised this second edition covers the many developments in Pinter's career since the publication of the first edition including his Nobel Prize for Literature win in 2005 his appearance in Samuel Beckett's play *Krapp's Last Tape* and recent productions of his plays Containing essays written by both academics and leading practitioners the volume places Pinter's writing within the critical and theatrical context of his time and considers its reception worldwide Including three new essays new production photographs five updated and revised chapters and an extended chronology the Companion provides fresh perspectives on Pinter's work **Harold Pinter** Mark Batty, 2001

Harold Pinter's work forms a cornerstone of the dramatic literature of the contemporary British stage This book offers a critical examination of his dramatic writing over four decades from *The Room* 1957 to *Ashes to Ashes* 1996 Harold Pinter William Baker, 2008-11-08 A succinct examination of Nobel prize winner Harold Pinter's creative output providing introduction to drama including theatre film TV and radio and Pinter's letters prose and journalism **The Theatre of**

Harold Pinter Mark Taylor-Batty, 2014-03-13 The plays of the late Nobel laureate Harold Pinter have formed part of the canon of world theatre since the 1960s Frequently revived on the professional stage and studied on almost every Theatre Studies course his importance and influence is hard to overestimate This Critical Companion offers an assessment of Pinter's

entire body of work for the stage appraising his skill as a dramatist and considering his impact and legacy Through a clear focus on issues of theatricality and the effect of the plays in performance *The Theatre of Harold Pinter* considers Pinter's chief narrative concerns and offers a unifying theme through which over four decades of work may be understood Plays are considered in themed chapters that follow the chronological sequence of work illuminating the development of his aesthetic and concerns The volume features too a series of essays from other leading scholars presenting different critical perspectives on the work including Harry Burton on Pinter's early drama Ann Hall on *Revisiting Pinter's Women* Chris Megson on Pinter's *Memory Plays* of the 1970s and Basil Chiasson on *Neoliberalism and Democracy*

Harold Pinter's Politics Charles Grimes, 2005 *Harold Pinter's Politics* examines the expression of Pinter's political beliefs across every aspect and era of his artistic career The fierce political stances of this important dramatist have been embodied in plays screenplays and his career as a theatrical director Traditionally associated with absurdism minimalism and the dramatization of uncertainty Pinter's name is now a byword for anti authoritarian and anti American politics This transition has been in evidence from the earliest phases of his writing all of Pinter's work emerges from his political views His uniqueness as a political artist is that he is pessimistic about changing his audience or making it see its complicity in the horrors of the modern world These horrors are dramatized through images of torture and oppression culminating in moments of silence that index the full extent of the destruction unleashed by the forces of power against dissidence

Harold Pinter's The Dumb Waiter Mary F. Brewer, 2009 This collection of essays focuses on one of Harold Pinter's most popular and challenging plays *The Dumb Waiter* while addressing also a range of significant issues current in Pinter studies and which are applicable beyond this play The interesting and provocative dialogues between established and emerging scholars featured here provide close readings of *The Dumb Waiter* within relevant cultural and historical contexts and from a range of theoretical perspectives The essays range over issues of autobiography and theater genre studies and the impact of Pinter's political activism on his dramatic production among others The collection is also concerned with the meaning of the play when assessed against other examples of Pinter's work both dramatic and non dramatic writing Each contributor shows a gift for presenting a complex argument in an accessible style making this book an important resource for a wide range of readers from undergraduates to postgraduates and specialist researchers The collection offers essays that approach *The Dumb Waiter* from an interdisciplinary perspective and as both a literary and dramatic text Thus the book should be of equal significance to those encountering Pinter within the context of English Studies drama and performance

Pinter's World William Baker, 2018-09-15 *Pinter's World* Pinter and Company is not a full scale biography but a series of illuminating chapters about Pinter's life character and thought employing new information found in his *Appointment Diaries* recent biographical sources such as Simon Gray's memoirs and Henry Woolf's reminiscences in addition to personal discussions with several in Pinter's world This book provides a fresh illumination of Pinter's life and art his friendships obsessions and concerns Material is

arranged around themes key concerns Pinter s activities Pinter s meetings and endeavors for instance with whom he met and when when he wrote what and when and his perspective at the time are documented This work explores Pinter s writing drama poetry prose journalism and letters which are here regarded as part of his aesthetic achievement Pinter s World Pinter and Company presents a pointillist portrait of him through examining central concerns in his life These encompass an obsession with the theater and games delight in restaurants demonstrating that Pinter is far removed from the socially awkward isolated figures populating his early work and the women in Pinter s world Other areas examined include Pinter s political engagement from his adolescence to his last years and the literary and other creative influences upon him This work draws upon consultation of his papers at the British Library including letters to others especially close friends with whom he kept close contact for over half a century These letters should be regarded on par with his other creative accomplishments Pinter was a fascinating letter writer whose letters reveal thoughts at the time of writing often in abrupt most colorful idiomatic language His Appointment Diaries cannot reveal what actually occurred during his meetings but they do provide a guide to what he did on a daily basis and whom he met Memories from his friends his professional colleagues cricket players and his second wife Antonia Fraser illuminate Pinter s personality and actions Pinter s first literary love was poetry and unlike most other Pinter studies this one gives attention to his neglected poetic output that often reveals the real Pinter and the enigma that is at the heart of every great artist *Critical Essays on Harold Pinter* Steven H. Gale,1990 Pinter at 70 Lois Gordon,2014-02-25 This comprehensive and authoritative casebook includes cornerstone essays on Pinter s creative process his politics film adaptations and acting career It also includes a collection of photos found nowhere else that document Pinter s golden time his early acting days in Ireland a substantial introduction a chronology and bibliography A *Play Analysis* R. J. Cardullo,2015-10-28 *Play Analysis* A Casebook on Modern Western Drama is a combined play analysis textbook and course companion that contains twelve essays on major dramas from the modern European and American theaters among them *Ghosts* *The Ghost Sonata* *The Doctor s Dilemma* *A Man s a Man* *The Homecoming* *The Hairy Ape* *The Front Page* *Of Mice and Men* *Our Town* *The Glass Menagerie* and *Death of a Salesman* Supplementing these essays are a Step by Step Approach to Play Analysis a Glossary of Dramatic Terms Study Guides Topics for Writing and Discussion and bibliographies Written with college students in mind and possibly also advanced high school students these critical essays cover some of the central plays treated in courses on modern Euro American drama and will provide students with practical models to help them improve their own writing and analytical skills The author is a close reader committed to a detailed yet objective examination of the structure style imagery and language of a play Moreover he is concerned chiefly with dramatic analysis that can be of benefit not only to playreaders and theatergoers but also to directors designers and even actors that is with analysis of character action dialogue and setting that can be translated into concepts for theatrical production or that can at least provide the kind of understanding of a play with which a theater practitioner could fruitfully quarrel The

Making of Theatrical Reputations Yael Zarhy-Levo, 2008-04-21 Today's successful plays and playwrights achieve their prominence not simply because of their intrinsic merit but because of the work of mediators who influence the whole trajectory of a playwright's or a theatre company's career. Critics and academic writers are primarily considered the makers of reputations but funding organizations and various media agents as well as artistic directors, producers and directors also pursue separate agendas in shaping the reputations of theatrical works. In *The Making of Theatrical Reputations* Yael Zarhy-Levo demonstrates the processes through which these mediatory practices by key authority figures situate theatrical companies and playwrights within cultural and historical memory. To reveal how these authorizing powers that be promote theatrical events, companies and playwrights, Zarhy-Levo presents four detailed case studies that reflect various angles of the modern London theatre. In the case of the English Stage Company's production of John Osborne's *Look Back in Anger*, she centers on a specific event. She then focuses on the trajectory of a single company, the Theatre Workshop, particularly through its first decade at the Theatre Royal Stratford East, London. Next, she explores the career of the dramatist John Arden, especially its first ten years, in part drawing upon an interview with Arden and his wife, actress and playwright Margaretta D'Arcy. Before turning to her fourth study, the playwright Harold Pinter's shifting reputation throughout the different phases of his career, Zarhy-Levo's accounts of these theatrical events, companies and playwrights through the prism of mediation bring fresh insights to these landmark productions and their creators.

Pinter's *Odd Man Out* Sidney Homan, 1993 Pinter's *Odd Man Out* records Sidney Homan's experience directing the playwright's *Old Times* for both stage and television. His most commercially successful play and surely one of his best, no other work of Pinter's has generated more critical and scholarly commentary or more varied, sometimes conflicting readings. In the two opening chapters, Homan surveys the theatrical and critical history of the play before describing the generic world of Pinter that provides the context of *Old Times*: secluded rooms, their occupants and the visitor who, in seeking entrance, challenges the room's exclusive yet deceptive serenity, the outside and the threat it poses, the subtext pressing on the dialogue, the power of the past and perception, the presence of the play itself, characters who function as artists, the issue of gender, mother and father figures and the silence of Pinter's pauses. Homan then describes his company's preparations for the performance, ranging from the director's concept, the set, props, costumes, lighting and music to blocking and the rehearsal period. After his own account of the stage production and the ways in which the audience taught the performers through their reactions to and discoveries about the play, Homan turns to his actors, Stephanie Dugan, Thomas Pender and Sandra Langsner, who in their own words describe how they wrestled with the characters of Kate Deeley and Anna from rehearsals to performance. A chapter on *The Camera as Guest* records the experience of filming the stage play. Here the focus is on the technological and aesthetic differences between the media of television and the stage and what effect such differences had on the filmed version of *Old Times*. To what degree does the camera allow the director to assert more control? What changes in blocking, set and lighting were required? In an appendix

Homan looks at Carol Reed's 1950s film *Odd Man Out* which figures prominently in *Old Times* and which may have been a source in a highly flexible use of that term for the play. On the surface Pinter's *Odd Man Out* concentrates on a single play. In reality it is about the ways in which people in the theatre approach a production, the process they go through from rehearsals to opening night and the complex interaction among playwright, director, actors and audience. It also raises the issue of what happens when a work intended for the stage is translated to another medium such as television. If the book at times suggests that the worlds of the scholar and the theatre professional are different, indeed incompatible in some ways, it also shows how the two professions can learn from each other.

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The Pinter Review, 2008 *Stages of Struggle* John Louis DiGaetani, 2015-01-27 One way or another all playwrights use their work to explore the issues that interest them. The characters in a play may trumpet their creator's political views from the stage or an unusual structure or set design may result from the playwright's interest in theatrical form. It is also common, particularly in the plays of the 20th and 21st century, to see a playwright delving into psychological issues raised by his own mental struggles or those of people he loves. Luigi Pirandello, tormented by the schizophrenia of his wife and other family members, repeatedly explored the problems caused by different visions of reality. Noel Coward's self-obsessed characters reflect his own narcissism. Alcoholism is a recurrent theme in the works of many playwrights, including Eugene O'Neill, Edward Albee and Brian Friel. Through their exploration of these issues and more, the great writers of the theater have turned suffering into art. This book looks at the work of 20 playwrights to see how their examination of the disturbed mind has influenced the modern theater.

Nobel Prize Laureates in Literature, 2007 A biographical/bibliographical guide to the writers who have received the Nobel Prize in Literature. Provides entries for each Nobel Prize laureate. Entries also include the Nobel Prize in Literature presentation speech for the corresponding year and the banquet speech given by the Nobel Prize laureate.

Reader's Guide to Literature in English Mark Hawkins-Dady, 2012-12-06 *Reader's Guide Literature in English* provides expert guidance to and critical analysis of the vast number of books available within the subject of English literature from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.

Understanding Harold Pinter Ronald Knowles, 1995 Describing the playwright's rejection of early twentieth-century sentimentalism and his departure from the 1950s kitchen-sink realism associated with Arnold Wesker and John Osborne, Knowles explains why audiences at large have had difficulty understanding and sympathizing with Pinter's work.

Immerse yourself in heartwarming tales of love and emotion with Crafted by is touching creation, **Pinter In Play Critical Strategies And The Plays Of Harold Pinter** . This emotionally charged ebook, available for download in a PDF format (*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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