

The Pinter Ethic

The Erotic Aesthetic

Penelope Prentice



Pinter Ethic The Erotic Aesthetic

Leslie Kane



Pinter Ethic The Erotic Aesthetic:

The Pinter Ethic Penelope Prentice, 2000 First Published in 2000 Routledge is an imprint of Taylor Francis an informa company **The Pinter Ethic** Penelope Prentice, 2000 *The Pinter Ethic* Penelope Prentice, 2002-05-03 The only comprehensive guide to the plays of one of the world's greatest yet most puzzling contemporary dramatists *The Pinter Ethic* penetrates the mystery of Harold Pinter's work with compelling and authoritative insights that locate and disclose the primal power of his drama in his characters' powerplay for dominance With remarkable clarity Penelope Prentice's close reading of Pinter's work untangles the multiple ambiguities, complex conflicts and contradictory actions which continue to baffle, bewilder and confound critics and audiences She reveals that Pinter's plays reflect not a vision of postmodern hopelessness in a world threatening to self-destruct but provoke unguessed choice and action that enlarge the concept of love and link it to justice Offering a definitive analysis of Pinter's work from his early poetry, fiction, interviews, essays and novel *The Dwarfs* to his most recent play *Celebration* Prentice demonstrates why Pinter's work can only be communicated through drama where attitude and intention may count for little but where action is all **The Late Harold Pinter** Basil Chiasson, 2017-08-09 This volume is the first to provide a book-length study of Pinter's overtly political activity With chapters on political drama, poetry and speeches it charts a consistent tension between aesthetics and politics through Pinter's later career and defines the politics of the work in terms of a pronounced sensory dimension and capacity to affect audiences The book brings to light unpublished letters and drafts from the Pinter Archive in the British Library and draws his political poems and speeches which have previously been overshadowed by his plays into the foreground Intended for students, instructors and researchers in drama and theatre performance studies, literature and media studies this book celebrates Pinter's later life and work by discerning a coherent political voice and project and by registering the complex ways that project troubles the divide between aesthetics and politics Harold Pinter Basil Chiasson, Catriona Fallow, 2021-01-28 This important book offers a thematic collection of critical essays ideal for undergraduate courses on modern British theatre on Harold Pinter's theatrical works alongside new interviews with contemporary theatre practitioners The life and works of Harold Pinter 1930-2008 a pivotal figure in British theatre have been widely discussed, debated and celebrated internationally For over five decades Pinter's work traversed and redefined various forms and genres constantly in dialogue with and often impacting the work of other writers, artists and activists Combining a reconsideration of key Pinter scholarship with new contexts, voices and theoretical approaches this book opens up fresh insights into the author's work, politics, collaborations and his enduring status as one of the world's foremost dramatists Three sections re-contextualize Pinter as a cultural figure, explore and interrogate his influence on contemporary British playwriting and offer a series of original interviews with theatre makers engaging in the staging of Pinter's work today Reconsiderations of Pinter's relationship to literary and theatrical movements such as Modernism and the Theatre of the Absurd, interrogations of the role of class elitism and religious and cultural identity

sit alongside chapters on Pinter's personal politics specifically in relation to the Middle East **Harold Pinter** Graham Saunders, 2023-06-05 Harold Pinter provides an up to date analysis and reappraisal concerning the work of one of the most studied and performed dramatists in the world Drawing extensively from The Harold Pinter Archive at the British Library as well as reviews and other critical materials this book offers new insights into previously established views about his work The book also analyses and reappraises specific key historical and contemporary productions including a selection of Pinter's most significant screenplays In particular this volume seeks to assess Pinter's critical reputation and legacy since his death in 2008 These include his position as a political writer and political activist from disassociation and neutrality on the subject until relatively late in his career when his drama sought to explicitly address questions of political dissent and torture by totalitarian regimes The book revisits some familiar territories such as Pinter's place as a British absurdist and the role memory plays in his work but it also sets out to explore new territories such as Pinter's changing attitudes towards gender in the light of MeToo and queer politics and how in particular a play such as *The Caretaker* 1960 through several key productions has brought the issues of race into sharper focus Part of the Routledge Modern and Contemporary Dramatist series Harold Pinter provides an essential and accessible guide to the dramatist's work *The Cambridge Companion to Harold Pinter* Peter Raby, 2009-03-19 Updated edition of this popular Companion examining the wide range of Pinter's work and his continuing impact and influence *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 *Harold Pinter's The Dumb Waiter*, 2009-01-01 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 **Eroding the Language of Freedom** Farah Ali, 2017-09-18 Let down by the uncertainties of memory language and their own family units the characters in Harold Pinter's plays endure persistent struggles to establish their own identities *Eroding the Language of Freedom* re-examines how identity is shaped in these plays arguing that the characters' failure to function as active members of society speaks volumes to Pinter's ideological preoccupation with society's own inadequacies Pinter described himself as addressing the state of the world through his plays and in the linguistic games emotional balancing acts and recurring scenarios through which he put his characters readers and audiences can see how he perceived that world **Pinter Et Cetera** Craig N. Owens, 2020-07-13 *PINTER ET CETERA* edited by Craig N. Owens is among the first volumes published since playwright Harold Pinter's death to account for the many ways his poems plays fiction screenwriting and public statements have influenced the creative work of artists and writers worldwide It collects nine essays by nine scholars from five nations each approaching Pinter's work from a different perspective Together these essays offer a compelling argument for thinking of Pinter not merely as a unique writer whose individual genius has introduced the world to a particular aesthetic but more importantly as an artist working within numerous traditions influencing and influenced by the work of painters installation artists film directors photographers poets and of course theatre makers *PINTER ET CETERA* is a bold step toward expanding our understanding of Pinter and establishing its importance beyond the absurdist stage Contributors include Judith Roof Ubiratan Paiva de Oliveira Kyounghye Kwon Mark Taylor Batty Michael Stuart Lynch Jeanne Collieran Andrew Wyllie Christopher Wixson and Lance Norman **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 **A History of Modern Drama, Volume II** David Krasner, 2016-03-31 *A History of Modern Drama Volume II* explores a remarkable breadth of topics and analytical approaches to the dramatic works authors and transitional events and movements that shaped world drama from 1960 through to the dawn of the new millennium Features detailed analyses of plays and playwrights examining the influence of a wide range of writers from mainstream icons such as Harold Pinter and Edward Albee to more unorthodox works by Peter Weiss and Sarah Kane Provides global coverage of both English and non-English dramas including works from Africa and Asia to the Middle East Considers the influence of art music literature

architecture society politics culture and philosophy on the formation of postmodern dramatic literature Combines wide ranging topics with original theories international perspective and philosophical and cultural context Completes a comprehensive two part work examining modern world drama and alongside A History of Modern Drama Volume I offers readers complete coverage of a full century in the evolution of global dramatic literature "Something Dreadful and Grand" Stephen Watt, 2015 This book traces the often uncanny relationships between Irish and Jewish America arguing for the centrality of these two diasporic groups to the development of American popular music fiction and especially drama

Staging the Rage Katherine H. Burkman, Judith Roof, 1998 This study is divided into four sections whose general topics trace various manifestations of misogyny in nineteenth and twentieth century drama Recent attempts to dismantle and expose relations between gender and spectacle receive attention in a volume that suggests exciting possibilities for a revision of theater

Ford Madox Ford's Literary Contacts, 2007-01-01 The controversial British writer Ford Madox Ford 1873 1939 is increasingly recognized as a major presence in early twentieth century literature This series of International Ford Madox Ford Studies was founded to reflect the recent resurgence of interest in him Each volume is based upon a particular theme or issue and relates aspects of Ford's work life and contacts to broader concerns of his time The present book is part of a large scale reassessment of his roles in literary history Ford is best known for his fiction especially *The Good Soldier* long considered a modernist masterpiece and *Parade's End* which Anthony Burgess described as the finest novel about the First World War and Samuel Hynes has called the greatest war novel ever written by an Englishman But he was a prolific writer in many different modes which include criticism of others writing and reminiscences of the many writers he had known One of the most striking features of his career is his close involvement with so many of the major international literary groupings of his time In the South East of England at the fin de siècle he collaborated for a decade with Joseph Conrad and befriended Henry James and H G Wells In Edwardian London he founded the *English Review* publishing these writers alongside his new discoveries Ezra Pound D H Lawrence and Wyndham Lewis After the war he moved to France founding the transatlantic review in Paris taking on Hemingway as a sub editor discovering another generation of Modernists such as Jean Rhys and Basil Bunting and publishing them alongside Joyce and Gertrude Stein He spent more time in America from the later 1920s spending time with Southern Agrarians and poets such as William Carlos Williams Charles Olson and Robert Lowell He was always a tireless promoter of younger writers reading manuscripts and recommending them to publishers This book takes Ford's literary contacts to include such creative friendships editorial involvements and influential biographical encounters and they form the most substantial central section on Contemporaries and Contemporaries covering figures like Proust Carlos Williams Rebecca West Herbert Read and Hemingway But it also explores contacts with literary texts The first section on Predecessors considers the impact of Ford's reading of Trollope George Eliot and Turgenev The final section discusses Successors writers such as Graham Greene Burgess and A S Byatt whose literary contacts with Ford have been as his

admiring readers and eloquent critics Ford has been described as a writer's writer This volume reveals how true that has been and in how many ways as it sheds new light on his relationships with other writers both familiar and surprising It includes two pieces published here for the first time one by Ford himself on Turgenev the other a memoir about Ford by his contemporary Marie Belloc Lowndes the sister of Hilaire Belloc **The Pinter Review** ,2008 **The Art of Crime** Leslie Kane,2004-08-02 This collection of 15 original essays assembled by renowned Mamet and Pinter scholar Leslie Kane examines the pervasiveness of crime and criminality in the plays and screenplays of two of the most influential contemporary dramatists The contributors generally focus on one or more works by a single writer while a few take a comparative approach Often the works studied are lesser known or infrequently discussed works thereby making this volume a valuable addition to current scholarship In addition this volume complements other works on Mamet and Pinter on our backlist including Kane's earlier edited volumes on Mamet which both received solid sales and accolades from Choice Assembled by a Garland Routledge author with a proven sales record and impressive critical reception this collection should be an easy sell to academic and theater libraries as well as Pinter and Mamet specialists **Images of the City** Agnieszka Rasmus, Magdalena Cieslak,2009-01-23 Images of the City takes the reader on a fascinating journey through urban landscapes across centuries literary periods media genres and borders 27 essays gathered from Poland UK Romania Italy Hungary and Portugal by researchers representing different academic environments and fields of speciality offer a truly interdisciplinary perspective on the issue of understanding representing and interpreting the city In this respect the volume complements other anthologies which discuss urban space without limiting itself to one unique theoretical perspective Its neat division into chronological and thematic sections makes for easy yet informative and inclusive reading encouraging cross referencing and challenging interests and tastes of a wide array of readers Images of the City provides essential reading for cityphiles everywhere *Towards a Poetics of Postmodern Drama* Mufti Mudasir,2014-06-26 The book is a study of Harold Pinter and Tom Stoppard arguably the two most eminent British playwrights of the past sixty years or so from a perspective of what it describes as a poetics of postmodern drama Arguing for the application of Linda Hutcheon's model of postmodernism to the study of drama *Towards a Poetics of Postmodern Drama* shows that postmodern drama should be seen as a self consciously contradictory and double coded phenomenon one which simultaneously inscribes and subverts the conventional categories of dramatic representation In spite of its indebtedness to Beckett's Absurdist and Brecht's Epic theaters postmodern drama should not be conflated with either This is primarily because postmodern drama retains a critical edge towards contemporary reality in a manner which Hutcheon very aptly terms as a complicitous critique The book demonstrates that both Pinter and Stoppard are pre eminently postmodern in their treatment of issues such as the human subject the notion of truth historical verifiability and linguistic reference Pinter's preoccupation with non referential modes of language use the role of power in the construction of the subject and unreliable memories is as potent a way of disrupting the

representational status of drama as Stoppard's repeated recourse to devices such as parody theater within theater and the fictional treatment of history

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