



# Pinter

## the Playwright

Martin Esslin



# Pinter The Playwright

**Harold Pinter**





## **Pinter The Playwright:**

**Pinter, the Playwright** Martin Esslin, 1992 In 1958 *The Birthday Party* was dismissed by all but a few critics and closed after one week's run in London. Since then Harold Pinter has come to be acknowledged as our best living playwright. Irving Wardle, *The Times*. Martin Esslin's study of Pinter's plays has become a standard work since its publication in 1970. This sixth revised edition, published to mark Pinter's 70th birthday and updated to cover his most recent plays *Moonlight*, *Ashes to Ashes* and *Celebration*, offers a comprehensive survey of the whole span of Harold Pinter's writing career by one of the most distinguished commentators on modern theatre. It will certainly not be the last book on Pinter but seems bound to remain one of the best. John Russell Taylor. Holds its place as the most straightforwardly useful account of Pinter's work to date. *Times Literary Supplement*

**Death etc.** Harold Pinter, 2015-01-27 A collection of political essays, poetry and dramatic works by the Nobel Prize winning playwright and author of *Betrayal*. Throughout his life, playwright, poet and political activist Harold Pinter has consistently cast light on the hypocrisy of power and those who would defend the status quo for the sake of their own security and comfort. Awarded the Wilfred Owen Prize in 2004 for his poetry condemning US military intervention in Iraq, Mr Pinter has succeeded in combining his artistry with his political activism. *Death etc.* brings together Pinter's most poignant and especially relevant writings in response to war. From chilling psychological portraits of those who commit atrocities in the name of a higher power to essays on the state-sponsored terrorism of present-day regimes to solemn hymns commemorating the faceless masses that perish unrecognized, Mr Pinter's writings are as essential to the preservation of open debate as to our awareness of personal involvement in the fate of our global community.

**Collected Poems and Prose** Harold Pinter, 1996 An essential collection for any admirer of Harold Pinter, this brand new updated edition of his own selection of his poems and prose includes three never before published pieces, the most recent of which he wrote in January 1995. Included are love poems, political diatribes, short stories, character portraits. Some are intimately connected with plays; others are intriguingly allusive and all of them share Pinter's lean, taut and sometimes jarringly original use of language. Katherine Burkman has said that like Shakespeare, Pinter is a poet, and in this single volume we see that Harold Pinter is not only as Irving Wardle has written in the *London Times*, our best living playwright, but one of the most accomplished writers in the English language today.

*The Room* Harold Pinter, 1991 The reissuing of all his plays marks the arrival of Harold Pinter at Faber. These two plays were first performed as a double bill in 1960, first at the Hampstead Theatre Club and then at the Royal Court. They immediately established themes that Pinter developed in his later work.

**The Essential Pinter** Harold Pinter, 2006 Presents selections of the work of playwright Harold Pinter. Includes key plays, poetry and the 2005 Nobel Prize in Literature lecture.

Plays Four Harold Pinter, 2005 From the recipient of the 2005 Nobel Prize for Literature

**Landscape ; And, Silence** Harold Pinter, 1969 *Betrayal* Harold Pinter, 2014-01-07 One of the most essential artists produced by the twentieth century, Pinter's work gets under our skin more than that of any living playwright. *New York Times*



Upon its premiere at the National Theatre *Betrayal* was immediately recognized as a masterpiece. It won the Olivier Award for best new play and has since been performed all around the world and made into an Academy Award nominated film starring Jeremy Irons, Ben Kingsley and Patricia Hodge. *Betrayal* begins with a meeting between adulterous lovers Emma and Jerry two years after their affair has ended. During the nine scenes of the play we move back in time through the stages of their affair ending in the house of Emma and her husband Robert. Jerry's best friend *Betrayal* deals with the shifting balance of power in triangular relationships and with the pain of loss. Pinter probes the corrosive nature of betrayal, a world where pain and loss are explored with poetic precision. *Guardian*: *Betrayal* is an exquisite play brilliantly simple in form and courageous in its search for a poetry that turns banality into a melancholy beauty. *Newsweek*: 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. The play's subject is not sex, not even adultery, but the politics of betrayal and the damage it inflicts on all involved. *Times UK*.

**Family Voices** Harold Pinter, 1981. A mother, her son and dead husband fail to communicate with each other through a series of parallel monologues in the form of letters probably never mailed. Gradually the facade of a happy family disintegrates into a cauldron of recrimination. Originally a radio play broadcast on BBC Radio 3 January 1981 before a staged platform performance at the National Theatre in February.

**One for the Road** Harold Pinter, 1985. An unnamed totalitarian state torments in turn a tortured prisoner, his wife and child. *One for the Road* was first performed at the Lyric Theatre, Studio Hammersmith in March 1984.

**The Birthday Party, and The Room** Harold Pinter, 1968. In *The Birthday Party* a musician who escapes to a dilapidated boarding house becomes the victim of a ritual murder in which everyone assassinates victim and observers implacably plays out the role assigned him by fate. *The Room*, a derelict boarding house again becomes the scene of a visitation of fate when a blind Black man suddenly arrives to deliver a mysterious message.

**One for the Road** Harold Pinter, 1984.

**Mountain Language** Harold Pinter, 2005. Published to celebrate Harold Pinter becoming Nobel Laureate in 2005, this box set contains four of Pinter's plays: *The Birthday Party*, *No Man's Land*, *Mountain Language* and *Celebration*.

**Various Voices** Harold Pinter, 2001. Hailed by *The New York Times* as one of the most important playwrights of our day, Harold Pinter is the author of *The Birthday Party*, *The Homecoming* and *The Caretaker*, just a few of his plays that have become seminal works in our literary canon. In *Various Voices* Pinter presents his own selections from over fifty years of prose, poetry and political writings offering insight into the man and his oeuvre. Now in paperback, this edition includes recently written new poems and prose. His nonfiction selections span *A Note on Shakespeare* (1950) to *An Interview with Mireia Aragay* (1996). The short stories begin with *Kullus* (1949) and end with *Tess* (2000) and the poetry ranges from *School Life* (1948) to *They All Rang* (1999). The political writings illustrate the lucidity of Pinter's views on human rights issues.

**The Hothouse** Harold Pinter, 1980. *THE STORY*: The scene is a government institution, possibly mental or medical and presumably penal, where the inmates are kept behind locked gates and are referred to by number rather than name. In



charge is Roote a pompous ex colonel who is surely     A Kind of Alaska Harold Pinter,1982     **A Slight Ache** Harold Pinter,1991 This volume contains a selection of early works by Harold Pinter In the title play everything in Flora s garden is lovely and would be for Edward too if it were not for the slight ache in his eyes and the mysterious matchseller at the gate This edition also includes A Night Out The Dwarfs and several revue sketches     No Man's Land Harold Pinter,2005     *A Night Out* Harold Pinter,1961 Albert finds himself dominated by his mother At an office party he is mercilessly teased by his colleagues and arrives home his temper rising When his mother nags he attacks and leaves her gets picked up by a girl and is able to reduce her to humble servility Yet when he arrives home his mother is there fully recovered and ready to reassert her dominance     The Disappeared and Other Poems Harold Pinter,2002



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