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The Plays of Harold Pinter Moonlight The Theatre of Harold Pinter The Dramatic World of Harold Pinter: Its Basis in Ritual Collected Poems and Prose Harold Pinter Harold Pinter Death etc. Harold Pinter Various Voices The Dwarfs The Lover. Tea Party. The Basement Harold Pinter and the Language of Cultural Power Harold Pinter Plays [of] Harold Pinter Harold Pinter The Films of Harold Pinter Mac The Cambridge Companion to Harold Pinter The Essential Pinter Betrayal Harold Pinter Must You Go? Family Voices Plays Three The Short Plays of Harold Pinter Complete Works Harold Pinter The Late Harold Pinter The Room Harold Pinter Harold Pinter No Man's Land A Harold Pinter Chronology Sharp Cut Monologue Harold Pinter Understanding Harold Pinter The Life and Work of Harold Pinter Pinter in Play

A moving testament to modern literature's most celebrated marriage: that of the greatest playwright of our age, Harold Pinter, and the beautiful and famous prize-winning biographer, Antonia Fraser. In this exquisite memoir, Antonia Fraser recounts the life she shared with the internationally renowned dramatist. In essence, it is a love story and a marvelously insightful account of their years together. *Must You Go?* is based on Fraser's recollections and on the diaries she has kept since October 1968. She shares Pinter's own revelations about his past, as well as observations by his friends. This volume contains the complete short plays of Harold Pinter from *The Room*, first performed in 1960, to *Celebration*, which premiered in 2000. The book commemorates the tenth anniversary of the playwright's death and coincides with *Pinter at the Pinter*, a celebratory season staging twenty of his one-act plays at the Harold Pinter Theatre, London, 2018. With a foreword by Antonia Fraser. 'The foremost representative of British drama in the second half of the twentieth century.' Swedish Academy citation on awarding Harold Pinter the Nobel Prize in Literature, 2005. 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. A man addresses an empty chair, reminiscing about a lost love, lost opportunities. First published in 1983, *Harold Pinter* is an original study into the work of one of Britain's foremost dramatists. The book celebrates Pinter's elusiveness as a writer. It considers his position as a specifically contemporary writer of the post-modernist tradition, and explores his use of language as a sophisticated means of non-communication, acting as a smokescreen behind which his characters lie. The book presents the language games used by Pinter according to their strategic importance, beginning with his earlier works and suggesting a chronological progression. It also discusses Pinter's later developments, such as the screenplay for *The French Lieutenant's Woman*. *Harold Pinter* is ideal for anyone with an interest in the work and literary techniques of contemporary writers and dramatists. 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. This volume collects some of the author's most famous writings, including plays, short stories, and essays. "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) 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. A biography of the playwright Harold Pinter and a study of his work as writer, actor and director. His political beliefs are viewed from the perspective of his life, which he began as an only child in Hackney, where he was one of a group of youths delighting in intellectual wordplay and badinage. A house near Hampstead Heath. Night. Two men in a room... Do Hirst and Spooner know each other or is each performing an elaborate charade of recognition? Presents selections of the work of playwright Harold Pinter. Includes key plays, poetry, and the 2005 Nobel Prize in Literature lecture. 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. In a drama set in two bedrooms and a dark space, a man on his deathbed reviews his life, loves, and betrayals with his wife, while his two conspiratorial and emotionless sons sit in the shadows rationalizing their love-hate relationship with their now dying father and their inability to take steps to end the estrangement. 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. 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. *Harold Pinter: A Question of Timing* focuses on the ways in which Pinter conceives of and dramatises time according to the particular medium with which he is working. It goes beyond Pinter's obvious fascination with false and true memory to trace the various textual and non-textual strategies he employs to distort sequence and duration in his plays. Further, it shows how Pinter undermines the temporal assumptions of naturalism and realism to form a uniquely relativistic world in which time is a central feature. Examines the screenplays of the master British dramatist and screenwriter Harold Pinter. 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. 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. This revised third volume of Harold Pinter's work includes *The Homecoming*, *Old Times*, *No Man's Land*, four shorter plays, six revue sketches and a short story. It also contains the speech given by Pinter in 1970 on being awarded the German Shakespeare Prize. *The Homecoming*'Of all Harold Pinter's major plays, *The Homecoming* has the most powerful narrative line... You are fascinated, lured on, sucked into the vortex.' *Sunday Telegraph* "The most intense expression of compressed violence to be found anywhere in Pinter's plays.' *The Times*Old Times'A rare quality of high tension is evident, revealing in *Old Times* a beautifully controlled and expressive formality that has seldom been achieved since the plays of Racine.' *Financial Times* 'Harold Pinter's poetic, Proustian *Old Times* has the inscrutability of a mysterious picture, and the tension of a good thriller.' *Independent No Man's Land*"The work of our best living playwright in its command of the language and its power to erect a coherent structure in a twilight zone of confusion and dismay.' *The Times* An introduction to the techniques used by this playwright plus a discussion of individual plays. 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 has acted on stage, screen and radio, he has appeared on countless political platforms, and his work has been celebrated in festivals at Dublin's Gate Theatre and New York's Lincoln Center. In 2005, he was awarded the Nobel Prize for Literature and in 2006, the European Theatre Prize. This first full-length book on Pinter goes beyond an introductory study to an examination of the isolation characters in his plays endure and the lack of communication they bear. Dealing with Pinter's principal works, from his first play, *The Room* (1957), through his most recent, *Silence* (1969), Hollis shows that Pinter has created a new poetic, in which the real presence, silence, communicates--reflecting fears of real people searching for basic human needs. Only novel by noted English playwright is set in London and comprised mainly of conversations between three male friends and occasionally the woman friend of one of them--conversations that lead to shifts in the relationships. Some strong language. 1990. While best known as one of the most important playwrights of the twentieth century, Harold Pinter (1930--2008) had an equally successful career writing screenplays. His collaborations with director Joseph Losey garnered great attention and esteem, and two of his screenplays earned Academy Award nominations: *The French Lieutenant's Woman* (1981) and *Betrayal* (1983). He is also credited for writing an unproduced script to remake Stanley Kubrick's 1962 adaptation of *Lolita*. Much scholarship has been dedicated to the subject of Pinter as playwright, but the rich landscape of his work in film has been left largely undisturbed. In *Sharp Cut: Harold Pinter's Screenplays and the Artistic Process*, Steven H. Gale, the world's foremost Pinter scholar, analyzes Pinter's creative process from initial conception to finished film. Gale makes careful, point-by-point comparisons of each stage in the screenplay's creation--the source material, the adaptations themselves, and the films made from the scripts--in order to reveal the meaning behind each film script and to explain the cinematic techniques used to express that meaning. Unlike most Pinter scholars, who focus almost solely on the written word, Gale devotes discussion to the cinematic interpretation of the scripts through camera angles and movement, cutting, and other techniques. Pinter does not merely convert his stage scripts to screenplays; he adapts the works to succeed in the other medium, avoiding elements of the live play that do not work onscreen and using the camera's focusing operations in ways that are not possible on the stage. As Pinter's career progressed and his writing evolved, screenplays became for him an increasingly vital means of creative expression. *Sharp Cut* is the first study to fully explore this important component of the Pinter canon. The most detailed chronological account of Harold Pinter to appear, this new volume in the *Author Chronologies* series traces the daily activities of the Nobel Prize winning author. It is based upon published and unpublished materials, and discussion with his close friends, and is a basic reference tool for all Pinter students and scholars. *The Theatre of Harold Pinter* offers a unique assessment of one of Britain's most influential dramatists, combining a chronological survey of Pinter's entire work for the stage with a series of incisive critical essays from leading scholars. For all their attempts to "own" language, Pinter's characters discover that words constitute alienable property; that language forms, de-forms, and re-forms subjectivity; that, as a system preceding the individual, language carries embedded within it the values, desires, and imperatives of the Other - the dominant cultural order. By introducing questions of subject position and ideology into his discussion, author Marc Silverstein shows how the plays exhibit a political dimension largely ignored by the bulk of Pinter criticism, which attempts to classify his oeuvre as a form of absurdist drama. It is Silverstein's contention that Pinter does not concern himself with the fate of the individual lost in an incomprehensible and meaningless universe (the "absurdist" Pinter), but instead explores the vicissitudes of living within ideological, discursive, and social structures that always exceed the subject. *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. In this volume are three more striking examples of the artistry of Harold Pinter. With his usual blend of precision of language, menace, comedy, and ambiguous sexuality, these works deal with shifting relationships--Cover. Although best known for his plays, Harold Pinter has also written an extensive and wide-ranging body of other work since 1948; prose, prose fiction, poetry and political writings. In this anthology Pinter presents his own selection, among which are *A Note on Shakespeare* (1950), a paean to the cricketer Len Hutton (1969), the short stories *Kullus* (1949) and *Girls* (1995), the poetry from *School Life* (1948), and political pieces - including many letters to the press - on the United States, Cuba, Kurdistan and Nicaragua. 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. An incisive look at the major plays of Harold Pinter

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