

Harold Pinter Betrayal

Betrayal Betrayal Betrayed The Pinter Review Critical Essays on Harold Pinter Pinter in Play Pinter at Sixty Pinter and the Object of Desire The Treatment of Time in the Works of Harold Pinter Modern Drama Betrayals Betrayal, by Harold Pinter From the Bard to Broadway The Best Plays of 1979-1980 Burns Mantle Best Plays and the Year Book of the Drama in America Plays and Players Dutch Quarterly Review of Anglo-American Letters MLA International Bibliography of Books and Articles on the Modern Languages and Literatures Longman Anthology of Drama and Theatre Modern Drama Scholarship and Criticism 1981-1990 Harold Pinter Harold Pinter George Cole Steven H. Gale Susan Hollis Merritt Katherine H. Burkman Linda Renton Martin Stephen Regal Gabriella Turnaturi Karelisa Hartigan Otis Love Guernsey (Jr.) Michael Greenwald Charles A. Carpenter Betrayal Betrayal Betrayed The Pinter Review Critical Essays on Harold Pinter Pinter in Play Pinter at Sixty Pinter and the Object of Desire The Treatment of Time in the Works of Harold Pinter Modern Drama Betrayals Betrayal, by Harold Pinter From the Bard to Broadway The Best Plays of 1979-1980 Burns Mantle Best Plays and the Year Book of the Drama in America Plays and Players Dutch Quarterly Review of Anglo-American Letters MLA International Bibliography of Books and Articles on the Modern Languages and Literatures Longman Anthology of Drama and Theatre Modern Drama Scholarship and Criticism 1981-1990 *Harold Pinter Harold Pinter George Cole Steven H. Gale Susan Hollis Merritt Katherine H. Burkman Linda Renton Martin Stephen Regal Gabriella Turnaturi Karelisa Hartigan Otis Love Guernsey (Jr.) Michael Greenwald Charles A. Carpenter*

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 spectators 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

reissued to commemorate pinter winning the 2005 nobel prize for literature

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

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

from iago to freddy 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

performances of harold pinter s betrayal performed by the state theatre company of south australia directed by geordie brookman assistant director suzannah kennett lister cast alison bell nathan o keefe mark saturno and john maurice

plays loose ends by michael weller betrayal by harold pinter bent by martin sherman the lady from dubuque by edward albee children of a lesser god by mark medoff home by samm art williams talley s folly by landford wilson table settings by james lapine i ought to be in pictures by neil simon nuts by tom topor sugar babies by ralph g allen

a selective list of publications for the period offering some 25 200 entries no annotations arranged by nationality and linguistic groups most entries concern literary currents in drama since the last third of the 19th century playwrights who lived at least part of their lives in the 20th century noted directors and performance theory for students and scholars of modern dramatic literature while annual supplements of recent publications appear in the journal modern drama new compilers took a publication date of 1991 as their starting point for listings leaving some 2 000 items collected after 1992 appearing only in this volume annotation copyrighted by book news inc portland or

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