

# **HAROLD PINTER**

## **YOU NEVER HEARD SUCH SILENCE**



*edited by*

**ALAN BOLD**

*Critical Studies Series*

# Harold Pinter You Never Heard Such Silence

**Jim Linnell**



## **Harold Pinter You Never Heard Such Silence:**

**Harold Pinter, You Never Heard Such Silence** Alan Bold, 1985 Bundel artikelen over de Engelse toneelschrijver geb 1930 *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* Alan Bold, 1985 **Harold Pinter and the Language of Cultural Power** Marc Silverstein, 1993 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 **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 New World Order of Postmodernism in

the Plays of Harold Pinter Saumya Rajan, 2018-07-06 The book reconnoiters the New World Order of Postmodernism in five plays *The Room* 1957 *The Birthday Party* 1957 *The Caretaker* 1960 *The Homecoming* 1965 and *Celebration* 2000 of Harold Pinter With culturally structured incomprehensibly manipulated dual and fragmented characters Harold Pinter analyses the ambiguities of political system It is perhaps the System that forcibly drags Stanley to a world of systems in *The Birthday Party* The situation of Ruth in *The Homecoming* clearly indicates the inevitable grip of this System The last play *Celebration* overtly ridicules the very political system we approve of wherein the strategy consultants and the corporate people define the organized mechanism of this SYSTEM The internalization of power which the power structures of societies and politics possess appears largely in his plays providing postmodernism its duality Pinter offers us a true picture of our postmodernist culture an apocalyptic world at the edge of civilization

*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

Twentieth-Century Drama Dialogue as Ordinary Talk Susan Mandala, 2016-12-05 In this book Susan Mandala offers a series of in-depth investigations into how the dialogue of four modern plays works with respect to the pragmatic and discursual norms postulated for ordinary conversation After an account of the often heated debates between linguists and critics concerning the analysis of drama dialogue as talk four plays are considered Harold Pinter's *The Homecoming* Arnold Wesker's *Roots* Terence Rattigan's *In Praise of Love* and Alan Ayckbourn's *Just Between Ourselves* For readers unfamiliar with linguistic approaches to talk a chapter outlining the major frameworks used in the analysis of the plays is also included By considering both linguistic and literary perspectives this book extends the boundaries of traditional criticism and shows

how the linguistic study of conversation can contribute to our understanding of dramatic dialogue

**Contemporary British Drama, 1970-90** Hersch Zeifman, Cynthia Zimmerman, 1993-04-27 This book focuses exclusively on the exciting and provocative plays produced in England in the last two decades The primary aim of the collection is to celebrate the truly remarkable range of British drama since 1970 by examining the work of fourteen important and representative playwrights This emphasis on range applies not only to the dramatists chosen for inclusion but to the critics as well specifically to the diversity of critical methodology demonstrated in their essays

The absurd in literature Neil Cornwell, 2013-07-19 Neil Cornwell's study while endeavouring to present an historical survey of absurdist literature and its forbears does not aspire to being an exhaustive history of absurdism Rather it pauses on certain historical moments artistic movements literary figures and selected works before moving on to discuss four key writers Daniil Kharms Franz Kafka Samuel Beckett and Flann O'Brien The absurd in literature will be of compelling interest to a considerable range of students of comparative European including Russian and Central European and English literatures British Isles and American as well as those more concerned with theatre studies the avant garde and the history of ideas including humour theory It should also have a wide appeal to the enthusiastic general reader

Walking on Fire Jim Linnell, 2011-10-08 In this bold new way of looking at dramatic structure Jim Linnell establishes the central role of emotional experience in the conception execution and reception of plays Walking on Fire The Shaping Force of Emotion in Writing Drama examines dramatic texts through the lens of human behavior to identify the joining of event and emotion in a narrative defined by Linnell as emotional form Effectively building on philosophy psychology and critical theory in ways useful to both scholars and practitioners Linnell unfolds the concept of emotional form as the key to understanding the central shaping force of drama He highlights the Dionysian force of human emotion in the writer as the genesis for creative work and articulates its power to determine narrative outcomes and audience reaction Walking on Fire contains writing exercises to open up playwrights to the emotional realities and challenges of their work Additionally each chapter offers case studies of traditional and nonlinear plays in the known canon that allow readers to evaluate the construction of these works and the authors practices and intentions through an examination of the emotional form embedded in the central characters language thoughts and behaviors The plays discussed include Henrik Ibsen's A Doll's House William Shakespeare's Hamlet Athol Fugard's MASTER HAROLD and the boys Donald Margulies's The Loman Family Picnic Harold Pinter's The Birthday Party and Tony Kushner's Angels in America Walking on Fire opens up new conversations about content and emotion for writers and offers exciting answers to the questions of why we make drama and why we connect to it Linnell's userfriendly theory and passionate approach create a framework for understanding the links between the writer's work in creating the text the text itself and the audience's engagement

**Redefining the 'Self'** John Condon Murray, 2001 The essays in this volume examine the conflict of self in society as a leitmotif in Swift's Gulliver's Travels Poe's The Fall of the House of Usher Joyce's Ulysses and Pinter's The Dwarfs The Lover

The Caretaker and The Homecoming In his analyses Murray discusses the ideas of behavioral and ideological conformity in Swift's work He examines Poe's use of the grotesque to suggest correlations between the moral physical and spiritual degeneration of the characters and the natural decay of their environment Murray examines passages of dialogue from Pinter's dramas and discusses how the characters within the plays use language to create spatial boundaries to secure their identities by making themselves impervious to the language of their social others Murray's final essay concentrates on the use of role playing and misidentification in Joyce's novel *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 BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Filming Beckett's Television Plays* Sidney Homan, 1992 If in the theater the rehearsal process is a way of discovering the play of suggesting alternative readings would the same hold true if the critic encountered works like

Eh Joe Ghost Trio or Quad by going through the actual process of filming and then editing them      **Jewish given Names and Family Names** David L. Gold,2001-12-01 This work identifies and describes over 3 000 books essays in books and articles on Jewish given names and family names throughout history spanning the Biblical period to modern times The bibliography is a highly analytic one recording published materials in a wide variety of research languages treating Jewish anthroponymy in the broadest sense from historical sociological and linguistic perspectives The bibliography will be an invaluable resource for any researcher engaged in etymological studies Jewish intralinguistics or Jewish family history

*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

**Beyond Classical Narration** Jan Alber,Per Krogh Hansen,2014-07-28 This collection of essays looks at two important manifestations of postclassical narratology namely transmedial narratology on the one hand and unnatural narratology on the other The articles deal with films graphic novels computer games web series the performing arts journalism reality games music musicals and the representation of impossibilities The essays demonstrate how new media and genres as well as unnatural narratives challenge classical forms of narration in ways that call for the development of analytical tools and modelling systems that move beyond classical structuralist narratology The articles thus contribute to the further development of both transmedial and unnatural narrative theory two of the most important manifestations of postclassical narratology      *Unnatural Narrative* Jan Alber,2016-03 A talking body part a character that is simultaneously alive and dead a shape changing setting or time travel although impossible in the real world such narrative elements do appear in the storyworlds of novels short stories and plays Impossibilities of narrator character time and space are not only common in today s world of postmodernist literature but can also be found throughout the history of literature Examples include the beast fable the heroic epic the romance the eighteenth century circulation novel the Gothic novel the ghost play the fantasy narrative and the science fiction novel among others Unnatural Narrative looks at the startling and persistent presence of the impossible or the unnatural throughout British and American literary history Layering the lenses of cognitive narratology frame theory and possible worlds theory Unnatural Narrative offers a rigorous and engaging new characterization of the unnatural and what it yields for individual readers as well as literary culture Jan Alber demonstrates compelling interpretations of the unnatural in literature and shows the ways in which such unnatural phenomena become conventional in readers minds altogether expanding our sense of the imaginable and informing new structures and genres of narrative

engagement     Harold Pinter: The Birthday Party, The Caretaker and The Homecoming Michael Scott, 1986-04-28 This is a Bloomsbury Academic title For our full Academic Catalogue please visit <https://www.bloomsbury.com/uk/academic>     *World Encyclopedia of Contemporary Theatre* Irving Brown (Consulting Bibliographer), Natasha Rappaport (Bibliographer), Don Rubin (General Editor), Rosabel Wang (Consulting Bibliographer), 2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series



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