

1: The Theme of Isolation in Harold Pinter's 'The Caretaker' | Lisbern Shawn - www.enganchecubano.com

The Dream Structure of Pinter's Plays: A Psychoanalytic Approach by Lucinda Paquet Gabbard (review) Daniel Derwin
Modern Drama, Volume 22, Number 1, Spring, pp. (Review).

This leads to a feeling of isolation, which reflects the thematic overtone in the limited characters of the play: Aston, Mick and Davies, represented in varying intensities. Isolation in the play results from three major factors: As the play begins, this thematic aspect of isolation is introduced to us through the very setting of the play: Instead of being peopled by a family or a group of individuals, the room is empty of any beings except Aston. The only companionship that he has is that of the clutter that surrounds him on all four corners. Therefore the clutter can be a silent character in the play. Therefore, the room is isolated. Aston used to dissent on some issues in the society and used to talk a lot. Therefore, he was forced by his mother and brother to accept an electric shock therapy to his brain, which renders him mentally challenged. The very betrayal by people whom he considered close to his heart results in Aston losing any meaning of trust and friendship. It results in him investing his trust in the wrong people like Davies. He goes to the point of trusting an eccentric stranger like Davies completely by leaving the apartment with him alone in it and offering him the job of a caretaker. By establishing camaraderie, Aston will be able to make a connection between him and Davies: Thus, it will lead to communication and hence dispel his isolation. However, Davies responds negatively to this. Instead of being grateful to Aston, he turns against him by complaining about the inadequacy of things. He even questions the nature of the job being offered to him as a caretaker. Ultimately, he even turns aggressive towards Aston and has him at knife-point. Davies is unstable and greedy, which is not surprising that he is cut off from the society. Due to these reasons, others find it hard to strike a camaraderie with him, establish a connection and communication with him, which results in his isolation. Finally, Aston is isolated as he is nearly neglected by his brother, Mick. He seems to have distanced himself at the opening of the play. Thus, Davies, having killed the basic prerequisite of camaraderie between him and Aston and Mick, is finally isolated again. At the end, Mick seems to be on good terms with Aston, as both of them smile looking at each other. However, Mick does not stay with his brother and leaving everything in charge of Aston, he goes. Thus the play ends where it begins and most probably, in a state that it was earlier – an isolated room. Thus, Aston is back to his company with nothing but inanimate clutter. Through this image, Pinter effectively portrays that isolation is an inevitable companion of a human being. Being an Absurdist playwright, Pinter experiments less with the plot and more with the language itself to show the incoherence and ineffectiveness of communication that leads to a feeling of distrust, incompatibility and ultimately, isolation. This is done through the use of his characteristic pause and silences. The incoherence of communication could be reflective of the clutter in the room: *An International Journal in English*.

2: Harold Pinter - Publicity - IMDb

the dream structure of pinter s plays Download Book The Dream Structure Of Pinter S Plays in PDF format. You can Read Online The Dream Structure Of Pinter S Plays here in PDF, EPUB, Mobi or Docx formats.

Share via Email Harold Pinter combined indomitable will with unstinting generosity Photograph: Eamonn McCabe for the Guardian Harold Pinter, who has died at the age of 78, was the most influential, provocative and poetic dramatist of his generation. He enjoyed parallel careers as an actor, screenwriter and director. He was also a vigorous political polemicist, but it is for his plays that he will be best remembered, and for his ability to create dramatic poetry out of everyday speech. Aside from his public achievements, which included the Nobel prize for literature in 1996, what was impressive about the private Pinter was his mixture of indomitable will and unstinting generosity. Over the last eight years, he fought a succession of illnesses from cancer of the oesophagus to septicaemia that severely restricted his movements. Yet, time and again, he overcame this to support causes in which he believed, or to honour old friends. He was there, unforgettably, at the vast demonstration against the war in Iraq in Hyde Park in February 2003. Although confined to a wheelchair, he spoke movingly about his old colleague. His presence was a mark both of his spiritual tenacity and his almost sacerdotal belief in friendship. Pinter was born into a Jewish family in the London borough of Hackney. His grandparents were Ashkenazic Jews who had fled persecution in Poland and Odessa. His father, Jack, was a tailor whose own family had artistic leanings. His mother, Frances nee Moskowitz, came from a convivial, extrovert and spiritually sceptical clan. The circumstances of his upbringing conspired to give him a sense of solitude, separation and loss - the perfect breeding-ground for a dramatist. An only child, he was evacuated to Cornwall at the age of nine where he became aware of the cruelty of schoolboys in isolation. But he returned to London during the blitz and absorbed the dramatic nature of wartime life - the palpable fear, the sexual desperation, the genuine sense that everything could end tomorrow. All this fed into his work as a writer. Always a wide reader, Pinter devoured Dostoyevsky, Kafka, Eliot, Lawrence, Woolf and Hemingway and became the centre of an intellectually voracious Hackney clan who remained close for the rest of their lives. He also fell under the spell of a teacher, Joe Brearley, whose passion for poetry and drama fired his imagination. His suspicion of authority was seen in the autumn of 1952. Receiving his call-up papers for national service, he registered as a conscientious objector, thereby risking imprisonment. He was summoned before a series of increasingly Kafkaesque military tribunals, in the end escaping with a fine. His early determination, however, was to be an actor. From these two masters of the big effect, the young Pinter learned how to achieve maximum intensity through silence or gesture. But in the mids he found himself leading a strenuous double-life. On the one hand, there was the aspiring actor, slogging round the rep circuit and filling in with odd jobs as doorman, dishwasher, waiter and snow-shoveller. On the other hand, there was the closet writer, penning poems, prose sketches and an autobiographical novel, eventually published as *The Dwarfs* in 1957. He was always hard up, although after his troubles were shared by his first wife, Vivien Merchant, a glamorous, middle-class girl from Manchester who was something of a star on the rep circuit. The result was *The Room*, and it reveals Pinter staking out his territory from the start. The play shows an anxious recluse resisting the insidious pressures of the outside world, and artfully blends comedy and menace. The result was a disaster. The play was roundly dismissed by the critics and taken off at the end of the week. Pinter not only survived the disaster; he showed that he had immediately found his voice as a dramatist. Using many of the devices of the rep thriller, he produced a work that was comic, disturbing, strangely unresolved and deeply political in its plea for resistance to social conformity and inherited ideas. Despite its initial failure, *The Birthday Party* also brought him a series of commissions. But, although often bracketed with absurdist writers such as Beckett and Ionesco, he was an instinctively political writer. Proof came with a play written in 1959 but not actually produced until 1961 - *The Hothouse*, a savage farce set in a state-run "rest home" which aims to turn the dissident inmates into model citizens. The play that finally secured his reputation was *The Caretaker*, first produced at the Arts Theatre in 1963 and eventually transferring to the West End. The same critics who had dismissed *The Birthday Party* as gibberish now found masterly technical skill and thunderstorm tension. In all the games of

hunt-the-symbol, people also overlooked the more obvious point; that this was both a deeply humane play about the universal need for pipe-dreams as well as a microcosmic study of power in which the tramp-hero, Davies, forms shifting alliances as part of his strategy for survival. The Caretaker was a turning point for Pinter. It gave him fame and security. It prompted all sorts of exciting commissions. But it also led to the unravelling of his marriage. Like many of his plays, it was triggered by personal experience, in this case, that of living in a house in Chiswick, south-west London. The landlord was a builder whose handyman-brother one day brought back a vagrant who was eventually expelled. Vivien hated the play because she felt it was a betrayal of the brother who had shown the struggling Pinters great kindness. She also realised that the success of The Caretaker meant a decisive shift in the balance of marital power. Nevertheless, Vivien became in the early s the embodiment of a certain kind of Pinter woman, black-stockinged and high-heeled and combining external gentility and inner passion - a character seen, in various forms, in Night School, The Collection, The Lover, Tea Party and reaching its fulfilment in Ruth in The Homecoming in . What is important, however, is that his plays constantly pit male weakness and insecurity against female strength and survival. No one can pin a decisive meaning on The Homecoming but it seems clear that Ruth, in abandoning her husband to live with her in-laws and apparently work as a prostitute, is making her own choice and feels empowered rather than enslaved. But in the s he explored them in cinema as much as theatre. Indeed, his greatness as a playwright has obscured his mastery of screenwriting, and just as in the theatre he had found the perfect interpreter in Peter Hall, so in the cinema he found a kindred spirit in director Joseph Losey, who shared his economy and precision as well as a horrified fascination with the English class system. But in Accident , Pinter explored a complex network of erotic relationships against the background of an Oxford summer. He dispensed with the paraphernalia of realism. His plays became more distilled, direct and, in the case of Landscape and Silence in , took the form of poetically interwoven monologues. His plays not only became starker in setting and bleaker in tone, but also more preoccupied with the theme of memory. Pinter had always been fascinated by the way we use an idealised past as a consolation for an unhappy present. But in Old Times , memory became a weapon used by two competing characters to gain psychological dominance over a third. His marriage broke up in a blaze of publicity and he went to live with the historian Antonia Fraser, who in became his second wife. This was not, as many people assumed, the inspiration for his play, Betrayal, which dealt with the corrosive effect of infidelity. That was much more closely related to his earlier affair with the television presenter and journalist Joan Bakewell. But his blissfully happy new life with Fraser undoubtedly helped to intensify his fascination with politics. His plays had always dealt with the intricacies of domestic power. He now felt able to turn his attention to the wider public arena. But it was only in the mids that he started to express, in dramatic form, his strong feelings about torture, human rights and the double-standards of the western democracies. First, in , came One for the Road, a psychologically complex play about the tortured nature of the torturer and his unresolved craving for respect, admiration and even love. In he pursued the theme in Party Time, showing an affluent, smugly insular high-bourgeois world indifferent to the erosion of civil liberties. But when he and Fraser hosted a series of private discussion groups in their Holland Park home in the s, they were ridiculed by the press - so much so that the group was disbanded. His political plays, however, have enjoyed wide circulation, not least in countries that have emerged from totalitarian rule. Undeterred by mockery, in his later years he also lost no opportunity to attack the cynicism and double standards of western democracies and, in particular, US foreign policy. However, he continued to write plays such as Moonlight , which explored the brutal battleground of family life, and Celebration , which sharply satirised the moral coarseness of the super-rich. No other dramatist of his generation has proved as durable as Pinter. But he was also one of those rare writers who decisively shaped the medium in which they work. For a start, he banished the idea of the omniscient author. After plays such as The Birthday Party and The Caretaker, it was no longer de rigeur for dramatists to know the back-story or the future of their characters. As Pinter said in a lecture to students in . He proved that it can be found in the banalities, repetitions, evasions and even hiatuses of everyday speech. He became famous for his use of the pause, something he claimed to have learned from the comedian Jack Benny. But for Pinter dramatic speech was also frequently a camouflage for unexpressed, hidden emotion. He had a reputation for being short-tempered, but, in writing a critical

biography of him, I was more struck by his unflinching loyalty. He also listened to what other people said - the secret of his gift as a writer. And he had an immense zest for life. He loved poetry, wine, bridge and just about every kind of sport, especially cricket. I often thought he was as proud of the cricket team he first played for and then managed, the Gaieties, as of almost all his literary accomplishments. His life had its tragedies, but his marriage to Fraser provided infinite joy. She survives him, as does his son Daniel by his first wife, who died in

For all his rage against injustice and constant illness, his later years were crowned with happiness. He was particularly thrilled by the superb festivals of his work staged by Michael Colgan at the Gate Theatre in Dublin. They reminded us that Pinter was an all-round man of the theatre of a kind that we are unlikely to see again, a working playwright-actor-director who all the time nursed his own private vision of the universe. And that, in the end, was his supreme achievement. He mapped out his own country with its own distinctive topography - a place haunted by the shifting ambivalence of memory, flecked by uncertainty, reeking of sex and echoing with strange, mordant laughter. It was, in short, Pinterland, and it will induce recognition in audiences, and ensure his classic status, for as long as plays are staged.

3: The Birthday Party (play) - Wikipedia

Approaches the problems of obscurities, ambiguities, and interrelationships in Pinter's plays through the mechanisms of the dream and shows that the plays group around the oedipal wish.

Lenny just stands, watching. Here, Ruth becomes the queen of the household and the fertility goddess offering the mysteries and bounties of the earth for the sustenance of a new generation. In his early career he was considered misogynistic, and always remained ambiguous about any political views being apparent in his plays. Biographer Michael Billington, when describing *The Homecoming* as part of a pivotal change in his works, writes: Characters are constantly saying one thing, but meaning something else completely different in subtext. This is the paradox of his artistic personality. The dialogue and the characters are real, but the overall effect is one of mystery, of uncertainty, of poetic ambiguity. The moral framework is an interesting one, where power is gained through ritual and intelligence. Harold Bloom, professor of literature at Yale University writes: Both *The Lover* and *The Homecoming* husband and wife undergo elaborate sex rituals in order to gain power and sexual autonomy in the midst of codified traditional roles. Ruth is the intellectual, urban, sophisticated wife of an academic socialite who enjoys playing games in her open relationship. Sarah is the repressed suburban housewife who fantasizes about her own degradation, but at the same time humiliates and emasculates her husband. In both plays, the bounds of marriage and gender roles within these marriages are examined. In both plays, the metaphor of the whore appears again and again. All the aggression by the males and the patriarch the dying gods is made impotent once the goddess takes the mantle. Ruth is Isis, replacing Max as Osiris as the new cycle begins. Ruth disarms every man in the house, easily. Ruth and Sarah do not view love as possession of others, they view it as something more free, more dangerous and exciting. She returns attack with understanding and tempers assertions of power with compassion and some affection. Ruth and Sarah both find autonomy and power by testing the sexual bounds of their relationship. What is nascent in *The Lover* in regards to the acceptance of multiplicity in female sexuality becomes fully developed in *The Homecoming*. Feminism, civil rights, anti-war protests were at the forefront in the Western world. Also, due to changing economic conditions, women like Sarah would have to bring home monetary income for the household. Pinter makes her into a creative and progressive element in the play. She is the image of the modern woman, which was tentatively and sketchily conceived in Virginia, Flora, Sally, 45 Stella and Sarah in his earlier works. In *The Lover*, Sarah has the ability to engage in sexual intercourse with men other than her husband, and it is not kept secret. Richard, in the beginning of the play seems almost emasculated by his role in the relationship. Even though he attempts to gain power, he cannot win as she changes the game, playing the Lilith archetype to suit her own desires. Here, we see that she avoids the dominance that the male tries to force upon her. Here, Sarah, a chameleon changes again as part of the game. What is seen black comedy and satire on the nature of male and female relationships in the modern world, where women become the victors in comedic games of darkness and power. What is a sketch in the character of Sarah becomes a fully articulated character in Ruth. She is the modern woman without shame, the mother and the whore without a master. She can use men as she wants, and she slowly, throughout the play, finds her sense of identity and power within the family and social structure. Her own gain has been unarguable because she obviously escapes victimization. She defies description and categorization and in this is where her power lies. In conclusion, both *The Lover* and *The Homecoming* are metaphors for the decline of patriarchal power in the modern world and the characters of Sarah and Ruth represent the rise in power of the new modern woman. In *The Lover* we see female sexual desire upset the equilibrium in a repressed bourgeois household. In *The Homecoming* a traditionalist working-class Jewish household has its patriarch dethroned by his gentile daughter in law. Art is a reflection upon the world, and these two plays reflect drastic changes taking place within the structure of the family and society itself in regards to both power and sexuality. Cambridge Companion to Harold Pinter. Cambridge University Press, Oliver and Boyd, *A Study of Bio-Cultural Conflicts*. Harper and Row, *The Life and Work of Harold Pinter*. Faber and Faber, *The Dramatic World of Harold Pinter*: Ohio State University Press, *Gender and Power in the Plays of Harold Pinter*. Explicator, Fall , Vol. University of Michigan,

THE DREAM STRUCTURE OF PINTERS PLAYS pdf

Diamond, Elin. Bucknell University Press, Grove Press Modern Dramatists. New York, Grove Associated University Press, University of Manchester Press, Critical Essays on Harold Pinter. Critical Strategies and the Plays of Harold Pinter. Duke University Press, Princeton University Press, Art and Decadence from Nefertiti to Emily Dickenson. Yale University Press, The Homecoming- New York: Barnes and Noble Books, Harold Pinter and the Language of Cultural Power.

4: IDEALS @ Illinois: The Dream Structure of Pinter's Plays: A Psychoanalytic Approach

From The Community. Amazon Try Prime. Books.

Dreams Difficulty in love Which of the themes above do you think are relevant to modern-day life? Certainly love and society are themes that are still explored in modern texts. There is even a replica of the Globe in modern London only a few hundred metres from the original site. Because of its size, as well as the fact that it was open air did not have a roof an actor had to have very good voice projection. Shakespeare also needed to compose his plays in such a fashion that the actions on the stage helped to clarify the plot. There were three main sections of the audience. In front of the stage was the yard. The yard was the cheapest place from which to view a play. Spectators who purchased admission to the yard were known as groundlings and had to stand throughout the whole performance. There were then three levels of seating surrounding the yard, two levels called two-penny rooms, and the highest level known as the one penny gallery. This arrangement reflects society in Elizabethan England where there was quite a lot of difference between classes of people. Of particular relevance is that only people of high social status received quality education. For our study of Shakespeare it is important to note that this indicates a diverse audience that Shakespeare would have had to compose his plays to reach. As mentioned earlier, this required Shakespeare to compose his plays so that each responder could understand the plot and themes of the play. In particular, although women were allowed to attend performances they were not allowed to be performers in the productions. This meant that the female characters in the plays were played by young boys. Shakespeare uses this fact by turning the gender ambiguity into a technique. *Twelfth Night* is a good example of this. The Globe was built in and was the rival of other major theatres in the area including the Swan, the Rose and the Hope. In , The Globe was burned to the ground. Historians believe that this occurred during a performance of *Henry VIII*, when a cannon being used as a special effect ignited a thatched section of the roof. The theatre was quickly rebuilt, the thatching replaced by tiles. In the Globe was shut down by the Puritans. The Puritans were a group of people whose ideals were concerned with morality and virtue. They wanted the Globe shut down because, unlike many theatres in modern times, the theatre attracted many unsavoury characters such as pickpockets, prostitutes and thugs.

The Dream Structure of Pinter's Plays: A Psychoanalytic Approach The Dream Structure of Pinter's Plays: A Psychoanalytic Approach. Gabbard, Lucina Paquet.

D in from Manchester University. He teaches Drama to the students since Abstract Harold Pinter has been hailed as a dramatist among the half-dozen best dramatists, able to use his considerable wit in unusual, resonant and riveting ways. The central theme of his work is one of the dominant themes of twentieth-century art: His characters are uncertain of whom or what they understand, in whom or what they believe, and who or what they are. In his plays, the struggle for power is an atavistic one between male and female. We here examine the element of sexuality in these chosen texts analysing the relationship between male and female characters, as they snipe and sling potshots across the most intimate of all battlefields: Gender, power, sexuality, relationships Introduction: Three plays by Harold Pinter, not perhaps his best known, The Collection, The Lover and Old Times, show how the playwright cruelly, but critically, investigates how sensible men have to get their rocks off, no matter what the social cost. This paper will attempt to examine the ways male characters in these three plays go about achieving this aim and the role played by female characters. The issue of power and authority is of paramount importance in these three plays which will be discussed and analysed in relation to the issue of sexuality. The Collection involves four characters, one female and three males, and is a sort of detective story. What happened between her and Bill one night in a hotel room? James and Stella have to run a boutique, first one of their marital problems. Perhaps The Collection is an anxiety dream, depicting a Progressive fulfilment of the wish to have a mother. In other words, the struggle to purge her, along with father, is reversed into a struggle to possess her. However, mother is disguised, recognisable only as in the latent content. On the surface she is a girlfriend or a wife, but the male who would possess her transfers to her the attitudes and inadequacies associated with Mother. Stella the wife James thinks he knows, or the whore he suspects? Pinter is raising the question of name tag. Is the person we live with the same person that others see? Harry and Bill, in homosexual tryst, jeopardize that very rapport. A first telephone call from James is answered by Harry: The question suggests a sexual notion: James, moving to find out the truth, is faced with other versions of that story. James acts with Bill as he wants to believe Bill acted with Stella. Although the tension is there, we see James with Bill as different from a conventional husband talking to the man he suspects of having slept with his wife. How did you know my name? What can I do for you? He speaks as if he knew exactly what happened that night. Bill neither confirms nor denies the story. He distorts what happens. His fabrication forces us to guess that much of what he says is fabricated: He entirely confirmed your story. Only thing he rather implied that you led him on. Typical masculine thing to say, of course. You know what men are. He agreed it can happen sometimes. Still, I must admit we rather hit it off. He was most amusing over the brandy. Are these homosexual ones, or interests in the fashion business? Although the sexually suggestive dialogue between Bill and James amuses, for it provides a prospect of homosexual triangle in addition to the other configurations. Security might flow from a liaison with Bill. Bill may have mislaid his security with Harry and might restore his sense of safety by looking for a heterosexual affair: The value of the incident in Leeds, wherever it was, is that its consequences illuminate all the insecurities that the characters have about each other. He is, like James, jealous, and this makes him behave erratically. It makes him speak in fantasy mode, with studied casualness: What an extraordinary thing. Yes, this chap, he was asking for you. He wanted to know if you ever cleaned your shoes with furniture polish. Some kind of national survey. What did he look like? Lemon hair, nigger-brown teeth, wooden leg, Bottle-green eyes and a toupe. This incident is threatening his gay life with Bill. If the liaison with Stella had happened, then surely Harry does not satisfy Bill. So he goes out looking for a heterosexual pastime. If Stella is making the story up, then he mistrusts Bill, and at the same time, it raises the question of whether Bill is what Harry sees or what others see. So James had a homosexual relationship in the past and he feels maybe more secure with men than women. James is revealing his insecurity about his heterosexual relationship with Stella. His long speeches about Bill constitute a criticism of their constricted marriage: Well, I suppose you

must have struck you the same way. No, really, I should thank you, rather than anything else. There is no direct answer to the question: Harry wants to confuse Stella and Bill. The generalized game of confusion suggests that none of the characters trust the other. James and Stella find no fulfillment as heterosexual partners. Harry and Bill find fulfillment in their supposed queer relationship. Without sketching in past history or developing it in the present, Pinter draws on these insecurities to build up a nastily effective tension. The play displays a male-dominated world. It concentrates on three males, neglecting Stella who bursts into tears under pressure from James. We also have Social comment on the situation in those strata of English middle class society and they are, after all, by no means significant where homosexual attitudes among the men play a decisive role in determining the social climate. It is a melange of sex and masculinity. The friendship between male characters in *The Collection* is a frisson of exclusive masculinity courted in the teeth of adult sexuality and heterosexual love. James is attracted to Bill, who stimulates his adult homosexual desire in forbidden, psychic depths. *The Lover* promotes an alternative course of action for couples in stale relationships. The people in *The Collection* weave private fantasies and threaten each other with substitute alliances; the characters in *The Lover* attempt to be all things to one another. They communicate longing to each another. Their marriage has gone flat and they are trying to keep it alive. Their lives cannot continue, so they have to create another world to reinforce their relationship. *The Lover* continues the sexual problematic and pushes it a stage further. *The Lover* carries the sex ingredient to a new refinement by admitting that the wife is maybe both wife and whore. The first words of the play are derisive and shocking: We discover that the thing is a sport created by Richard, by Sarah, or both. Richard appears to be controlling a counterpoint. The reversion to role-playing is the product of biological drives embedded within the two characters: The conclusion presents two people who have finally awakened to their deepest desires. They have found, among other things, an atavistic violence as part of their sexuality, a violence in which one is master and the other mastered. I have other visitors all the time. I receive all the time. By knowing that Sarah is the whore he is talking about, we realize that Richard is playing a sadistic role. He is expressing his sexuality through Max to Sarah in her role as a whore, something he cannot do while he is Richard. He acts a ham-fisted Jekyll and Hyde with her. In the morning he is Richard, in the afternoon he is Max, and in the evening, he is Richard again. He, as husband Richard, cannot express his passion in the way he wants, because he respects his wife. As Max, he allows himself to release this sadistic energy on whore Sarah. He tells her why he was having an affair with the whore: Pinter here raises the issue of what outlandish pacts sexual conventions can admit. Do we respect a woman as a wife or whore; do we respect them as the two in one? We know from the text that Sarah is not deceiving Richard and that Richard does not gull her:

The Dream Structure of Pinter's Plays A Psychoanalytic Approach. > Next Article.

Harold Pinter English playwright who achieved international success as one of the most complex post-World War II dramatists. In 1978, Pinter was awarded the Nobel Prize for literature. I feel a sense of music continually in writing, which is a different matter from having been influenced by it. Both of his parents were Jewish, born in England. On the outbreak of World War II, Pinter was evacuated from the city to Cornwall; to be wrenched from his parents was a traumatic event for Pinter. He lived with 26 other boys in a castle on the coast. At the age of 14, he returned to London. Pinter was educated at Hackney Downs Grammar School, where he acted in school productions. He also read works of Franz Kafka and Ernest Hemingway. In 1950 he was fined by magistrates for having, as a conscientious objector, refused to do his national service. Pinter had two trials. Following studies at the Central School of Speech and Drama he toured Ireland from 1953 to 1954 with a Shakespearean troupe. When Pinter was once asked what influence his acting had on his plays he replied, "I had a pretty good notion in my earlier plays of what would shut an audience up; not so much what would make them laugh; that I had no idea about. After four more years in provincial repertory theatre under the pseudonym David Baron, Pinter began to write for the stage. The play, which closed with disastrous reviews after one week, dealt in a Kafkaesque manner with an apparently ordinary man who is threatened by strangers for an unknown reason. He tries to run away but is tracked down. Although most reviewers were hostile, Pinter produced in rapid succession the body of work which made him the master of the comedy of menace. They are usually set in a single room, whose occupants are threatened by forces or people whose precise intentions neither the characters nor the audience can define. The struggle for survival or identity dominates the action of his characters. Language is not only used as a means of communication but as a weapon. Beneath the words, there is a silence of fear, rage and domination, fear of intimacy. And precisely the repetitiousness, the discontinuity, the circularity of ordinary vernacular speech are here used as formal elements with which the poet can compose his linguistic ballet. By making the spectators uncomfortable, Pinter also secured that they remain glued to what happens next. In the story an estranged son, Teddy, brings his wife Ruth home to London to meet his family, his father Max, a nagging, aggressive ex-butcher, and other tough members of the all-male household. At the end Teddy returns alone to his university job in America. Ruth stays as a mother or whore to his family. In the 1960s he also directed several of his dramas. After *Betrayal* Pinter wrote no new full-length plays until *Moonlight*. From the beginning of the 1970s, Pinter directed a number of stage plays and the American Film Theatre production of *Butler*. Closely associated with the director Peter Hall, he became an associate director of the National Theatre after Hall was nominated as the successor of Sir Lawrence Olivier. In 1981 he was made a Companion of Honour for services to literature. His other loves in art and music included a passion for the paintings of Francis Bacon and an appreciation of jazz, the Beatles, Bach, Boulez and Webern. Pinter was married from 1961 to the actress Vivien Merchant. For a time, they lived in Notting Hill Gate in a slum. Eventually Pinter managed to borrow some money and move away. Although Pinter said in an interview in 1981, that he never has written any part for any actor, his wife Vivien frequently appeared in his plays. The divorce separated Pinter from his son Daniel, a writer and musician. Vivien Merchant died in 1992. In the 1990s Pinter became more active as a director than as a playwright. During the early 1990s, his output became to a great extent political. *The Erotic Aesthetic* by Penelope Prentice, 1993, p. Pinter also helped Salman Rushdie, who had been "sentenced to death" by Ayatollah Khomeini. The first Muslim responses were negative. Attorney General Ramsey Clark. Milosevic was arrested by the U.S. In January 1998 Pinter was diagnosed with cancer of the oesophagus. In his speech to an anti-war meeting at the House of Commons in November 1998 Pinter joined the world-wide debate over the so-called "preventive war" against Iraq: *Look in the mirror* chum. *The Late Harold Pinter: Keith Peacock*; *Harold Pinter: A Question of Timing* by Martin S. Burkman; *Harold Pinter* by W. Kerr; *Harold Pinter* by W. Tabachnik; *Theatre and Anti-Theatre* by R. Taylor - see also *The Pinter Review*, ed. Gillen, Steven H- Gale *Selected works: The Room*, - Huone suom. Alvin Rakoff; *Rommet*, TV film, dir. Ton Lensink; *The Birthday Party*, prod. Terttu Savola, *The Applicant*, - Paikanhakija suom. Kenneth Ives; *Bez*

pogovora, TV film , prod. Radiotelevizija Beograd Federal Republic of Yugoslavia , dir. Jovanovic The Caretaker, - Talonmies suom. Kurt Nuotio, - film adaptations: Danmarks Radio DR , dir. Theater aan de Lieve, dir. Seppo Virtanen, ; Juha Siltanen, - film adaptations: Yleisradio YLE , dir. Seppo Wallin; Kollektionen, TV play , prod. Bengt Lagerkvist; De modeshow, , prod. Juha Siltanen, - TV play , prod. Seppo Lopenen, - film , prod. Teekutsut, TV play , prod. Seppo Wallin; En kopp te, TV play , dir. Ivan Foxwell Productions, dir. A PEN Anthology, ed.

7: Language and structure Dramatic structure Othello: Advanced

Pinter has said that his main concern when writing a play is with structure, yet published criticism has so far paid little attention to this aspect of his craft. This study, therefore, examines the structures of Pinter's stage plays.

Petey, a man in his sixties Meg, a woman in her sixties Stanley, a man in his late thirties Lulu, a woman in her early twenties Goldberg, a man in his fifties McCann, a man of thirty The Birthday Party [Grove Press ed. Alternating between maternal and flirtatious affectation toward Stanley, Meg tells him that "two gentlemen", two new "visitors", will be arriving 30â€” At this information, Stanley appears concerned, suspicious, and disbelieving; there is "A sudden knock on the front door" and Meg goes offstage, while Stanley "listens" at a voice coming "through the letter box," but it is just Lulu carrying in a package delivered for Meg. Act 2[edit] Stanley encounters McCann and the two talk. He denies the fact that it is his birthday and insists that Meg is mad for saying so, and asks McCann if Goldberg has told him why he has been brought to the house. Goldberg enters and sends McCann out to collect some Whiskey that he has ordered for the party. When McCann returns, he and Goldberg interrogate Stanley with a series of ambiguous, rhetorical questions, tormenting him to complete collapse. Lulu then arrives and engages with Goldberg in romance. Stanley then attacks Meg, and, in the black out that immediately follows, attacks and attempts to rape Lulu. The act ends with Goldberg and McCann backing the maniacally laughing Stanley against a wall. Act 3[edit] Paralleling the first scene of the play, Petey is having breakfast, and Meg asks him innocuous questions, with important differences revealing the aftermath of the party. Lulu then confronts Goldberg about the way he treated the previous night during unseen events that occurred after the party but is driven from the house by McCann making unsavoury comments about her character and demanding that she confess her sins to him. McCann then brings in Stanley, with his broken glasses, and he and Goldberg bombard him with a list of his faults and of all the benefits he will obtain by submitting to their influence. When asked for his opinion of what he has to gain, Stanley is unable to answer. They begin to lead him out of the house toward the car waiting to take him to Monty. Genre[edit] The Birthday Party has been described some say "pigeonholed" by Irving Wardle and later critics as a " comedy of menace " [5] and by Martin Esslin as an example of the Theatre of the Absurd. I was going to keep it a secret until tonight," even that "fact" is dubious, as Stanley denies that it is his birthday: Round the bend" Although Meg claims that her house is a " boarding house ," her husband, Petey, who was confronted by "two men" who "wanted to know if we could put them up for a couple of nights" is surprised that Meg already has "got a room ready" 23 , and, Stanley being the only supposed boarder , also responds to what appears to him to be the sudden appearance of Goldberg and McCann as prospective guests on a supposed "short holiday," flat out denies that it is a boarding house: It never was" McCann claims to have no knowledge of Stanley or Maidenhead when Stanley asks him "Ever been anywhere near Maidenhead? I used to have my tea there. I seem to connect you with the High Street. I was born and brought up there. I lived well away from the main road" 51 ; yet Goldberg later names both businesses that Stanley used to frequent connecting Goldberg and possibly also McCann to Maidenhead: Goldberg is called "Nat," but in his stories of the past he says that he was called "Simey" 73 and also "Benny" 92 , and he refers to McCann as both "Dermot" in talking to Petey [87] and "Seamus" in talking to McCann [93]. Some of the more blatant lies are so casually delivered that the audience is encouraged to look for more than is going to be disclosed. Pinter told his official biographer, Michael Billington , I went to these digs and found, in short, a very big woman who was the landlady and a little man, the landlord. There was no one else there, apart from a solitary lodger, and the digs were really quite filthy And I said to the man, "What are you doing here? I used to play in the concert-party here and I gave that up. James goes by many names, sometimes Nat, but when talking about his past he mentions that he was called by the names "Simey" and also "Benny". He seems to idolise his Uncle Barney as he mentions him many times during the play. Goldberg is portrayed as a Jewish man which is reinforced by his typically Jewish name and his appropriate use of Yiddish words. McCann is an unfrocked priest and has two names. Petey refers to him as Dermot but Goldberg calls him Seamus. The sarcasm in the following exchange evokes some distance in their relationship: Stanley Webber[edit] Stanley Webber â€” "a

palpably Jewish name, incidentally " is a man who shores up his precarious sense of self through fantasy, bluff, violence and his own manipulative form of power-play. His treatment of Meg initially is rough, playful, teasing, From the very outset, the defining quality of a Pinter play is not so much fear and menace " " though they are undoubtedly present " " as a yearning for some lost Eden as a refuge from the uncertain, miasmic present" As quoted by Arnold P. Never more than now. I believe that is precisely what the United States is doing to Nicaragua.

8: A study of dramatic structure in Harold Pinter's stage plays - UBC Library Open Collections

The Dream Structure of Pinter's Plays - A Psychoanalytic Approach, Madison and Cranbury, NJ: Fairleigh Dickinson University Press, Hinchliffe, Arnold. Mr.

There is a narrow focus in Othello. The outer world becomes insignificant as the hero becomes monomaniacal, obsessed with a single concern. The use of Venice as a location is significant. At the end of the sixteenth century, dramatists began to use Italy as a suitable location for revenge tragedies; the Italians were thought to be worldly and Venice in particular was associated with everything that was culturally sophisticated; it was a location that suggested power, order and wealth to the audience. At the beginning of the play Othello appears to have succeeded in Venice on its terms; he has gained both power and wealth. But he is also an outsider: The play explores what happens to the hero when he is made to feel this difference. It is appropriate that the Machiavellian trickster Iago should originate and appear in an Italian setting before being transported to Cyprus. Here, in this unfamiliar setting, with the threat of danger lurking, passions are unleashed and order is destroyed. The sense of claustrophobia is heightened by the fact that there is no subplot in Othello. Our sense of claustrophobia is also heightened because we are aware that we are observing a group of characters who exist in a tightly knit social network, where each person has a clearly defined position and role and a view of each other member of the group. Iago threatens the order and harmony of the network because he is able to manipulate the views of the most powerful group member. The single plot intensifies dramatic tension: The structure of the play relies on reversal and repetition. Conversely, Othello is at his most secure in Acts I and II, when he defends and then consummates his marriage. In Act V Othello sinks further still when he smothers his wife – he becomes what Iago is: There are other repetitions in the play that are important. Othello finds himself on trial in Act I and is then placed in a position where he must judge his lieutenant and his wife in subsequent acts. Roderigo is gulled in each conversation he has with Iago, on each occasion getting closer to danger, until he finds himself participating in a plot against Cassio, which proves fatal to him. Repeated words and phrases are important too. Finally, we should also consider the prop that ignites the tragedy: But it is also a symbol of deception and lack of knowledge; Desdemona is puzzled as to how she lost it, Othello believes she gave it away, Emilia does not know why her husband covets it, Cassio does not know how it came to be in his chamber, Bianca falsely assumes he received it from another sweetheart. Only Iago knows the whole truth about the handkerchief, which is appropriate given the dramatic structure of the play; for four acts he is the only character who fully understands what is happening, because he has set events in motion. Finally, the construction of scenes is also extremely effective in Othello. Long scenes of painful exchanges or confrontation are punctuated by short scenes or moments of violence – verbal and physical. Question How do the settings contribute to your understanding of the play? Question How does Shakespeare arouse our feelings of pity in Othello.

9: Obituary: Harold Pinter | Culture | The Guardian

The public space of a pub is notable; many of Pinter's works to that point take place in claustrophobic, private rooms, such as the two plays "Old Times and No Man's Land" which immediately preceded Betrayal. These three plays, now grouped loosely together as Pinter's middle period, share a central concern: memory.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Fairleigh Dickinson Press, This may sound like a supercilious question with which to open a review. Hardly a new concern this. True enough, to treat art as dream or as conglomerate of fantasies does have certain advantages, so long as one resists or at least balances the regressive and reductive pull indigenous to the dream model. For art has too often been shown to have hidden areas of content. The issue is ultimately one of adequate and consistent interpretation, The options available to a psychoanalytically informed critic are so far relatively few. He can pursue unconscious motive through either a biographical or creative process approach, in which case the dreamer is identified with the artist. He can pursue the line currently espoused by Norman Holland of ignoring the sources of art in order to attend to response. Or the analytically-minded critic can develop some intriguing theory. But while Gabbard operates in the general area of unconscious motive and very nearly succeeds in her variations, her approach is none of these quite. She assigns unconscious dream dynamics and pre-conscious dream censor processes to dramatic characters. This is in some respects a continuation of the course charted in the paper on Hamlet by Ernest Jones and is most susceptible to misguided ridicule by outsiders: Gabbard does not seek real histories for fictional beings- she is not so naive as that- but she does seek for real analogies between unconscious mental processes found in dreams and in dramatic actions. Thus the supercilious question posed above. Such an approach must expect to encounter difficulties. The basement is the "subconscious" a Jungian slip here. The stage set is thus understood by the concretizing mechanism of the dream. You are not currently authenticated. View freely available titles:

Story time sampler Case management in human service practice Inevitable probabilities : two fascinating mathematical results Pictorial Encyclopedia of Decorative Ironwork Light in shaping life Threatened Children The sudden appearance of hope Wagner and the Mets Ring Occupational costume in England from the eleventh century to 1914 The Nineteenth-Century German Lied Power system analysis and design book Protest and change Hogglespike in danger A little England : the development of Barbados as Englands most prosperous colony Emil Rathenau und das elektrische Zeitalter Japanese fairy world. Photographing wildlife in the Canadian Rockies Mac os x user manual The addictions handbook Animal physiology book International Society of Blood Transfusion Earth has been found Witness to the Apocalypse Hp officejet pro 8600 plus service manual Supply Chain Development for the Lean Enterprise Speaking Through Pictures (Hello Out There) Asian dilemma in U.S. foreign policy Marijuana as a Sexual Stimulant Team Decision-Making Techniques Frank ocean thinking about you sheet music Globalists seek economic control Semigroups of Linear and Nonlinear Operators and Applications Under the Southern cross in South America Fast food nation chapter 10 Healing Springs Baptist Church Graham Wallas and the great society American Indians in colonial New Orleans Daniel H. Usner Jr. Will drafting explained 8. A threefold case With regard to satisfaction 16 The origin of earth and its moon