

*Harold Pinter
and the Language
of Cultural Power*

Marc Silverstein

Harold Pinter And The Language Of Cultural Power

Senlen Sila



Harold Pinter And The Language Of Cultural Power:

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 and the**

Language of Cultural Power Marc Silverstein,1993-12-01 The author argues that the repeated attempts to classify Pinter's work under the rubric of O theater of the absurd O have led critics to largely ignore the political dimension of the playwright's works **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's Politics Charles Grimes,2005 Harold Pinter's Politics examines the expression of Pinter's political beliefs across every aspect and era of his artistic career The fierce political stances of this important dramatist have been embodied in plays screenplays and his career as a theatrical director Traditionally associated with absurdism minimalism and the dramatization of uncertainty Pinter's name is now a byword for anti authoritarian and anti American politics This transition has been in evidence from the earliest phases of his writing all of Pinter's work emerges from his political views His uniqueness as a political artist is that he is pessimistic about changing his audience or making it see its complicity in the horrors of the modern world These horrors are dramatized through images of torture and oppression culminating in moments of silence that index the full extent of the destruction unleashed by the forces of power against dissidence The Plays of Harold Pinter Andrew Wyllie,Catherine Rees,2017-09-16 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.

Harold Pinter Graham Saunders, 2023-06-05 Harold Pinter provides an up-to-date analysis and reappraisal concerning the work of one of the most studied and performed dramatists in the world. Drawing extensively from The Harold Pinter Archive at the British Library as well as reviews and other critical materials, this book offers new insights into previously established views about his work. The book also analyses and reappraises specific key historical and contemporary productions, including a selection of Pinter's most significant screenplays. In particular, this volume seeks to assess Pinter's critical reputation and legacy since his death in 2008. These include his position as a political writer and political activist, from disassociation and neutrality on the subject until relatively late in his career when his drama sought to explicitly address questions of political dissent and torture by totalitarian regimes. The book revisits some familiar territories such as Pinter's place as a British absurdist and the role memory plays in his work, but it also sets out to explore new territories such as Pinter's changing attitudes towards gender in the light of MeToo and queer politics, and how, in particular, a play such as *The Caretaker* (1960) through several key productions has brought the issues of race into sharper focus. Part of the Routledge Modern and Contemporary Dramatist series, *Harold Pinter* provides an essential and accessible guide to the dramatist's work.

Harold Pinter Basil Chiasson, Catriona Fallow, 2021-01-28 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. [Towards a Poetics of Postmodern Drama](#) Mufti Mudasir, 2014-06-26 The book is a study of Harold Pinter and Tom Stoppard, arguably the two most eminent British playwrights of the past sixty years or so, from a perspective of what it describes as a poetics of postmodern drama. Arguing for the application of Linda Hutcheon's model of postmodernism to the study of drama, *Towards a Poetics of Postmodern Drama*

shows that postmodern drama should be seen as a self consciously contradictory and double coded phenomenon one which simultaneously inscribes and subverts the conventional categories of dramatic representation In spite of its indebtedness to Beckett s Absurdist and Brecht s Epic theaters postmodern drama should not be conflated with either This is primarily because postmodern drama retains a critical edge towards contemporary reality in a manner which Hutcheon very aptly terms as a complicitous critique The book demonstrates that both Pinter and Stoppard are pre eminently postmodern in their treatment of issues such as the human subject the notion of truth historical verifiability and linguistic reference Pinter s preoccupation with non referential modes of language use the role of power in the construction of the subject and unreliable memories is as potent a way of disrupting the representational status of drama as Stoppard s repeated recourse to devices such as parody theater within theater and the fictional treatment of history

Silence and Subject in Modern Literature

U. Olsson,2013-10-10 Why does interrogation silence its object and not make it speak Silence vs speech is a central issue in classical and modern literary works This book studies literary representations of the power relations in which we are forced to speak using a range of texts ranging from the modern crime novel via classics to avant garde plays The Routledge Encyclopedia of Jewish Writers of the Twentieth Century Sorrel Kerbel,2004-11-23 Now available in paperback for the first time Jewish Writers of the Twentieth Century is both a comprehensive reference resource and a springboard for further study This volume examines canonical Jewish writers less well known authors of Yiddish and Hebrew and emerging Israeli writers includes entries on figures as diverse as Marcel Proust Franz Kafka Tristan Tzara Eugene Ionesco Harold Pinter Tom Stoppard Arthur Miller Saul Bellow Nadine Gordimer and Woody Allen contains introductory essays on Jewish American writing Holocaust literature and memoirs Yiddish writing and Anglo Jewish literature provides a chronology of twentieth century Jewish writers Compiled by expert contributors this book contains over 330 entries on individual authors each consisting of a biography a list of selected publications a scholarly essay on their work and suggestions for further reading

A Companion to Modern British and Irish Drama, 1880 - 2005 Mary Luckhurst,2008-04-15 This wide ranging Companion to Modern British and Irish Drama offers challenging analyses of a range of plays in their political contexts It explores the cultural social economic and institutional agendas that readers need to engage with in order to appreciate modern theatre in all its complexity An authoritative guide to modern British and Irish drama Engages with theoretical discourses challenging a canon that has privileged London as well as white English males and realism Topics covered include national regional and fringe theatres post colonial stages and multiculturalism feminist and queer theatres sex and consumerism technology and globalisation representations of war terrorism and trauma The Late Harold Pinter Basil Chiasson,2017-08-09 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 *Piercing the Shroud: Destabilizations of 'Evil'* Rallie Murray, Stefanie

Schnitzer, 2019-06-03 Our world has become inundated with images of a reality in which evil thrives and good seems to be a naive utopian fantasy Good is reserved for superheroes and children's stories while the real world is driven by greed violence and hatred If we are so consumed with evil then is there any point to writing about it Perhaps the more important question is why should we ever stop writing about it Towards that end this volume is intended to act as a catalyst to an ongoing destabilization of mental philosophical and social political historical regimes of evil in thought and practice It is compiled with the intention of saying something new about a very old topic as a reminder that this is an unfinished conversation which stretches back millennia and has a deeply tangible impact on the worlds within which we live today Contributors are Peter Brian Barry Lima Bhuiyan Diedra L Clay Zachary J Goldberg Sophia Kanaouti Stefanie Schnitzer Mills Rallie Murray Asli Tekinay and Claudio Vescia Zanini Words as Swords: Verbal Violence as a Construction of Authority in Renaissance and Contemporary English Drama Senlen Sila, 2012-07-24

Verbal violence as a sophisticated means of persuasion and manipulation is as effective on the stage as physical violence Since the destructive effects of verbal violence are less recognized and long term it is a vital instrument for constructing power and authority Sila enlen tackles this subject in Renaissance and contemporary English drama In Renaissance tragedies composed in blank verse such as Marlowe's Tamburlaine Part I and Shakespeare's Richard III political power is identified and matched with a powerful rhetorical style Almost all of the battles in such plays are fought verbally rather than physically on the stage In these verbal duels or battles competent speakers such as Tamburlaine and Richard III exploit the frontiers of deception manipulate abuse and destroy their opponents with low verbal competence through verbal violence Thus a parallel is drawn between rhetorical skills and military power and between word and sword In contemporary English plays the violence of daily language not only contributes to the creation of a realistic spectacle but also and more importantly to the process of replacing free critical thinking by automatically preconceived patterns of thought and speech Institutions and related discourses function to set up norms or standards against which people are defined categorized judged and punished In Bernard Shaw's Pygmalion Harold Pinter's The Birthday Party and Anthony Neilson's The Censor verbal violence in the form of daily language is not only deployed to construct authority dominate and standardize subjects but also to deconstruct and defy authority *Pinter at 70* Lois Gordon, 2014-02-25 This comprehensive and authoritative casebook includes cornerstone essays on Pinter's creative process his politics film adaptations and acting career It also includes a collection of photos found nowhere else that

document Pinter's golden time his early acting days in Ireland a substantial introduction a chronology and bibliography

The Routledge Companion to Literature and Class Gloria McMillan, 2021-09-01 The Routledge Companion to Literature and Class offers a comprehensive and fresh assessment of the cultural impact of class in literature analyzing various innovative interdisciplinary approaches of textual analysis and intersections of literature including class subjectivities mental health gender and queer studies critical race theory quantitative and scientific methods and transnational perspectives in literary analysis Utilizing these new methods and interdisciplinary maps from field defining essayists students will become aware of ways to bring these elusive texts into their own writing as one of the parallel perspectives through which to view literature This volume will provide students with an insight into the history of the intersections of class theory of class and invisibility in literature and new trends in exploring class in literature These multidimensional approaches to literature will be a crucial resource for undergraduate and graduate students becoming familiar with class analysis and will offer seasoned scholars the most significant critical approaches in class studies

Historical Dictionary of Postmodernist Literature and Theater Fran Mason, 2016-12-12 The main aim of the book has been to include writers movements forms of writing and textual strategies critical ideas and texts that are significant in relation to postmodernist literature In addition important scholars journals and cultural processes have been included where these are felt to be relevant to an understanding of postmodernist writing This second edition of Historical Dictionary of Postmodernist Literature and Theater contains a chronology an introduction and an extensive bibliography The dictionary section has over 400 cross referenced entries on postmodernist writers the important postmodernist aesthetic practices significant texts produced throughout the history of postmodernist writing and important movements and ideas that have created a variety of literary approaches within the form This book is an excellent access point for students researchers and anyone wanting to know more about the postmodernist literature and theater

The A to Z of Postmodernist Literature and Theater Fran Mason, 2009-07-23 Postmodernist literature embraces a wide range of forms and perspectives including texts that are primarily self reflexive texts that use pastiche burlesque parody intertextuality and hybrid forms to create textual realities that either run in opposition to or in parallel with an external reality fabulations that develop both of these strategies texts that ironize their relationship to reality works that use the aspects already noted to more fully engage with political or cultural realities texts that deal with history as a fiction and texts that elude categorization even within the variety already explored For example in fiction a postmodernist novel might tell a story about a writer struggling with writing only perhaps to find that he is a character in a book by another writer struggling to write a book The A to Z of Postmodernist Literature and Theater examines the different areas of postmodernist literature and the variety of forms that have been produced This is accomplished through a chronology an introductory essay a bibliography and several hundred cross referenced dictionary entries on individual postmodernist writers the important postmodernist aesthetic practices significant texts produced

throughout the history of postmodernist writing and important movements and ideas that have created a variety of literary approaches within the form By placing these concerns within the historical philosophical and cultural contexts of postmodernism this reference explores the frameworks within which postmodernist literature of the late twentieth and early twenty first century operates **The Pinter Review** ,2008 **A Companion to James Joyce** Richard Brown,2013-06-06 A Companion to James Joyce offers a unique composite overview and analysis of Joyce s writing his global image and his growing impact on twentieth and twenty first century literatures Brings together 25 newly commissioned essays by some of the top scholars in the field Explores Joyce s distinctive cultural place in Irish British and European modernism and the growing impact of his work elsewhere in the world A comprehensive and timely Companion to current debates and possible areas of future development in Joyce studies Offers new critical readings of several of Joyce s works including Dubliners A Portrait of the Artist as a Young Man and Ulysses

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