Harold Pinter One For The Road

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Harold Pinter approaches his work 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.

Harold Pinter is a political artist. His pessimistic belief in the power of culture to change human behavior leads him to explore the complexities of language and subjectivity. His plays offer a window into the complexities of human interaction and the power of language to shape our understanding of the world.

Pinter's plays explore how language serves as a vehicle for cultural power. His later works are recognized as manifestations of political drama. Consequently, critics have suggested a "political awakening" of Pinter, trying to appreciate how his plays offer an intensive exploration of how subjectivity emerges in the shadow of cultural power.

Pinter's plays are characterized by the use of codes as vehicles for cultural power. Any decisive attempt to alter the dominant relations of power must involve more than merely replacing them. Pinter's emphasis on linguistic codes as vehicles for cultural power reminds us that any attempt to alter the dominant relations of power must involve more than merely replacing them. Pinter's plays compel us to consider a more viable mode of intervention within cultural formations that seem infinitely recuperable.

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The Plays of Harold Pinter

Marc Silverstein

1993

This book addresses three matters of fundamental importance for an understanding of Harold Pinter's work. The first is language functions in Pinter's plays, what the relationship is between language and subjectivity in the plays, and the meaning of power. Pinter's work rejects any attempt to conceptualize language in terms of reference, ideology, and the unveiling of contradictions with the inevitable collapse of that field, Pinter's plays compel us to consider a more viable mode of intervention within cultural formations that seem infinitely recuperable.

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The Art of Crime

Lezlie Kane

2004-08-02

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

Pinter and the Language of Cultural Power

Marc Silverstein

1993

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The Theatre of Harold Pinter

Farah Ali

2017-09-18

Let down by the uncertainties of memory, language, and their own family units, the characters in Harold Pinter's work struggle to make sense of their lives. These characters are often presented as passive or模具, leading to a sense of helplessness and powerlessness.

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recurring scenarios through which he put his characters, readers and audiences can see how he perceived that world.

The Hothouse Harold Pinter 2013-07-18 The Hothouse was first produced in 1980, though Harold Pinter wrote the play in 1958 just before commencing work on The Caretaker. 'The Hothouse is one of Pinter's best plays: one that deals with the worm-eaten corruption of bureaucracy, the secrecy of government and the disjunction between language and experience.' Michael Billington. 'The Hothouse is at once sinister and hilarious, suggesting an unholy alliance between Kafka and Fosseyau.' The National Theatre presented a major revival of The Hothouse in July 2007. 'The foremost representative of British drama in the second half of the twentieth century.' Swedish Academy citation on awarding Harold Pinter the Nobel Prize for Literature, 2005

One for the Road Harold Pinter 1986 This is a chilling study of power and powerlessness. Set in an unnamed totalitarian state, this play presents a violent, disturbing portrait of political horror in which an interrogator torments a tortured prisoner and his imprisoned wife and child.