

Harold Pinter Betrayal

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betrayal is a new departure and a bold one pinter has found a way of making memory active and dramatic giving an audience the experience of the mind s accelerating momentum as it pieces together the past with a combination of curiosity and regret he shows man betrayed not only by man but by time a recurring theme which has found its proper scenic correlative pinter captures the psyche s sly manoeuvres for self respect with a sardonic forgiveness a master

craftsman honouring his talent by setting it new difficult tasks new society there is hardly a line into which desire pain alarm sorrow rage or some kind of blend of feelings has not been compressed like volatile gas in a cylinder less stable than it looks pinter s narrative method takes what s next out of the spectator s and replaces it with the rather deeper how and why why did love pass how did these people cope with the lies the evasions the sudden dangers panic and the contradictory feelings behind their own deftly engineered masks the play s subject is not sex not even adultery but the politics of betrayal and the damage it inflicts on all involved the times first staged at the national theatre in 1978 betrayal was revived at the almeida theatre london in 1991 twenty years after its first showing it returned to the national in 1998

reissued to commemorate pinter winning the 2005 nobel prize for literature

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

this revised third volume of harold pinter s work includes the homecoming old times no man s land four shorter plays six revue sketches and a short story it also contains the speech given by pinter in 1970 on being awarded the german shakespeare prize the homecoming of all harold pinter s major plays the homecoming has the most powerful narrative line you are fascinated lured on sucked into the vortex sunday telegraph the most intense expression of compressed violence to be found anywhere in pinter s plays the times old times a rare quality of high tension is evident revealing in old times a beautifully controlled and expressive formality that has seldom been achieved since the plays of racine financial times harold pinter s poetic proustian old times has the inscrutability of a mysterious picture and the tension of a good thriller independent no man s land the work of our best living playwright in its command of the language and its power to erect a coherent structure in a twilight zone of confusion and dismay the times

harold pinter s betrayal received its premiere at the national theatre london in november 1978 after an initially guarded response from the critics the work was rapidly reevaluated and won the olivier award for best new play the following year set in london and venice the play has an innovative chronology that opens at the end of an affair and works its way backwards over nine years from 1977 to 1968 it is widely considered one of the playwright s pivotal works

new york magazine was born in 1968 after a run as an insert of the new york herald tribune and quickly made a place for

itself as the trusted resource for readers across the country with award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating new york as both a place and an idea

comprises final settlement report correspondence program newspaper reviews props list contracts and performers agreements

from the recipient of the 2005 nobel prize for literature

this volume traces transitions in british literature from 1960 to 1980 illuminating a diverse range of authors texts genres and movements it considers innovations in form emergent identities changes in attitudes preoccupations and in the mind itself local and regional developments and shifts within the oeuvres of individual authors

within the postmodern context where originality is impossible mimicry is not seen as something inauthentic but as inextricably part of human existence although all three had initially been dismissed as superficial harold pinter's betrayal tom stoppard's the real thing and patrick marber's closer use the theme of marital betrayal as a trope to explore metatheatrical and epistemological issues authenticity has become increasingly fetishised since the advent of postmodernity especially when considered in relation to theatre a medium already perceived to be fake authenticity on the postmodern stage is a study of how these three plays define and explore authenticity within the fictional and actual worlds of theatre it explores arbitrariness in the construction and mediation of the characters identities from their own and the audience's perspectives the significance of the audience's role in these plays and how issues of authenticity fictionality and dishonesty impact on a genre that depends on illusion some scholars claim that postmodernism has been supplanted by a new structure of feeling which includes a return to authenticity within theatre the debate on the succession of postmodernism falls outside the scope of this book nevertheless krüger argues that postmodernism does not entail a rejection of authenticity but an exposé of its impossibility postmodernism is therefore very much concerned with authenticity and any attempt at locating the authentic is therefore not necessarily opposed to postmodernism krüger's analysis offers a new interpretation of the three texts drawing on postmodern and poststructuralist theories particularly concerning the concept of authenticity within art and language

from iago to fredo judas to general hospital acts of betrayal fascinate us eventually we all encounter this universal

experience of human interaction but despite its ubiquity being betrayed can turn our lives upside down and leave us feeling suddenly frail and alone betrayal only arises out of sharing something of yourself with another and its impact speaks to the great tragedy of human relations at bottom other people are unknowable while most attempts to study betrayal only consider its moral or psychological dimensions gabriella turnaturi here examines betrayal as an act embedded in social relationships whose meanings change over time for example adultery is one of the most recognizable forms of betrayal but a wide gulf exists between its role in madame bovary and in the ice storm therefore turnaturi contends in order to examine the many meanings of betrayal we need to understand its context in a specific time and place born from the unpredictable possibilities of human interaction betrayal emerges as a sociological event in this thought provoking meditation on the stab in the back

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