The Pinter Ethic: The Erotic Aesthetic

The Pinter Ethic - Penelope Prentice 2000
A comprehensive analysis of Pinter's plays and screenplays that covers not only his earliest work but also
his recent play, Moonlight, showing how Pinter's vision illuminates the methods by which drama engages an audience and by which he redefines love and justice. Annotation copyright by Book News, Inc., Portland, OR

**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 The book brings to light unpublished letters and drafts from the Pinter Archive in the British Library and draws his political poems and speeches, which have previously been overshadowed by his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.

**A History of Modern Drama, Volume II**-David Krasner 2016-03-31 A History of Modern Drama: Volume II explores a remarkable breadth of topics and analytical approaches to the dramatic works, authors, and transitional events and movements that shaped world drama from 1960 through to the dawn of the new millennium. Features detailed analyses of plays and playwrights, examining the influence of a wide range of writers, from mainstream icons such as Harold Pinter and Edward Albee, to more unorthodox works by Peter Weiss and Sarah Kane Provides global coverage of both English and non-English dramas – including works from Africa and Asia to the Middle East Considers the influence of art, music, literature, architecture, society, politics, culture, and philosophy on the formation of postmodern dramatic literature Combines wide-ranging topics with original theories, international perspective, and philosophical and cultural context Completes a comprehensive two-part work examining modern world drama, and alongside A History of Modern Drama: Volume I, offers readers complete coverage of a full century in the evolution of global dramatic literature.

**The Pinter Review**- 2008

**John Osborne, Vituperative Artist**-Luc Maurice Gilleman 2002 Gilleman examines all of the major plays chronologically, offering both detailed analysis and contextual overview. Those interested in the history of modern English-speaking theater will welcome this timely reappraisal of Osborne's provocative life and work."--BOOK JACKET.

**Cithara**- 1994

Reference Guide to Holocaust Literature - Thomas Riggs 2002 Provides biographical and critical essays on 223 writers connected to or concerned with the Holocaust, as well as separate essays on 307 of their works.


Dictionary of Literary Influences - John Powell 2004 The reading habits, intellectual development, and contributions of the cultural giants of the 20th century are traced.

Masterplots II - Christian Hollis Moe 2004 Contains over 70 new plays never before covered in a Masterplots series, from previously missed classics to contemporary award winners. Each article lists principal characters, describes the play, and analyzes themes and meanings, dramatic devices, and critical content.

Words as Swords - Sıla Şenlen 2009 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. Ş'la Şenlen 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.

**Bibliographic Index**- 1997

**Western Drama Through the Ages: Theater movements and issues**-Kimball King 2007 With a focus on Western countries, the history of theater from 500 B.C. to the present is recounted, as are the contributions of different countries, specific plays, and theatrical techniques. Covers movements and issues such as African American, biblical, outdoor, and contemporary drama that addresses spiritual belief, gay theater, gender, and musical theater. Genres and styles are discussed, as well as theater in practice, with descriptions of directing, acting, voice coaching, dramaturgy, costume design, and stages.

**Contemporary Drama in English**- 2007

**CURRENT CONTENTS**- 1996

**Choice**- 1994

**The British National Bibliography**-Arthur James Wells 2001

**Harold Pinter**-Robert Gordon 2013-06-13 An incisive look at the major plays of Harold Pinter

**American Book Publishing Record**- 1993

**Estudos SOCINE de cinema**- 2003
**Discurso, memória, identidade**- Freda Indursky 2000 O livro reúne textos que abordam a literatura, a língua, a lingüística, a análise do discurso, e mostra que é possível produzir uma reflexão sobre a linguagem, enquanto manifestação global do homem, a partir da qual ele se comunica e na qual se faz sujeito.

**Histoire de la littérature anglaise**- François Laroque 1997 Cet ouvrage couvre plus de quatre siècles d'histoire de la littérature anglaise, depuis les prédécesseurs de Shakespeare jusqu'à Salman Rushdie. Il prend en compte le cadre historique et idéologique par rapport auquel il s'efforce de situer les auteurs et les genres au sein de trois grandes divisions chronologiques : la Renaissance et la première moitié du XVIIe siècle (François Laroque), la Restauration, le XVIIIe siècle et le Romantisme (Alain Morvan), l'ére victorienne et le XXe siècle (Frédéric Regard). Les auteurs ont voulu rester attentifs aux impératifs pédagogiques et proposer des syntèses claires qui respectent les périodicités reconnues, les grands courants et les noms les plus célèbres, sans pour autant oublier les nombreux écrivains à découvrir ou à redécouvrir. A travers l'utilisation de données de civilisation, de renseignements biographiques et bibliographiques, de citations décisives et d'analyses visant à dégager les enjeux des grands systèmes d'écriture, ils ont cherché à éclairer le grand public et à fournir à l'étudiant les repères fondamentaux qui lui permettront d'aborder examens et concours avec rigueur et efficacité.

**Das englische Drama der Gegenwart**- Merle Tönnies 2010

**Modernes englisches Drama und Theater seit 1945**- Peter Paul Schnierer 1997

**Bowker's Best Reference Books: Author index. Title index**- 2005 Contains approximately 20,000 mostly English language sources for academic libraries of all sizes.

**Bibliographie Internationale Des Recensions de la Litt Érature Savante**- 1994
A Sea of Rage Inside of Me - Doreen Hawkins Heath 2012-06-07 Have you ever been in a new place, and it seems like you’ve been there before? In grade school, I had this eerie feeling so many times that I took notice after a while. I stared at the scenery, waiting for an extraordinary experience to happen. I realize now that I was too young then to understand the connection, but at that time, I was being led into a déjà vu visit. Perhaps I once lived before this lifetime. Powerful isn’t it? Maybe I am the reincarnated soul of my biological ancestry or of Jarena Lee (Lee, The Life and Religious Experience of Jarena Lee), one of the first African-American women to pen an autobiography (Lee, Biography of Jarena Lee). Nevertheless, I am who I am because there is no other person who is just like me. Who I was before is not as important as who I have become—a supporter of the beacon of light which shines brightly inside of me.

The Hothouse - Harold Pinter 1980

THE STORY: The scene is a government institution, possibly mental or medical and presumably penal, where the inmates are kept behind locked gates and are referred to by number rather than name. In charge is Roote, a pompous ex-colonel who is surely

Forthcoming Books - Rose Arny 1994-02

Figuring the Past - Belén Vidal 2012

Figuring the past” geeft een nieuwe kijk op kostuumdrama's die aan het begin van deze eeuw gemaakt zijn en onderzoekt de manieren waarop de hedendaagse cinema het historische verleden herschept. De auteur verkent de relatie tussen visuele motieven en culturele representaties in een aantal belangrijke films van onder anderen James Ivory, Martin Scorsese en Jane Campion. Door te kijken naar de maniërlistische voorkeur voor citatie, detail en stilering, pleit de auteur voor een esthetiek van fragmenten en figuren die centraal staan in de historische kostuumdrama’s als een internationaal genre. In gedetailleerde casestudies worden drie belangrijke kenmerken van het genre - het huis, het tableau en de brief - in relatie gebracht met de veranderende begrippen van visuele stijl, melodrama en geslacht.

The Dwarfs - Harold Pinter 2015-01-27

“'A fascinating work . . . possessing extraordinary power. Masterful.’ —San Francisco Chronicle “Brilliant, cranky, and eccentric, and the narrative passages are some of the most thrilling ever written.” —Library Journal “Some of the author’s most enduring themes—notably, sexual jealousy and betrayal—are present. . . . The narration shows traces of writers as various as Joyce and Beckett, e.e. cummings and J.P. Donleavy.” —The Washington Post “The Abbott and Costello meet Samuel Beckett dialogue . . . makes you laugh out loud.” —The Village Voice

Books in Print, 2004-2005 - 2004
**Against Love**-Laura Kipnis 2009-01-16 Who would dream of being against love? No one. Love is, as everyone knows, a mysterious and all-controlling force, with vast power over our thoughts and life decisions. But is there something a bit worrisome about all this uniformity of opinion? Is this the one subject about which no disagreement will be entertained, about which one truth alone is permissible? Consider that the most powerful organized religions produce the occasional heretic; every ideology has its apostates; even sacred cows find their butchers. Except for love. Hence the necessity for a polemic against it. A polemic is designed to be the prose equivalent of a small explosive device placed under your E-Z-Boy lounger. It won’t injure you (well not severely); it’s just supposed to shake things up and rattle a few convictions.

**Authenticity on the Postmodern Stage**-Lida Kruger 2020-03-19 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.

**Your Post Has Been Removed**-Frederik Stjernfelt 2019-01-01 This open access monograph argues established democratic norms for freedom of expression should be implemented on the internet. Moderating policies of tech companies as Facebook, Twitter and Google have resulted in posts being removed on an industrial scale. While this moderation is often encouraged by governments - on the pretext that terrorism, bullying, pornography, "hate speech" and "fake news" will slowly disappear from the internet - it enables tech companies to censure our society. It is the social media companies who define what is blacklisted in their community standards. And given the dominance of social media in our information society, we run the risk of outsourcing the definition of our principles for discussion in the public domain to private companies. Instead of leaving it to social media companies only to take action, the authors argue democratic institutions should take an active role in moderating criminal content on the internet. To make this possible, tech companies should be analyzed whether they are approaching a monopoly. Antitrust legislation should be applied to bring those monopolies within democratic governmental oversight. Despite being in different stages in their lives, Anne Mette is in the startup phase of her research career, while Frederik is one of the most prolific philosophers in Denmark, the authors found each other in their concern about Free Speech on the internet. The book was originally published in Danish as Dit opslag er blevet fjernet - techgiganter & ytringsfrihed. Praise for
Your Post has been Removed

"From my perspective both as a politician and as private book collector, this is the most important non-fiction book of the 21st Century. It should be disseminated to all European citizens. The learnings of this book and the use we make of them today are crucial for every man, woman and child on earth. Now and in the future." Jens Rohde, member of the European Parliament for the Alliance of Liberals and Democrats for Europe

“This timely book compellingly presents an impressive array of information and analysis about the urgent threats the tech giants pose to the robust freedom of speech and access to information that are essential for individual liberty and democratic self-government. It constructively explores potential strategies for restoring individual control over information flows to and about us. Policymakers worldwide should take heed!” Nadine Strossen, Professor, New York Law School. Author, HATE: Why We Should Resist It with Free Speech, Not Censorship.

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