



The Theatre of Harold Pinter (Critical Companions)

By Mark Taylor-Batty

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The plays of the late Nobel laureate Harold Pinter have formed part of the canon of world theatre since the 1960s. Frequently revived on the professional stage, and studied on almost every Theatre Studies course, his importance and influence is hard to overestimate. This Critical Companion offers an assessment of Pinter's entire body of work for the stage, appraising his skill as a dramatist and considering his impact and legacy.

Through a clear focus on issues of theatricality and the effect of the plays in performance *The Theatre of Harold Pinter* considers Pinter's chief narrative concerns and offers a unifying theme through which over four decades of work may be understood. Plays are considered in themed chapters that follow the chronological sequence of work, illuminating the development of his aesthetic and concerns. The volume features too a series of essays from other leading scholars presenting different critical perspectives on the work, including Harry Burton on Pinter's early drama; Ann Hall on Revisiting Pinter's Women; Chris Megson on Pinter's Memory Plays of the 1970s, and Basil Chiasson on Neoliberalism and Democracy.

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Editorial Review

Review

[The Theatre of Harold Pinter] offers some valuable original insights and its close analysis of the development of Pinter's dramatic themes and aesthetics will be informative to students and general readers alike. -- D. Keith Peacock *Studies in Theatre and Performance*

About the Author

Mark Taylor-Batty is Senior Lecturer in Theatre Studies at the Workshop Theatre, School of English, University of Leeds, UK. He is co-author with Juliette Taylor-Batty, of *Samuel Beckett's Waiting for Godot* (Continuum, 2009), has authored two further books on Harold Pinter's writings, and is co-series editor with Enoch Brater of Methuen Drama's Engage series.

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