



Harold Pinter – Nobel Lecture

Description



References

Steven H., G.. (1975). Harold Pinter. Notes and Queries

Plain numerical DOI: 10.1093/nq/22-6-269

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"I am a mathematics teacher educator who worked closely with an elementary school teacher and conducted a case study on parental involvement; the common goal is to enhance children's learning in mathematics. in an elementary school near my university, i offered bi-weekly friday math camp for parent-child year round. data sources are questionnaire, diaries, parents' focus group interviews, worksheets and videos and they were analysed qualitatively. results indicated that it is feasible to use research-based activities to engage group of parents in assuming various roles over time: parents as learners; parents as teachers; parents as facilitators, parents as observers; parents as partner/opponent of child. the various roles also enabled parents to take charge of children's math learning in school and at home."

Pinter, H.. (2006). Art, Truth & Politics. Pmla

Plain numerical DOI: 10.1632/003081206X142904

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"IN 1958 i wrote the following: 'There are no hard distinctions between what is real and what is unreal, nor between what is true and what is false. a thing is not necessarily either true or false; it can be both true and false.' i believe that these assertions still make sense and do still apply to the exploration of reality through art. so as a writer i stand by them but as a citizen i cannot. as a citizen i must ask: what is true? what is false? truth in d"

Chui, J. W. Y.. (2013). Affirming the absurd in harold pinter. Affirming the Absurd in Harold Pinter

Plain numerical DOI: 10.1057/9781137343079

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Marowitz, C., & Trussler, S.. (2009). Harold Pinter, 1930–2008. New Theatre Quarterly

Plain numerical DOI: 10.1017/S0266464X09000013

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Banerjee, A.. (2008). Life and Work of Harold Pinter. English Studies

Plain numerical DOI: 10.1080/00138380802253030



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"Harold pinter is our foremost living dramatist; and in this ground-breaking book – the first authorized biographical study – michael billington examines pinter's work in the context of his life. pinter's plays, including such acknowledged masterpieces as the caretaker and the homecoming, are subjected to close textual scrutiny and are seen to spring from a mixture of experience, memory and the unfettered poetic imagination. billington's book also demolishes the myth that pinter's political commitment is either belated or aesthetically detrimental; the dramatist is seen from the outset as a vehement opponent of authoritarian structures."

Cohen, J.. (2009). Truth and public reason. Philosophy and Public Affairs

Plain numerical DOI: 10.1111/j.1088-4963.2008.01144.x

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"In 1958 i wrote the following: 'There are no hard distinctions between what is real and what is unreal, nor between what is true and what is false. a thing is not necessarily either true or false; it can be both true and false.' i believe that these assertions still make sense and do still apply to the exploration of reality through art. so as a writer i stand by them but as a citizen i cannot. as a citizen i must ask: what is true? what is false? —harold pinter, nobel prize lecture (2005) political constructivism does not use (or deny) the concept of truth; nor does it question that concept, nor could it say that the concept of truth and its idea of the reasonable are the same. rather, within itself, the political conception does without the concept of truth. —john rawls, political liberalism democratic politics comprises, among other things, public discussion about laws and policies on the basis of reasons of justice. how large a part is not my concern here. i assume that such reasoning, mixed with bargaining and hectoring, confession and accusation, self-pity and i presented earlier versions at the shiffrin, and especially paul horwich for comments and suggestions. i also benefited greatly from generous and illuminating comments by richard rorty at the stanford collo-quium. i sketch his concerns below in n. 55. compulsive self-display, provides some part of democratic politics. focusing on this deliberative part, i want to consider the role that the concept of truth might properly play in it. i will defend two conclusions about that role. first, the concept of truth, and judgments and assertions deploying that concept—including judgments and assertions that apply the concept to basic principles of justice—have a legitimate role to play in public, political argument. here i endorse pinter's nobel lecture view about the place of truth in the reflection of citizens (not his comments on the artistic license to violate the law of noncontradiction) and disagree with rawls's claim in political liberalism that a political conception of justice " does without the concept of truth. " 1"

Benet, C.. (2009). In a room with Harold Pinter. Contemporary Theatre Review



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"[Http://www.loc.gov/catdir/enhancements/fy0903/2008048863-d.html](http://www.loc.gov/catdir/enhancements/fy0903/2008048863-d.html)"

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"In his essays and speeches, harold pinter addressed issues that are central in political and philosophical debates: national identity and the other, the ethics of responsibility, the relational nature of human rights, the politics of death. discussing his treatment of these issues, maria germanou sees pinter as a foucauldian intellectual engaged in the politics of truth, and argues that in these texts the postmodern writer enables the political activist. pinter subjects to scrutiny naturalized political rhetoric, discloses the affinity between meaning and power, and challenges the legitimacy of established hierarchies and their practices. his ultimate purpose is to restore ethics to politics. to this end, he places responsibility for the other at the core of his problematic in ways similar to emmanuel levinas, and invites western democracies to redefine `humanity' and the `international' community by taking into consideration accountability for those allowed to die in the name of an alleged justice. maria germanou is professor in english drama at the university of athens. she has published in modern drama, comparative drama, arbeiten aus anglistik und amerikanistik, gramma, and elsewhere. since 2008 she has been co-editor of synthesis, an e-journal of comparative literature."

Category

1. General



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