



## SVENSKA AKADEMIEN

### Biobibliographical notes

**Harold Pinter** was born on 10 October 1930 in the London borough of Hackney, son of a Jewish dressmaker. Growing up, Pinter was met with the expressions of anti-Semitism, and has indicated its importance for his becoming a dramatist. At the outbreak of the Second World War, he was evacuated from London at the age of nine, returning when twelve. He has said that the experience of wartime bombing has never lost its hold on him. Back in London, he attended Hackney Grammar School where he played Macbeth and Romeo among other characters in productions directed by Joseph Brearley. This prompted him to choose a career in acting. In 1948 he was accepted at the Royal Academy of Dramatic Art. In 1950, he published his first poems. In 1951 he was accepted at the Central School of Speech and Drama. That same year, he won a place in Anew McMaster's famous Irish repertory company, renowned for its performances of Shakespeare. Pinter toured again between 1954 and 1957, using the stage name of David Baron. Between 1956 and 1980 he was married to actor Vivien Merchant. In 1980 he married the author and historian Lady Antonia Fraser.

Pinter made his playwriting debut in 1957 with *The Room*, presented in Bristol. Other early plays were *The Birthday Party* (1957), at first a fiasco of legendary dimensions but later one of his most performed plays, and *The Dumb Waiter* (1957). His conclusive breakthrough came with *The Caretaker* (1959), followed by *The Homecoming* (1964) and other plays.

Harold Pinter is generally seen as the foremost representative of British drama in the second half of the 20<sup>th</sup> century. That he occupies a position as a modern classic is illustrated by his name entering the language as an adjective used to describe a particular atmosphere and environment in drama: "Pinteresque".

Pinter restored theatre to its basic elements: an enclosed space and unpredictable dialogue, where people are at the mercy of each other and pretence crumbles. With a minimum of plot, drama emerges from the power struggle and hide-and-seek of interlocution. Pinter's drama was first perceived as a variation of absurd theatre, but has later more aptly been characterised as "comedy of menace", a genre where the writer allows us to eavesdrop on the play of domination and submission hidden in the most mundane of conversations. In a typical Pinter play, we meet people defending themselves against intrusion or their own impulses by entrenching themselves in a reduced and controlled existence. Another principal theme is the volatility and elusiveness of the past.

It is said of Harold Pinter that following an initial period of psychological realism he proceeded to a second, more lyrical phase with plays such as *Landscape* (1967) and *Silence* (1968) and finally to a third, political phase with *One for the Road* (1984), *Mountain Language* (1988), *The New World Order* (1991) and other plays. But this division into periods seems oversimplified and ignores some of his strongest writing, such as *No Man's Land* (1974) and *Ashes to Ashes* (1996). In fact, the continuity in his work is remarkable, and his

political themes can be seen as a development of the early Pinter's analysing of threat and injustice.

Since 1973, Pinter has won recognition as a fighter for human rights, alongside his writing. He has often taken stands seen as controversial. Pinter has also written radio plays and screenplays for film and television. Among his best-known screenplays are those for *The Servant* (1963), *The Accident* (1967), *The Go-Between* (1971) and *The French Lieutenant's Woman* (1981, based on the John Fowles novel). Pinter has also made a pioneering contribution as a director.

This bibliography includes published works only.

### Works in English

#### 1. Plays (year of writing; year of publication; year of first performance)

*The Room* (1957). – in *The Birthday Party, and Other Plays*. – London : Methuen, 1960. – (Bristol, 1957)

*The Birthday Party* (1957). – in *The Birthday Party, and Other Plays*. – London : Methuen, 1960. – (Arts Theatre, Cambridge, 28 April 1958)

*The Dumb Waiter* (1957). – in *The Birthday Party, and Other Plays*. – London : Methuen, 1960. – (Kleines Haus, Frankfurt, February 1959)

*A Slight Ache* (1958). – in *A Slight Ache and Other Plays*. – London : Methuen, 1961. – (Broadcast 1959)

*The Hothouse* (1958). – in *The Hothouse*. – London : Eyre Methuen, 1980. – (Hampstead Theatre, London, 24 April 1980)

*The Caretaker* (1959). – in *The Caretaker*. – London : Methuen, 1960. – (Arts Theatre, London, 27 April 1960)

*A Night Out* (1959). – in *Slight Ache and Other Plays*. – London : Methuen, 1961. – (Broadcast on the BBC Third Programme, 1 March 1960)

*Night School* (1960). – in *Tea Party and Other Plays*. – London : Methuen, 1967. – (Broadcast on Associated Rediffusion Television, 21 July 1960)

*The Dwarfs* (1960). – in *Slight Ache and Other Plays*. – London : Methuen, 1961. – (Broadcast 1960 ; New Arts Theatre, London, 18 September 1963)

*The Collection* (1961). – in *The Collection*. – London : French, 1963 (1962?) ; in *The Collection, and The Lover*. – London : Methuen, 1963. – (Televised 1961)

*The Lover* (1962). – in *The Collection, and The Lover*. – London : Methuen, 1963. – (Televised 1961)

*Tea Party* (1964). – in *Tea Party and Other Plays*. – London : Methuen, 1967. – (Eastside Playhouse, New York, October 1968)

*The Homecoming* (1964). – in *The Homecoming*. – London : Methuen, 1965. – (Aldwych Theatre, London, 3 June 1965)

*The Basement* (1966). – in *Tea Party and Other Plays*. – London : Methuen, 1967. – (Televised 1967)

*Landscape* (1967). – in *Landscape*. – London : Pendragon Press, 1968 ; in *Landscape, and Silence*. – London : Methuen, 1969. – (Broadcast 1968)

*Silence* (1968). – in *Landscape, and Silence*. – London : Methuen, 1969. – (Aldwych Theatre, London, 2 July 1969)

*Old Times* (1970). – in *Old Times*. – London : Methuen, 1971. – (Aldwych Theatre, London, 1 June 1971)

*Monologue* (1972). – in *Monologue*. – London : Covent Garden Press, 1973. – (Televised on the BBC Television, 13 April 1973)

*No Man's Land* (1974). – in *No Man's Land*. – London : Methuen, 1975. – (Old Vic, London 23 April, 1975)

*Betrayal* (1978). – in *Betrayal*. – London : Eyre Methuen, 1978. – (National Theatre, London, November 1978)

*Family Voices* (1980). – in *Family Voices*. – London : Next Editions, 1981. – (Broadcast on Radio 3, 22 January 1981)

*Other Places* (1982). – in *Other Places : Three Plays*. – London : Methuen, 1982. – (Cottesloe Theatre, London, October 1982)

*A Kind of Alaska* (1982). – in *A Kind of Alaska*. – London : French, 1982 ; in *Other Places : Three Plays*. – London : Methuen, 1982. – (Cottesloe Theatre, London, October 1982)

*Victoria Station* (1982). – in *Victoria Station*. – London : French, 1982 ; in *Other Places : Three Plays*. – London : Methuen, 1982. – (Cottesloe Theatre, London, October 1982)

*One for the Road* (1984). – in *One for the Road*. – London : Methuen, 1984. – (Lyric Theatre Studio, Hammersmith, March 1984)

*Mountain Language* (1988). – in *Mountain Language*. – London : French, 1988 ; in *Mountain Language*. – London : Faber, 1988. – (National Theatre, London, 20 October 1988)

*The New World Order* (1991). – in *Granta* (no 37), Autumn 1991. – (Royal Court Theatre Upstairs, London, 19 July 1991)

*Party Time* (1991). – in *Party Time*. – London : Faber, 1991. – (Almeida Theatre, London, 31 October 1991)

*Moonlight* (1993). – in *Moonlight*. – London : Faber, 1993. – (Almeida Theatre, London, 7 September 1993)

*Ashes to Ashes* (1996). – in *Ashes to Ashes*. – London : Faber, 1996. – (Royal Court at the Ambassadors Theatre, London, 12 September 1996)

*Celebration* (1999). – in *Celebration*. – London : Faber, 2000. – (Almeida Theatre, London, 16 March 2000)

*Remembrance of Things Past* (2000). – in *Remembrance of Things Past*. – London : Faber, 2000. – (Cottesloe Theatre, London, 23 November, 2000)

## 2. Additional

*The Proust Screenplay : À la recherche du temps perdu* / by Harold Pinter, with the collaboration of Joseph Losey and Barbara Bray. – New York : Grove Press, 1977

*Poems and Prose 1949–1977*. – London : Methuen, 1978

*The Dwarfs* : a novel. – London : Faber, 1990

*Various Voices : Poetry, Prose, Politics, 1948–1998*. – London : Faber, 1998

*Collected Screenplays*. 1. – London : Faber, 2000. – Content: The Servant, The Pumpkin Eater, The Quiller Memorandum, The Accident, The Last Tycoon, Langrishe Go Down

*Collected Screenplays*. 2. – London : Faber, 2000. – Content: The Go-Between ; The Proust Screenplay ; Victory ; Turtle Diary ; Reunion

*Collected Screenplays*. 3. – London : Faber, 2000. – Content: The French Lieutenant's Woman ; The Heat of the Day ; The Comfort of Strangers ; The Trial ; The Dreaming Child

*The Disappeared and Other Poems*. – London : Enitharmon, 2002

*Press Conference*. – London : Faber, 2002

*War* : [Eight Poems and One Speech]. – London : Faber, 2003

## Works in French

*C'était hier* / traduit de l'anglais par Éric Kahane. – Paris: Gallimard, 1971. – Traduction de: Old Times  
*No man's land* ; suivi de *Le monte plat* ; *Une petite douleur* ; *Paysage* ; et de *Dix sketches* / adaptation française d'Éric Kahane. – Paris: Gallimard, 1979

*La collection* ; suivi de *L'amant* ; et de *Le gardien* / trad. de l'anglais par Éric Kahane. – Paris: Gallimard, 1984. – Traduction de: The Collection ; The Lover ; The Caretaker

*L'anniversaire* / trad. de l'anglais par Éric Kahane. – Paris: Gallimard, 1985. – Traduction de: The Birthday Party

*Le retour* / trad. de l'anglais par Éric Kahane. – Paris: Gallimard, 1985. – Traduction de: *The Homecoming*  
*Trahisons* ; suivi de *Hothouse* ; *Un pour la route* : et autres pièces / adapt. française d'Éric Kahane. –  
Paris: Gallimard, 1987

*La lune se couche* ; suivi de *Ashes to Ashes* ; *Langue de la montagne* ; *Une soirée entre amis* : et autres  
textes / trad. de l'anglais par Éric Kahane. – Paris: Gallimard, 1998

*Les nains* : roman / trad. de l'anglais par Alain Delahaye. – Paris: Gallimard, 2000. – Traduction de: *The Dwarfs*  
*Autres voix : prose, poésie, politique, 1948–1998* / trad. de l'anglais par Jean Pavans, Isabelle D. Philippe  
et Natalie Zimmermann. – Montricher: Éd. Noir sur blanc, 2001. – Traduction de: *Various Voices*

*La guerre* / trad. de l'anglais par Jean Pavans. – Paris: Gallimard, 2003. – Traduction de: *War*

*Célébration* ; *La chambre* / trad. de l'anglais par Jean Pavans. – Paris: Gallimard, 2003

*Le scénario Proust : À la recherche du temps perdu* / by Harold Pinter avec la collaboration de Joseph Losey et  
Barbara Bray ; trad. de l'anglais par Jean Pavans. – Paris : Gallimard, 2003. – Traduction de: *The Proust*  
*Screenplay : À la recherche du temps perdu*

### Works in Swedish

Apart from anthologies no work by Harold Pinter has yet been published in book form in Swedish.

### Works in German

*Tiefparterre* / Neu durchges. Fassung nach d. Übers. von Willy H. Thiem. – Reinbek bei Hamburg : Rowohlt,  
1967. – Originaltitel: *The Basement*

*Teegesellschaft* / nach d. Übers. von Willy H. Thiem, d. Bühnen gegenüber Ms. – Reinbek bei  
Hamburg : Rowohlt, 1968. – Originaltitel: *Tea Party*

*Dramen* / Neu durchges. Fassung nach d. Übers. von Willy H. Thiem u.a. – Reinbek bei Hamburg :  
Rowohlt, 1970

*Alte Zeiten ; Landschaft ; Schweigen : 3 Theaterstücke* / Dt. von Renate u. Martin Esslin. – Reinbek bei  
Hamburg : Rowohlt, 1972

*Betrogen* / Dt. von H. M. Ledig-Rowohlt. – Reinbek bei Hamburg : Rowohlt, 1978. – Originaltitel: *Betrayal*

*Das Treibhaus* / Dt. von Heinrich Maria Ledig-Rowohlt. – Reinbek bei Hamburg : Rowohlt, 1980. –  
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*Der stumme Diener : ausgew. Dramen* / Übers. aus d. Engl. von Willy H. Thiem ... Ausw. u. Nachw. von Klaus  
Köhler. – Leipzig : Insel-Verlag, 1981

*Familienstimmen* / Dt. von Heinrich Maria Ledig-Rowohlt. – Reinbek bei Hamburg : Rowohlt-Theater-Verlag,  
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*Einen für unterwegs* / Dt. von Heinrich Maria Ledig-Rowohlt. – Reinbek bei Hamburg : Rowohlt-Theater-  
Verlag, 1984. – Originaltitel: *One For the Road*

*Genau* / Dt. von Heinrich Maria Ledig-Rowohlt. – Reinbek bei Hamburg : Rowohlt, Theater-Verlag, 1986. –  
Originaltitel: *Precisely*

*An anderen Orten : 5 neue Kurzdramen* / Dt. von Heinrich Maria Ledig-Rowohlt. – Reinbek bei Hamburg :  
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*Mondlicht und andere Stücke*. – Reinbek bei Hamburg : Rowohlt-Taschenbuch-Verl., 2000  
*Krieg* / Aus dem Engl. von Elisabeth Plessen und Peter Zadek. – Hamburg : Rogner und Bernhard bei Zweitausendeins, 2003. – Originaltitel: *War*

#### Literature (a selection)

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