



Pinter Abroad: Other Stages, Other Rooms

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Book of Abstracts

Keynote Addresses

Susan Hollis Merritt

Bibliographical Editor of *The Pinter Review*, USA

Being and Not Being Harold Pinter: Pinter Still in Play in the USA

Elizabeth Sakellaridou

Aristotle University of Thessaloniki, Greece

"All Them Aliens Had It": Pinter's Cosmopolitanism

Throughout his life Pinter has always shown, both as an artist and as a social being, a profound respect for the rights of the individual and human decency. His dramatic output as well his overt political activity demonstrate his unbroken adherence to the ideology and behaviour of a *citizen of the world*. My endeavour in this paper will be to argue about what I shall call Pinter's *visceral cosmopolitanism*. This approach on the one hand reads his political actions through the highly politicized agenda of the *contemporary cosmopolitan discourse* and on the other hand it adopts a more retrospective point of view, which seeks to find a fundamental correspondence between the Pinteresque uncertainty, fear and ambiguity and Kant's more *ethical understanding of cosmopolitanism*, especially his novel idea of *hospitality*.

In the second part of my talk I shall look at the more practical aspect of Pinter's *globality* by discussing in brief his uninterrupted popularity on the Greek stage and his reception by Greek audiences.

Mark Taylor-Batty

University of Leeds, United Kingdom

The Company of Men: Pinter's Gendered Conflicts

Presentations

Acija Alfirevic

University of Zagreb, Croatia

Pinter's Reception in Croatia

Harold Pinter became known to Croatian theatre goers for the first time on 5th November 1964 when his plays *The Collection* and *The Lover* were premiered as a double-bill at the Gavella theatre in Zagreb.

In my paper I depict the reviews of that very performance as well as the performances of other Pinter plays which followed: *The Dumb Waiter*, *Landscape*, *No Man's Land*, *Homecoming*, *The Caretaker*, *Old Times*, *The Birthday Party* and *Betrayal*.

During the recent war years in Croatia, Pinter's plays were not performed, although the Muses were not silent when the arms tinged. His reputation declined sharply especially after his statement on Milosevic.

However, Pinter's play *Betrayal* was again staged at the Croatian National Theatre in Rijeka in the repertory season 2004/2005. A slight increase in interest in him/his work began soon after Pinter was awarded the Nobel Prize for Literature in 2005.

Andrea P. Balogh

University of Szeged, Hungary

Negotiating Harold Pinter's Authorial Image between the West and Hungary

Harold Pinter was one of those contemporary Western dramatists who were considered to be politically suspicious by the Hungarian socialist state. The theatre productions of his early absurd plays often risked being banned. Accordingly, Pinter's absurd plays, which were received as apolitical and anti-realist in the context of post-war British culture, acquired a political dimension in the Hungarian context. In the 1980s, they functioned as potential theatrical sites for political resistance. Ironically, *One for the Road* (1984), which had been launched by Pinter as an openly political play against totalitarian state systems, was produced in Hungary a year after its Western premiere (Katona József Theatre) without difficulties. This theatre historical data highlights not only the absurdity of the socialist censorship of theatre culture but also the existence of the iron curtain between the West and Eastern Europe in cultural terms. My paper examines the post-socialist reception of Pinter as a world-famous theatrical author. I focus on the question of how the Cold-War separation between the cultural discourses of the West and Eastern Europe has been restructured in Hungarian post-socialist interpretations of

Pinter's authorship. Interestingly enough, Hungarian readings have depoliticised Pinter's authorial image in the face of his hotly debated political activism in the Western reception. My paper proposes to negotiate the difference between the Hungarian and the Western receptions of Pinter's authorship in order to put the specificity of Hungarian post-socialist theatre culture into perspective.

Ljiljana Bogoeva Sedlar

University of Arts in Belgrade, Serbia

Ariel Dorfman: Pinter in Latin America (and Beyond)

This paper will deal with the influence of Harold Pinter on Ariel Dorfman, who dedicated "Death and the Maiden" to Harold, and whose first book (as Stephen Gregory reminds us in the essay "Ariel Dorfman and Harold Pinter: Politics of the Periphery and Theatre of the Metropolis", published in *Comparative Drama* 30, issues 3, 1996) was "a lengthy study of Harold Pinter's first play *The Room* (1957)".

More recently Dorfman acknowledged his debt to Pinter in the obituaries he wrote for *The Washington Post* (The World That Harold Pinter Unlocked, December 27, 2008) and the *New Statesman* ("You want to free the world from oppression?" January 8, 2009). In the text for the *New Statesman* Dorfman especially choose to remember the influence of two Pinter plays, *The Dumb Waiter* and *The Caretaker*.

After an account of Dorfman's fascination with Pinter and Pinter's fascination with the political developments in Latin America, to which he devoted much of his Nobel Lecture, this paper will move on to show how Pinter's influence (especially of *The Dumb Waiter* and *The Caretaker*) can be traced in the works of two artists, Naomi Wallace and Edward Bond. The analysis will include Naomi Wallace's reference to Pinter in her lecture/workshop "On Writing as Transgression: Teachers of young playwrights need to turn them into dangerous citizens" (published in the January issue of *American Theatre*, 2006), and her play *Things of Dry Hours*, where in her inimitable way the room intended to be a trap becomes a magnificent place of liberation. Of special interest will be the examination of Pinteresque aspects of Edward Bond's more recent play called *The Under Room* (2005), where the key figures, besides the 'caretakers' Joan and Jack, are Dummy and the Dummy Actor. A recent UNESCO project (Rabindranath Tagore, Pablo Neruda, Aime Cesaire: for a reconciled universal, launched in 2011) has extended special honors to three poets/activists/humanists. The intention of this paper is to show that artist/activist/humanist Pinter belongs to the same tradition, as well as Dorfman, Wallace and Bond, whose plays certainly are created, as the UNESCO document claims for the poets, in the service of a new humanism.

Łukasz Borowiec

John Paul II Catholic University of Lublin, Poland

More or Less on the Mark? Translating Pinter's *The Dwarfs: A Novel*

Every work of literature imposes on translators the realization that the source text of a literary work possesses unique and distinctive artistic structures. As a consequence, they demand from a translator a "renewal" of his approach to the translated work each time the whole process of translation begins. This approach involves, among other things, a complex and multifaceted analysis of the source text. As Pinter's novel *The Dwarfs* provides a rich and enlightening ground for such analysis, I would like to present a selection of translation issues against the backdrop of a more general problem of translatability.

Pinter is, above all, a master of English dialogue, which makes each attempt to transfer his richly idiomatic language onto the domain of another language and culture a truly daunting task. The conversations between the characters are filled with expressions taken from Pinter's favourite cricket, references to everyday British life immediately after World War II, linguistic puns, literary quotations, paraphrases of the Bible, phrases and formulaic expressions characteristic of Cockney, and numerous allusions to Shakespeare, not to mention single words, expressions and even larger passages which can be found both in Pinter's earlier pieces as well as later in his plays.

I would like to examine the translatability of *The Dwarfs* by discussing three translation codes: lexical-semantic, cultural and aesthetic. Although these are closely interconnected and interdependent, I would like to present a choice of issues within each code in order to submit for consideration the challenges facing a Pinter translator as well as to show the depth and complexity of Pinter's artistic vision in one of his earliest works.

Lilijana Burcar

University of Ljubljana, Slovenia

Pinter's *The New World Order*

In his dramatic sketch *The New World Order* Pinter exposes practices of psychological and physical abuse targeted at local people in territories occupied by hegemonic Western powers, while simultaneously pointing to the mechanisms of indoctrination that hold the "footsoldiers" of Western imperial armies and those of the installed regimes firmly in check as cogs in a well-oiled war machine. The paper shows how Pinter blasts apart a seemingly neutral discourse of humanitarian militarism, focusing on the

discursive strategies of its rationalisation and justification of violence as employed in the neo-colonial speak.

Nick Ceramella

University for Foreigners of *Perugia*, Italy

Two World Theatre 'Maestri': Pinter and Eduardo Conducting the Silence Symphony

In this paper, I will deal with Harold Pinter's conception of stage techniques like silence, pause and dialogue. Though he was not so keen on discussing his technical features, he said he distinguished two kinds of "silences": one, when no word is uttered, the other, when a stream of words is heard, though it actually indicates what we do not hear. Whichever the case, that is mostly considered as failure of communication. The question is whether this is really true or not. I will try to argue that in effect we do communicate in our silence, in what is unsaid, which perhaps together with what is happening, is our way of protecting ourselves by erecting a 'barrier' between us and the others.

Then, in the second part, I will compare the masterful use of "silence" by the Italian playwright Eduardo De Filippo, and, though, mainly due to the lack of space, I will only briefly make reference also to Dario Fo, the 1997 Winner of the Noble Prize in Literature, who knew Pinter personally. To support my point I'll quote mainly from Eduardo's *Le voci di dentro* (1948) (*Inner Voices*) which, in order to mark the Italian author's popularity in Britain, I would like to stress that Ralph Richardson's last appearance at the National Theatre (London) was in the lead role of *Inner Voices*, in June 1983. I will suggest that as Eduardo represents the natural link to Pirandello's theatre, he can also be associated with Pinter. But, above all, I will argue they share the theme of the fear for the intrusion of someone from the outside into a family's life, but most importantly I will focus on their unsurpassed use of silence and people's real use of language, the very key to understanding their dramatic worlds.

Pia Vittoria Colombo

Catholic University in Milan, Italy

The Italian Anatomy of Pinter:

Italy and the Italian audience have always appreciated Harold Pinter's work. His plays have been translated in Italian almost straight away, we put up scores of successful productions of his works and many prizes were granted there to the British Nobel prize winner, who loved Italy and included this country in his own poetic imagery. After Pinter's death, many

important Italian theatre directors resolved to celebrate his work by dedicating part of their theatre seasons to remembering the importance of his contribution to contemporary world theatre.

In 2009, the project "Living Things Harold Pinter, Contemporary and Classical Formats for a Master of the Theatre", a 3-week recognition and celebration project was dedicated to Harold Pinter by the directors of the Italian theatre CSS Teatro stabile di innovazione del Friuli Venezia Giulia. Most of the project consisted of 10 new productions of his foremost plays. However, particularly pertinent to the topic of our panel was the section "Pinter Post", which aimed to explore precisely the playwright's impact on subsequent playwriting and the significance of this legacy.

Within the "Living Things Harold Pinter Project", the organizer and Pinter scholar Roberto Canziani asked the controversial Italian duo ricci/forte to write something inspired by Pinter's own themes and style but at the same time original and congenial with that specific kind of explicit playwriting which made them both famous and much-debated in Italy. This brought to ricci/forte's own *Pinter's Anatomy*, a very particular play for many respects.

My article will focus specifically on this play to ascertain and assess the scope and weight of Pinter's influence on ricci/forte as well as to define their very personal spin on Pinter's texts. Through an accurate analysis of *Pinter's Anatomy*, my aim is to investigate the development of ricci/forte's own writing process and to compare their style characteristics with Pinter's so as to see how and why they decided to commit to such a thing as performing in an Italian context precisely what they called their "anatomy" of the playwright's plays.

Ricci/forte are famous for their postmodern revisiting of cultural commonplaces and classic texts. Through their performances ricci/forte provide their public with startling new definitions by calling into question their meaning as clichés. Indeed, the goal of my article is not only to see how much working on the English playwright has enriched their style but to consider the importance of their contribution through *Pinter's Anatomy* to give a new life to Pinter's own texts by showing the value of their potential in different cultural contexts as well as by questioning their status as classic texts.

Ifeta Čirić – Fazlija

University of Sarajevo, Bosnia and Herzegovina

Teaching Pinter in Bosnia and Herzegovina

The presentation is a report on the issue of how the dramatic works of Harold Pinter have been taught to graduate students of English Literature at the Faculty of Philosophy, University of Sarajevo. It only briefly tackles

the issue of virtually non-existent academic courses on/ about/ including Pinter at the various Universities of Bosnia and Herzegovina that offer Anglo-American literary studies. The main focus of presentation, however, is on two academic courses¹ that this Department now offers its students, courses which pay special attention to Harold Pinter's works, each within its designated goal and teaching methodology: either as a close reading and discussion of Pinter's dramas within the wider framework of *British Drama in the First Half of the 20th Century*, aiming to contextualize Pinteresque drama; or as a screening-and-discussion-project attempting to get students acquainted with the existing film adaptations of Pinter's plays within the course dubbed *British Drama in Film*, thus offering the students a rare possibility² to perceive the dramas not only as literary text, but also as text in performance.

¹ Out of three on the subject-matter of British theatre and drama, and five in total that discuss 20th century British and American plays.

² Considering the meagre activity in theatres of B&H in regards to the staging of H. Pinter's plays.

Eve Marine Dauvergne

Varese, Italy

An International Approach to *A Slight Ache*

Teaching Harold Pinter in secondary school offers many interesting perspectives on how students respond to what is no longer considered as absurdist dialogue. I have used *A Slight Ache* in a creative writing course in Varese's European School with very interesting results. Pinter's play was the starting point. I asked students to read the play before the start of the course. They came up with their own impressions and they were given an enigma to solve. I told them on what page of the play they had to locate the solution. A solution, or rather a line, whose correct interpretation had offered me the opportunity to meet Harold Pinter himself back in 1992. Once the line was isolated from its context and written on the blackboard, students came up with very clever suggestions. They, too, had uncovered one of Pinter's well kept secrets. A door that appeared closed was now open and led to a series of "prismatic" interpretations.

Michael Devine

Acadia University, Nova Scotia, Canada

Returning to Roots: Pinter as Alternative Theatre Playwright

This paper will utilise two well-known plays by Harold Pinter—*The Caretaker* and *Betrayal*—as case studies for the thesis that the Nobel

Prize-winning playwright's work is more effectively produced utilising the techniques of "poor" or alternative theatre. In recent years the theatrical context in which Pinter's work first developed has become obscured by both his celebrity and political notoriety. Rather than treat the latter as a negative with regard to Pinter's theatrical relevance, it can be argued that the natural position for this playwright on the theatrical spectrum is in the fringe, alternative, and independent theatre communities. This paper explores the idea that Brook, Brecht and Grotowskian techniques may be more effective, and more organic, to Pinter's work than the realist-based large-scale state theatre productions which became the norm as the playwright's celebrity increased. Further, the idea that Pinter's celebrated use of language is itself a semiotic invitation to minimalist interpretations will be introduced.

Nursen Gömceli

Hacettepe University in Ankara, Turkey

Harold Pinter's 'Room' on Turkish Stages: A 'Dilemma' Between Art and Politics?

Throughout his dramatic career, Harold Pinter wrote twenty-nine plays, many of which have been translated into different languages and have been staged in numerous countries all over the world, including Turkey. Since his first encounter with Turkish audiences in 1960 with *The Caretaker* (Yerebakan and Göktekin), several of Pinter's plays, such as *The Birthday Party* (1958), *The Dumb Waiter* (1959), *Betrayal* (1978), *One for the Road* (1985) and *Mountain Language* (1988) have been performed on Turkish stages. However, although Harold Pinter has been valued by Turkish intellectuals in the theatre and in the academy for his dramatic art as one of the leading representatives of absurd drama and the 'comedy of menace' tradition, he has largely remained a dramatist who has found little support from Turkish theatre goers. The aim of this paper will be to discuss the reasons for Pinter's mixed reception by Turkish audiences with special emphasis on two of his explicitly political plays, *One for the Road* and *Mountain Language*, which he produced after his visit to Turkey in 1985 on behalf of International PEN.

Andrew Goodspeed

South East European University in Tetovo, Macedonia

A Humanist at the Grand Guignol: Pinter's Politics

This paper seeks to address the following question: given that Pinter repeatedly focuses his dramatic attention on menace, violence, intrusion, and the struggle for power, how does our knowledge that he actively

opposed all such political manifestations of these phenomena influence our understanding of his work?

His biographer Michael Billington has properly observed 'Pinter's vision of human relationships as a quest for dominance and control in which the power balance is capable of reversal.' (Billington, 2007 Rev. Ed.) Yet in his often outspoken political stands—against the first Gulf War, the NATO intervention in Kosovo, the invasion of Iraq, etc.—he argued forcefully against the national forms of violence, power, and intrusion that he examines, on a personal level, in his plays.

This paper reads Pinter's political statements not as the unwelcome polemical views of a great artist, but as a piece with his writing; the concerns for sovereignty, peace, and freedom from assault that he demonstrated in his political statements are very much at the heart of his dramas as well.

Benjamin Keatinge

South East European University in Tetovo, Macedonia

Some Reflections on Teaching Pinter's *The Caretaker* and Beckett's *Krapp's Last Tape* in Macedonia

The question of how plays are transposed and received in other cultures is always a fascinating one. Russians sometimes express surprise that Chekhov is a world author despite his (for a home audience) distinctively Russian flavour. Likewise, Beckett has become an international phenomenon even though Irish audiences cannot help but relate to his distinctive use of Hiberno-English and his very Irish sense of absurdity. In the case of Pinter, early audiences saw Beckett's absurdity transposed into a London and Cockney idiom. But the purpose of this paper is not to compare Beckett and Pinter but rather to share some teaching experiences at South East European University, Macedonia where I have taught both Pinter and Beckett to undergraduate students.

I chose to teach both *The Caretaker* and *Krapp's Last Tape* for their relative accessibility and because they are both favorite plays of mine. In this paper, I wish to suggest that there is something in Pinter's dramatic method which renders his plays engaging in the classroom. In *The Caretaker*, the three characters Mick, Aston and Davies are thrown together in a room. We are given no foreground or background; everything that happens is self-contained and in a particular sense *instantaneous* – this room, these people, this moment. As Pinter suggests in his early essay 'Writing for the Theatre': "A character on the stage who can present no convincing argument or information as to his past experience, his present behaviour or his aspirations, nor give a comprehensive analysis of his motives is as legitimate and as worthy of attention as one who, alarmingly, can do all of these things."

This paper will argue that such a theatrical logic lends itself to a particularly open-ended situation in the classroom which can be exploited by the teacher. I found that students could relate well to these plays (and their televisual adaptations) because of their combined specificity and lack of specificity. Therefore, the absence of cultural baggage in Pinter generally may be a factor helping his plays to travel and to work in the EFL classroom.

Rainer M. Koepl,
University of Vienna, Austria

Nobody Wears a Brown Shirt Now: Harold Pinter, Adam Hall and the German Version of *The Quiller Memorandum* (1966)

Translators are sometimes forced to make incomplete or incorrect translations, owing to political and/or economic pressure. Moreover, film dubbing makes it possible for actors to "speak in foreign voices," thus allowing the technique of lip synchronization to be misused as a means of censorship. Sometimes only minor details are changed, but in other cases the entire dialogue of a film is "reinvented." In Austria and Germany, as well as Italy, France and Spain, many American feature films were "depoliticized", in order to ban communists from postwar film screens in Europe, as well as communism, sex, the atomic bomb and (first and foremost) Nazi history. Even film classics underwent censorship through dubbing, including *Casablanca* and Hitchcock's *Notorious*, two of the most famous movies of all times.

The Quiller Memorandum, a movie based on Adam Hall's famous spy novel about neo-Nazis in Berlin, is an outstanding example of the "mistranslation of politics" and the "politics of mistranslation," because Harold Pinter turned Hall's novel into a "pinteresque" screenplay. Adam Hall's book, which was very successful in the English-speaking world, is politically straightforward and outspokenly anti-Nazi. When Pinter wrote the script, however, he shifted the focus from the Neo-Nazis to the pitfalls of politics and the absurdity of the "condition humaine," in general. By adding this cynical touch to the dialogue, he – unintentionally - played into the hands of the German censors, since Pinter's screenplay made it easier for them to completely eradicate the Nazis from the movie in the German synchronized version. The few "political" lines that still hinted at Nazis or Neo-Nazis (e.g.: "*nobody wears a brown shirt now*"), were replaced by general statements ("*the enemy is hard to recognize*"). In the end Hall's excellent political thriller ended up as harmless movie with absurd and melodramatic features. Pinter was absolutely right, when he later wrote about this movie that "It fell between two stools" (H. Pinter, *Collected Screenplays I*, Introduction).

Nataša Milović

University of Arts in Belgrade, Serbia

Paper Pinter: A Case Study of One Theatre of Shadow Performance

This paper will analyze the possibilities of staging Harold Pinter's 1980s short plays illustrated by the production of *Paper Pinter* in Belgrade, 2011. The four act performance consists of Pinter's four short plays: *Victoria Station*, *Family Voices*, *One for the Road*, and *Mountain Language*. The production takes the form of a theatre of shadows, such as Karadjoz theatre. Notably, though the plays are structured differently there is a significant connection between them in the underlying themes: the relationship between the basic human needs for love and justice; the ways in which our/Western civilization has discarded these needs in various ways. A particular paradox of western civilization separating man from man (the subject-matter Pinter discussed in his essays, poetry and protest letters) - is recognized in all of the chosen plays that are thus seen to form a tetralogy. This paradox is the hidden characteristic/bond of which Pinter illuminates through his work. Further the form of the theatre of shadows which is not rooted in the western theatre tradition is particularly useful in this contemporary reading of Pinter's plays: Pinter said that he saw his plays as images; the authors of this production then see his characters as shadow-people (paper puppets) in the strange realities of our time. The presenter will use as the theoretical frame Harold Pinter's book *Various Voices* as well as theatrical studies *Drama in the Age of Irony* and *Tragedy and Contemporary World* by Radmila Nastic. Crucial essays of other distinguished British playwrights such as Edward Bond, David Hare, and others, or thinkers such as Zygmunt Bauman, Terry Eagleton, Howard Zinn, will be used to complement the analysis.

Tomaž Onič

University of Maribor, Slovenia

***The Caretaker* in the Computer: An Attempt at Digital Textual Analysis**

Recurrence is a distinct feature of Pinter's style. His characters often repeat whole phrases or sentences directly (*absolute recurrence*), or with slight variation, which almost always indicates a change in the speaker's intention (*partial recurrence*). The repeated passage either follows its first appearance closely, or can be delayed for a few lines – or sometimes pages. In general, the most noticeable recurrences for the audience are those consisting of multiple repetitions, containing unusual words or phrases attracting attention, or consisting of closely repeated passages. Some partial recurrences are random (often originating in language system functions); others are intentional. Pinter's characters represent an

interesting blend of both categories, since their speech – together with recurrences – is carefully designed in order to sound random.

Preserving recurrence in translation is a crucial issue, since its role is not merely decorative but represents one of Pinter's key stylistic trademarks. Unfortunately, existing research results have shown that recurrence is often disregarded in translation, coming second to meaning or other language elements. Its loss can usually be attributed to the lack of translator awareness of its importance.

This paper looks into the *The Caretaker* and its Slovene translation, focusing on the preservation of recurrence in translation. Firstly, some results of textual analysis will be provided, and these will be followed by an attempt to conduct a computer-aided study of the same issue. The digital analysis will rely on CATMA (Computer-Aided Textual Markup and Analysis) concordancing software, which allows for searching not only by word or phrase but also by "grade of similarity" and is thus useful in attempting to identify partial recurrences.

İlker ÖZÇELİK

Suleyman Demirel University, Isparta, Turkey

Selçuk ŞENTÜRK

Kafkas University, Kars, Turkey

Ban on Languages and Cultural Allusions in Pinter's *Mountain Language*

The Nobel Prize winning and one of the most remarkable British playwrights, Harold Pinter wrote the play *Mountain Language*. His experiences in Turkey while he was on a mission to investigate the torture on imprisoned writers formed a source of inspiration that led him to write *Mountain Language*. "The play is not, however, 'about the fate of the Kurdish people' and, above all it is not intended as a 'parable'." as suggested by Harold Pinter himself. *He wrote the play with the aim of a more universal relevance: "This play is not about the Turks and the Kurds."*

The play is set in the gloomy atmosphere of a prison. This atmosphere of gloom is sustained throughout the play. People are imprisoned because they are "mountain people" who speak an outlawed language.

The ban on one's language is a ban on character, lifestyle, worldview and so on. *Mountain Language* is a milestone towards understanding the absurdity of the rules that ban the use of one's native language in his/her own country.

In *Mountain Language*, there is no vivid mention of geographical place and no cultural allusions. Therefore, *Mountain Language* may allude to political and cultural contexts of various nations in today's world.

Renée von Paschen

University of Vienna, Austria

Harold Pinter's *The Dumb Waiter* in German

Several of Harold Pinter's works have been adapted as screenplays and filmed. This paper specifically investigates director Robert Altman's Hollywood movie *The Dumb Waiter*, starring John Travolta and Tom Conti, in comparison with the dubbed German version entitled *Der stumme Diener*.

The translation of Pinter's dialogue into German involves many different aspects, such as Pinter's dry, concise style, as well as the subliminal wit, sarcasm and irony in the lines. Humor is particularly difficult to translate, since this often means compensating or transferring a pun or a gag from one (cultural) context to another, more appropriate in the target language.

The translation of humor will be a focus of attention with regard to *The Dumb Waiter*, which employs black humor and ironic wit to keep the audience guessing right to the bitter end of the final scene. Pinter's early plays have been called 'comedies of menace,' owing to the underlying threat that creates dramatic tension. The unknown threat is counterbalanced by 'black comic relief,' which prevents the farcical action from plunging to even more dismal depths. The lack of a German tradition of black comedy makes the translation of Pinter's dialogue difficult, and the constrained framework of audiovisual translation adds additional hurdles to overcome.

Jovana Pavićević

University of Kragujevac, Serbia

Environment Beyond the *Room* of the Serbian Theatre

The paper concerns the analysis of two site-specific promenade performances staged at the Theatre Joakim Vujic from Kragujevac, Serbia. The first one, *The Trial of Harold Pinter*, was presented at the first *JoakimInterFest* (The International Festival of Experimental and Studio Theatre organized by the Theatre Joakim Vujic) held in October 2006 as a collaboration between the *Theatre Joakim Vujic* and the guest Manchester Theatre Company, John Thaw Studio, Theatre Manchester. The second one, *The Club New World Order*, represents a collaboration between the acting ensemble of Theatre of Joakim Vujic (Knjazevsko-srpski Theatre) and Kolectiv Theatre, UK. Both performances are devised as a collage combining several aspects of Pinter's work: they incorporate Pinter's political one-act plays, antiwar speeches and (anti)war poems with soundscape and video installations referring to death, imprisonment and

social degradation worldwide. Since both productions were bilingual (performed in Serbian and English) and staged at several different locations throughout the theatre building, the paper will focus on the issue of interaction between space, audience and performers in contemporary Serbian theatrical practices, and it will tend to question the form and the content in terms of cultural textuality/intertextuality. In order to present the overall process of performing and understanding Pinter's work in different cultural context, the paper will address both '(Inter)cultural studies of Pinter' and 'Pinter and international politics', besides 'Pinter on international stages' as its main subject area.

Andrea Peghinelli

Sapienza Università di Roma, Italy

"Bringing Back the Essence Meaning of the Theatre": Harold Pinter and the Belarus Free Theatre

Belarus Free Theatre was founded in 2005 by Belarusian playwright and journalist Nikolai Khalezin and theatre producer Natalia Koliada. Their performances must be held secretly, owing to the risk of persecution because under Lukashenko's regime they are not allowed to perform.

In 2006 the BFT invited Tom Stoppard to Minsk to work underground with them. During his visit he warmly suggested that they stage one of Pinter's plays: 'It seems to me it's yours,' he said. After working on Pinter's plays they eventually came up with an original production: *Being Harold Pinter*. It is a collage drawn from five of Pinter's plays, his Nobel speech and letters from Belarusian political prisoners.

In my paper I will delineate how in *Being Harold Pinter* Pinter himself became a symbol for the search for truth through theatre and how hurtful this action is if carried out in earnest. I will also discuss how in *Being Harold Pinter* BFT struggled to find an artistic language to express the horrible realities of political violence and how they managed to produce an art and urgent theatre through which, as Pinter himself said when he saw the show, "they are bringing back the essential meaning of the theatre".

Notes: I first heard of Belarus Free Theatre while I was teaching a course on Pinter at 'Sapienza' University of Rome. After being introduced to them by Mark Ravenhill and Diane Borger, when we met in Wroclaw for the 13th edition of Europe Theatre Prize, they invited me to Minsk to teach a course at their underground and illegal "Fortinbras theatre" – a wrecked cottage in the outskirts of the city. Then I kept supporting and working with them: I translated their texts for their Italian tour and followed them on various occasion, that is why I would really like to discuss about them and their *Being Harold Pinter*.

Lidija Petković Krampač
University of Maribor, Slovenia

Pinter and International Politics: "We Must Pay Attention to What is Being Done in Our Name"

Having lived through WWII, having experienced numerous confrontations with Fascist gangs, having acted as a "conscientious objector", and having been alert to world affairs, Harold Pinter (1930-2008), Nobel laureate (2005), developed strong hatred toward all forms of injustice. Eventually, this led to his lifelong cynicism about politicians, hypocrisy of governments and violation of human rights all over the world, exposing British and American military policies in the Balkans, Afganistan, and Iraq, among others.

In the 1980s, Pinter's political instinct manifested itself in greater activism and the writing of overtly political plays, such as *Precisely* (1983), *One For The Road* (1984), *Mountain Language* (1988) and *Party Time* (1991). His political anger was also expressed in numerous film scripts, poems, essays, articles, letters, speeches, lectures, newspaper and TV comments, and the work he undertook to direct. Consequently, he became a regular target for press attacks.

The given paper examines Pinter's public acts and preoccupation with sensitivity to the violation of political language and the issue of democracy, both in life and art. His late theatrical plays, which are still produced around the world, are admired not just for their verbal precision, but also for their political resonance.

Anna Suwalska-Kołecka

The State School of Higher Professional Education in Płock, Poland

Rediscovering Pinter – A Few Comments on the Most Recent Polish Productions of Pinter's Plays

It is a truth generally acknowledged that in Poland Harold Pinter is a name of the past. Although theatre practitioners, directors, and actors openly express admiration for his *oeuvre* and consider the playwright as a modern classic, they have rarely turned to his plays in recent years.

Pinter's popularity reached its peak in the 60s and 70s when his plays were directed by the most distinguished Polish directors. Then the interest in his plays slowly waned and finally between 1989 (the Fall of Communism) and 2005 when Pinter was awarded the Nobel Prize for Literature there were fewer than 10 productions of his plays, none of which enjoyed spectacular success. For obvious reasons, the Nobel Prize has rekindled the general interest in Pinter's plays, and major theatre critics have waited in anticipation to rediscover Pinter for the Polish stage.

The main aim of this paper is to examine the condition of Pinter's plays in Polish theatres. First, I will give a critical account of a number of noteworthy Pinter's productions that have run in Poland between 2005 and 2011. Secondly, I will attempt to point out a set of characteristics the productions share to examine how they develop a particular understanding or occasionally misunderstanding of Pinter's works. Finally, these observations will let me conclude whether the process of rediscovery has been complete.

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All They Want is to Keep the Choices Open

John Fowles's *The French Lieutenant's Woman* assumes its status as fiction of freedom due to the 'co-operation' between author and character, or between Victorian and postmodern worldviews. Harold Pinter's rewriting of the novel for a Hollywood film marked the continuation of both giants' search for a sort of freedom that could make it possible for other freedoms to exist. The filming of the novel supports my thesis regarding the search for freedom, and the partial successes of this search for characters, author, fiction and film. John Fowles tells us that the novel was accepted as the basis of a Hollywood film after he managed to convince the producers that it was not exclusively a Victorian story. Following this 'incident' Harold Pinter wrote the script of the film, and a studio publicity man turned up in London during the filming of the novel "demand[ing] to know why nothing had been done about the novelization of Harold Pinter's script." ("The Filming of *The French Lieutenant's Woman*.") John Fowles found the studio publicity director's ignorance hilarious, but I consider that the incident demonstrates the flexibility, or freedom inherent in both the novel and its Harold Pinter film-version.

In my paper I would like to discuss the extent and nature of the limitations Harold Pinter accepts as well as the freedoms he considers necessary in the reshaping of the Fowlesian material in the film version of *The French Lieutenant's Woman*.

Workshop and Performances

Michael Devine

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Landscape and Silence: Acting Pinter

A theatre workshop about staging Pinter will offer its participants a practical approach to Pinter's literary and theatrical heritage. Core Texts: *Betrayal*, *The Caretaker*. Approaches: Non-text Vocal Word Orchestra, Landscape Études, Silence Études, Anti-Subtext Études. Exercises: Neutral Alignment and Breath Control, Competition Exercises, Given Circumstances Exercises, Play.

Pinter Centre for Research in Performance and Creative Writing

University of London, United Kingdom

Pinter: In Other Rooms

The production consists of eight seldom-performed Pinter's short plays. It is performed as an integrated evening rather than as a revue of plays, the performance will locate audiences in the world of the plays, transforming party venues into secret places of interrogation and torture or intimate spaces that reveal conversations that are by turns, funny, sinister, absurd, and shocking. Plays: *Party Time*, *The Examination*, *Press Conference*, *Mountain Language*, *Night*, *Victoria Station*, *A New World Order*.

Scena CARINA

Belgrade, Serbia

Paper Pinter

The *Paper Pinter* theatre of shadows performance consists of four short plays by Harold Pinter (*Victoria Station*, *Family Voices*, *One for the Road*, *Mountain Language*) in the form of shadow theatre, as in Turkish Karagoz theatre. Two actors operate paper puppets, with lights behind canvas.

Studio gledališče Group

Maribor, Slovenia

***Stari časi (Old Times)* by Harold Pinter**

A Pinter masterpiece dealing with interpersonal relations and playing with the unreliability of human memory. The Studio gledališče (= Studio Theatre) amateur group has operated for over ten years under the artistic guidance of the Slovene theatre actor and director Peter Boštjančič.



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