

Criticizing “Peace Keepers” in Harold Pinter’s *Celebration*

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Abstract:

Celebration (1999) is one of the powerful political plays of Harold Pinter in which he criticizes the “strategy consultants” who are supposed to be peace keepers and take care of other people’s important matters since they represent the authority. However, they’re portrayed in this play to be talking about trivial things using obscene language and do not care about political oppression, poverty, and other important issues of people in the world. Moreover, they do not have any sense of love or mutual understanding in their families as husbands and wives because they’ve lost their interest in each other and this is the irony in the whole play.

This paper deals with Harold Pinter as a great British playwright who was interested in writing about political issues. His play, *Celebration*, deals with the big problem that is found even in our society, i.e., the feeling of carelessness of politicians towards their people and their suffering and problems. It consists of an abstract, an introduction, one section, and a conclusion that shows the findings of the research.

انتقاد "قوات حفظ السلام" في مسرحية (الأحتفال) لهارولد بنتر

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الملخص:

الاحتفال عام ١٩٩٩، هي واحدة من المسرحيات السياسية المؤثرة لهارولد بنتر وفيها ينتقد الناس الذين من المفترض أن يكونوا قوات حفظ السلام، ويسميه بنتر في المسرحية (مستشارو الاستراتيجية)، ويرعون شؤون الآخرين المهمة لأنهم يمثلون السلطة، في حين ان بنتر صورهم في هذه المسرحية كأناس يتكلمون عن أشياء تافهة ولا يهتمون بحالات القمع السياسي، والفقر، وغيرها من القضايا الهامة للناس في العالم. وعلاوة على ذلك، لم يكن لديهم أي شعور بالحب أو التقاهم المتبادل في داخل عوائلهم كأزواج وزوجات لأنهم فقدوا اهتمامهم في بعضهم البعض، وهذه هي السخرية في المسرحية كلها.

يتناول هذا البحث هارولد بنتر ككاتب مسرحي بريطاني عظيم اهتم بالكتابة عن القضايا السياسية. ومسرحيته، "الاحتفال"، تعالج المشكلة الكبيرة الموجودة حتى في مجتمعنا الآن وهي مشاعر اللابالية من قبل السياسيين تجاه مواطنيهم ومعاناتهم ومشاكلهم . والبحث يتكون من خلاصة، مقدمة، فصل، وخاتمة توضح ما توصل اليه البحث من نتائج.

I. Introduction: Harold Pinter and Politics

Harold Pinter (10 October 1930 – 24 December 2008) is widely considered as one of the most important prolific writers of the second half of the twentieth century. He was a dramatist, a poet, a short-story writer, an actor and a director. He also became a political activist in human rights issues. Then, he became a celebrity on account of his dramatic works as well as his political views. He wrote twenty nine plays, twenty one screenplays, and directed twenty seven plays. In 2005 he was awarded the Nobel Prize for Literature.¹ In that year, Pinter announced in an interview that he has decided to abandon his career as a playwright and put all his energy into politics, he said, "I've written 29 plays. Isn't that enough?"² As Brigitte Gauthier writes in her preface to *Viva Pinter*, 'Harold Pinter was the Shakespeare of our century. The language in his work, which designedly unlocks the tremendous power of words, is usually concise, fragmented and humorous with a political insight.'³ One of the most influential modern British dramatists, Pinter's writing career spanned more than 50 years. He appeared as an actor in productions of his own work on radio and film. He also undertook a number of roles in works by other writers. He directed nearly 50 productions for stage, theatre and screen. Pinter received over 50 awards, prizes, and other honors, including the Nobel Prize in Literature in 2005 and the French Légion d'honneur in 2007.⁴

Pinter descended from a family that emigrated from Spain towards North London around the turn of twentieth century. He grew up in a home that represented for him a heaven of love, warmth and security. He was the sole son of his parents. With the outbreak of World War II in 1939, Pinter was sent with twenty-four children away from their parents to a safer place for lack of security. It was a disturbing experience for him to be away from his parents, and a first encounter with rural life, a matter which left a strong impression on him. In fact, he had several benefits from this experience, since his feelings of loneliness, bewilderment; separation and loss were translated into major themes in his plays.⁵

Pinter recalls what happened with him in 1944,

“On the day I got back to London, in 1944, I saw the first flying bomb. I was in the street and I saw it come over.... There were times when I would open our back door and find our garden in flames. Our house never burned, but we had to evacuate several times. Every time we evacuated, I took my cricket bat with me.”⁶

Pinter's reflections on war reveal that perhaps he has buried his childhood memories, only because they were too painful or difficult to live with. This repression is important to consider when analyzing Pinter's work, especially since he was victim to anti-Semitism. Pinter recalls, "I was evacuated-at the age of nine-and that left a deep mark on me, as I think it did on all children who were evacuated. To be suddenly scooped out of one's home and to find oneself hundreds of miles away-as I did in Cornwall-was very strange." Pinter's childhood, the most formative years of a person's life, has a strong influence on his playwriting.⁷

When Pinter was 18 in 1948–1949, he opposed the politics of the Cold War, leading to his decision to become a conscientious objector and to refuse to comply with National Service in the British military. However, he told interviewers that, if he had been old enough at the time, he would have fought against the Nazis in World War II.⁸ He seemed to express ambivalence, both indifference and hostility, towards political structures and politicians in his Fall 1966 *Paris Review* interview conducted by Lawrence M. Bensky.⁹ Yet, he had been an early member of the Campaign for Nuclear Disarmament and also had supported the British Anti-Apartheid Movement (1959–1994), participating in British artists' refusal to permit professional productions of their work in South Africa in 1963 and in subsequent related campaigns.¹⁰ In "A Play and Its Politics", a 1985 interview with Nicholas Hern, Pinter described his earlier plays retrospectively from the perspective of the politics of power and the dynamics of oppression.¹¹

In his last 25 years, Pinter increasingly focused his essays, interviews and public appearances directly on political issues. He was an officer in International PEN, travelling with American playwright Arthur Miller to Turkey in 1985 on a mission co-sponsored with a Helsinki Watch committee to investigate and protest against the torture of imprisoned writers. There he met victims of political oppression and their families. Pinter's experiences in Turkey and his knowledge of the Turkish suppression of the Kurdish language inspired his 1988 play *Mountain Language*.¹² He was also an active member of the Cuba Solidarity Campaign, an organization that "campaigns in the UK against the US blockade of Cuba".¹³ In 2001 Pinter joined the International Committee to Defend Slobodan Milošević (ICDSM), which appealed for a fair trial and for the freedom of Slobodan Milošević, signing a related "Artists' Appeal for Milošević" in 2004.¹⁴

Pinter strongly opposed the 1991 Gulf War, the 1999 NATO bombing campaign in Yugoslavia during the Kosovo War, the United States' 2001 War in Afghanistan, and the 2003 Invasion of Iraq. Among his provocative political statements, Pinter called Prime Minister Tony Blair a "deluded idiot" and compared the administration of President George W.

Bush to Nazi Germany. He stated that the United States “was charging towards world domination while the American public and Britain's 'mass-murdering' prime minister sat back and watched.”¹⁵ Pinter is notably angry that nothing in this world changes, that there are still victims, but now those who are corrupting their position in power are our own country leaders.

Pinter was very active in the antiwar movement in the United Kingdom, speaking at rallies held by the Stop the War Coalition¹⁶ and frequently criticizing American aggression, as when he asked rhetorically, in his acceptance speech for the Wilfred Owen Award for Poetry on 18 March 2007: “What would Wilfred Owen make of the invasion of Iraq? A bandit act, an act of blatant state terrorism, demonstrating absolute contempt for the conception of international law.”¹⁷

In his 2005 Nobel Prize acceptance lecture titled “Art, Truth and Politics,” Pinter said, “We have brought torture, cluster bombs, depleted uranium, innumerable acts of random murder, misery, degradation and death to the Iraqi people and call it “bringing freedom and democracy to the Middle East.”¹⁸

Pinter added,

“The planned war against Iraq is in fact a plan for pre-meditated murder of thousands of civilians It is obvious ... that the United States is bursting at the seams to attack Iraq. I believe that it will do this – not just to take control of Iraqi oil – but because the US administration is now a bloodthirsty wild animal. Bombs are its only vocabulary.”¹⁹

In a 1996 interview with Mireia Aragay at a festival of his plays in Barcelona, Harold Pinter reiterated his belief in the necessity of a playwright's imagination being informed by a realistic political consciousness:

“Political theatre now is even more important than it ever was, if by political theatre you mean plays which deal with the real world, nor with a manufactured or fantasy world. We are in a terrible dip at the moment, a kind of abyss, because the assumption is that politics are all over. That's what the propaganda says. But I don't believe the propaganda. I believe that politics, our political consciousness and our political intelligence are all over, because if they are, we are really doomed!”²⁰

British Drama Professor Roger Copeland has acclaimed Pinter's dialogue for this matter by asserting that 'No playwright has ever possessed a better ear for the way people actually speak than Harold Pinter.'²¹

Pinter once stated to Mel Gussow in an interview, "Politicians just don't interest me. What, if you like, interests me, is the suffering for which they are responsible. It doesn't interest me – it horrifies me!"²² That's why he didn't put his trust in politicians and he told Gussow by saying: "I don't understand how anyone could be convinced by any statement that issues forth from politicians."²³

II. Criticizing "Peace Keepers" in Harold Pinter's *Celebration*

Pinter's *Celebration* was written in 1999 and was first presented by the Almeida Theatre Company at the Almeida Theatre, London, on March 16, 2000. It is a one-act play, focuses on two groups of diners at an expensive and trendy restaurant following a night at the theatre. At one table, an anniversary celebration is taking place. The men, who are brothers are also married to sisters, and have shadowy backgrounds, calling themselves 'strategy consultants.' At another table are a banker and his ditzy trophy wife. Floating between these tables are the restaurant's hosts and a chatty waiter. As the New York Times reviewer stated:

"Nothing really happens in 'Celebration,' even by Pinter standards. It's basically all talk, exchanges of insults, skewed platitudes and highly suspect memories described with placid certainty. The subjects, on some level, are almost invariably sex and power. And yet it all packs the tickling wallop of perfectly orchestrated slapstick."²⁴

Celebration is "an acerbic portrait of a sated culture choking on its own material success. Startling, full of black humor and wicked satire, *Celebration* displays a bright taste for life."²⁵

This play is a warning play for the new millennium which explains the empty lives of three couples dining at an elegant restaurant in London. At one table, two sisters, Julie and Prue, married to brothers, Lambert and Matt, are ostensibly celebrating the anniversary of one of the couples, but they seem neither to care about each other nor to know what play, opera, or concert they have just attended. Suki and Russell, sitting at another table, are only a variation on the other couples, all of which is revealed in a very comic fashion as the three couples interact with a Hostess, a Maitre d' and a Waiter. Incest is added to ignorance, not only suggested by the sisters married to brothers, but also by the women's hostile suggestions that their

husbands are all bound up with their mothers. The misogyny of the men is clearly matched by the misandry of the women as all struggle for power, and the men's positions as strategy consultants and a banker are comically disastrous, recalling Pinter's more overtly political plays. The memories of Lambert of a lost love, who turns out to be Suki, enhance the sense of desperation that is the subtext of this celebration, and the Waiter's comic fantasies about his grandfather, which he "introjects" from time to time, suggest a lost culture and lost values that he longs to recapture. The play finally goes beyond satire to end in a sense of mystery about life and death which the Waiter seems to feel deeply and on some level to accept.

In June, 2000, Pinter read all of the drama's nine parts at an international meeting in London of Pinter scholars who had come to celebrate his birthday in advance. There was a kind of double irony as a play about desperation was a major focus of this Pinter celebration, a play whose title was itself ironical. However, as the play analyzes the empty lives of its celebrants, it does so with such a combination of fury, humor, compassion, and hope that one can indeed celebrate it as a cautionary play for the new millennium on which we have embarked.²⁶

Pinter celebrates the new millennium with a play that reveals those savage and pitiless odds that would seem to make up the texture of our times. Like the Waiter's grandfather, he sees men and women as isolated and alone as they face those odds amidst the clamor of celebration. But even as one feels the fury of his satire and the sharpness of his humor, one also feels Pinter's understanding of the desperation that characterizes his characters' lives, and perhaps all of our lives. Pinter offers us a desperate hope in Lambert's claim of a memory of something valuable that has been lost and in the Waiter's wistful longings and sense of life's mystery.²⁷

The brothers at Table One introduce themselves as 'strategy consultants' and thus reveal ambiguous and precarious backgrounds. Pinter audiences may easily predict that 'strategy consultants' is evocative of hostility and threat, which is portrayed in an earlier play *Precisely* where two strategy consultants discuss in a highly refined manner the precise number of civilian deaths following a nuclear bombing. The brothers are also reminiscent of peacekeepers in *Party Time*. Indeed, the brothers Lambert and Matt in *Celebration* emphasize that as peaceful strategy consultants they keep the peace worldwide without guns, which in the Pinteresque sense is rather rhetorical and ironical. The characters' trivial conversation just before they start dinner, in fact, builds up the play's punch peacemeal. Almost every exchange suggests more than what it really pronounces. When Lambert raises his glass to his wife and to his

anniversary, he impolitely stops his wife from making a speech to which Julie responds by implying a sense of cruelty layered under a genteel conduct: ‘But darling, that’s naked aggression. He doesn’t normally go in for naked aggression. He usually disguises it under honeyed words.’²⁸ It is clear that Julie suffers under her husband’s hostility. Lambert expresses rudely: ‘We’ve been married for more bloody years than I can remember’ (43). Although it is Julie and Lambert’s anniversary there is no sign of love between them. On the contrary, they display an intense dislike and show their hatred of each other in a battle of wits. While Lambert ignores his wife and makes fun of her by saying that she is a loyal wife under the table, Julie suggests him to ‘buy a new car and drive it into a brick wall.’ (11). In a way Pinter is criticizing the brothers’ manners in their misuse of power and their implementation of psychological oppression on their wives.²⁹ Sheridan Morley claims that *Celebration* is Pinter’s ‘funniest and also perhaps his most accessible script’³⁰ as he makes his characters speak openly in front of each other.

Ironically, the couples are not in the mood for celebration. As the evening proceeds they find themselves revealing some offensive truths from their past lives. Lambert recalls an earlier lover in an idyllic environment where he used to take her for walks along the river. Upon learning that the girl was not herself but someone else, Julie recounts her first meeting with Lambert in an episode where two memories overlap.³¹ Her sister, Prue, focuses on Julie’s account in which she talks about the day when Lambert falls in love with her on the top of a bus:

PRUE I’ll never forget what you said. You sat on my bed. Didn’t you? Do you remember?

LAMBERT This girl was in love with me — I’m trying to tell you.

PRUE Do you remember what you said? (36–37)

In parallel terms, at Table Two, Russell confesses to his wife Suki that he has betrayed her with a secretary in the past and he likens secretaries to politicians who love power: ‘She just twisted me round her little finger’ (7). However, to Russell’s surprise Suki knows everything about secretaries because she has worked as a secretary once: ‘In my time. When I was a plump young secretary. I know what the back of a filing cabinets looks like’ (8). She becomes superior to Russell as she recounts her own sexual liaisons as a secretary:

‘I could hardly walk from one filing cabinet to another I was so excited [...] men simply couldn’t keep their hands off me, their demands were outrageous, but

coming back to more important things, they're right to believe in you, why shouldn't they believe in you?' (9).

As Russell fails to take control of the interaction, Pinter, indeed, displays remembering extramarital affairs and their effect on all parties involved, which have also been a recurring theme in such earlier plays as *Old Times* and *Betrayal*. While the characters mainly talk about sex and power, their exchanges of insults continue at separate tables. Ben Michael Billington emphasizes Pinter's continual fascination with 'hermetic, insulated figures who suddenly find their space invaded and their territory threatened'.³² In a satirical manner, Pinter reveals lives of arrogant and impolite people. These smart characters are reminiscent of the group of characters in *Party Time* who are similarly cut from the outside world. Accordingly, the restaurant has become a heaven for the diners in which they can retreat themselves. Outside of the restaurant there is a world in which the two brothers work as strategy consultants 'enforcing peace'. Pamela Fisher, too, underlines the fact that the outside world is threatening and it is 'held at bay while the restaurant sanctuary caters to every mood and whim'.³³ Through the diners' conduct, *Celebration* becomes a dramatization of the results of the breakdown of traditional bourgeois values. Thus, the play is considered a caricature of a high-level consumer society.³⁴

The Waiter is also one of the characters who finds solace and refuge in the restaurant. He feels himself at loss in a world of mystery and despair. The Waiter's introjections into the couples' speeches consist of irrelevant narrations, related to some cultural or historical events. The Waiter's fantastical reminiscences of his grandfather establish a sheer contrast to the couples' empty speeches. He introjects absurdly by telling the couples at Table One and Two: 'It's just that I heard you talking about T. S. Eliot a little bit earlier this evening' (31), or 'It's just a little bit earlier I heard you saying something about the Hollywood studio system in the thirties' (49), or 'Well, it's just that I heard all these people talking about the Austro- Hungarian Empire a while ago and I wondered if they'd ever heard about my grandfather' (65). His Grandfather's acquaintance with T.S. Eliot, D. H. Lawrence, Thomas Hardy and James Joyce is symbolic in a sense that Pinter underlines the great British literary tradition which is an unfamiliar subject in the empty surrounding of the restaurant. Here the Waiter's phantasmagoria of grand literary names and the British heritage in fact romanticizes Englishness and reminds the audience of lost values at the dawn of a new millennium. After a series of bizarre and fantastic combinations, repeated at various times in the play, it becomes clear that the restaurant is 'like a womb' (33) to the Waiter as it is to all the other characters. As Burkman denotes in Pinter's *Celebration* and in his previous

plays that revolve around celebrations such as *The Birthday Party*, *A Kind of Alaska* and *The Homecoming*, 'there is a pre-oedipal desire to return to the womb or to hide out from life, as well as a terrible fear of death, which is as fearful as life'.³⁵

There is an obvious lack of connection and respect between husband and wife revealed through their lack of communication despite the fact that the husband is one of the peace keepers in the world. Although Suki makes a great effort to hide her contempt for her husband, she belittles him even while she seemingly plies him with compliments. She tells him,

"Men simply couldn't keep their hands off me, their demands were outrageous, but coming back to more important things, they're right to believe in you; why shouldn't they believe in you?" (10)

Her explanation why his bosses believe in him shows her contempt towards him. Russell, on the other hand, demands respect from Suki, whom he cannot respect. Suki equates her love for him with money when she tells him, "I mean, listen, I want you to be rich, believe me, I want you to be rich so that you can buy me houses and panties and I'll know that you really love me." (8)³⁶

In this play, Pinter juxtaposes the idea of wealth with power with the aim of presenting an example of the nouveau riche, whose vulgar ways are not obscured by their copious wealth.³⁷ Lambert's conduct reveals that the concept of money and power are the only things he believes in as he waves fifty-pound notes around after he finishes his dinner. He gives two of them to Richard and one to each of the male and female waiters. His view of Sonia is of a lap-dancer, when he dangles the money in front of her décolletage and tells her to put it in her suspenders.³⁸ The work of the brothers as strategy consultants requires force and violence which is accompanied by wealth, since money remains in the service of power.³⁹ The play shows how women as well men are capable of exercising power. Julie says, "The woman always wins." (58) Russell, who boasts of his power relationships, complains of being exploited by his secretary. He says, "They're all the same, these secretaries, these scrubbers. They're like politicians. They love power. They've got a bit of power, they use it." (9) The secretaries of his office, and formerly, Suki, use sex as a means of gaining power, just like politicians. Pinter depicts empowered elites who see themselves as continuously imperiled by those below them, and who want to control the world. With these scenes of power relationships, the play suggests mobility within social hierarchy; women have inherited the power of men. The play refers to the fact that abusive power and its

violence have not changed, but the specific identities of the dominators and the dominated have become unpredictable.⁴⁰

Sonia and the young male waiter spend most of the play, trying in various ways to challenge the sexualized identity created for them by the diners, Sonia by revealing rueful little adventure of her romantic past, and the waiter by telling clichéd anecdotes about the famous people whom his grandfather knew. The manner in which the mise-en-scene stages a world in which all objects exist purely to gratify material appetites disturbingly conflates the environment of the restaurant with that of a brothel. Food and sex are not only equally desirable but also equally available in exchange for money. Somewhat displaced by the rampant materialism of the physical scene, is a more poignant discourse of aesthetic and moral value produced by the interaction of language and action. This suggests a realm of postmodern existence, a nostalgia for traditional or intrinsic values, the continual re-assertion of which threatens to subvert the commodified nature of the consumer environment in which they are imbricated.⁴¹

Mark Batty, the critic, states that the play gives a disturbing suggestion that the foundation of peace-keeping to the new world order has become an abused term and a smokescreen for imperialistic power strategies.⁴² The clue of the political dimension of the play is shown through the revelation that Russell is a banker, and the two gangsterish brothers are strategy consultants who do not carry guns but are "Worldwide. keeping the peace." (56) Lambert and Matt announce the nature of their work while they enjoy a meal with their wives in the most expensive restaurant in the city to celebrate Lambert's and Julie's wedding anniversary. The groups of people, who gather in this restaurant seeking the delights of food and fun, represent the powerful minority happily steering the course of new Europe and redefining the global power network at the end of the century. Pinter gives an indirect and careful warning that there are "plenty of celebrations to come" (63) for the peace-keepers.⁴³

Unlike the characters of Pinter's previous plays Lambert and Julie, Matt and Prue and Russell and Suki do not hide behind a construct of words, it is in fact their words that reveal their naked vulgarity. Russell does not hide his contempt for Suki when he calls her a "prick" (232); Julie does not mask her desire for Richard when she tells him she'd like "to kiss him on the mouth" (233); Lambert does not conceal his need to flaunt his monetary success when he asks "do you know how much money I made last year!" (234) Pinter's construction of dual realities through words is smashed. On the advent of *Celebration* Pinter's mirror of words, the postmodernist duality of "never-ending range of reflections," (235) is shattered by words themselves that say exactly what they mean. What lies behind the mirror of *Celebration*, is a garish, nakedly vulgar, superficial cast of Lambert, Julie, Matt, Prue, Richard and Suki, as a final affront to

“the dignity of man,” (236) which in a return Pinteresque humor, is cause for a celebration.⁴⁴

Conclusion

Through his final original dramatic work, *Celebration* (1999), Pinter portrayed a very clear picture about the society of politicians who do not care about the people whom they are responsible for. The social gathering of the three couples in the restaurant, cemented with “complimentary gherkins,” (77) encourages a feeling of unity and happiness that conceals the “naked aggression” (78). It is clear from their use of obscene language and their continuous reference to sex and money that the world is not in need of such people who are supposed to be ‘strategy consultants’ whose job is ‘enforcing peace’. Actually, Pinter satirizes the politicians in the modern society for their triviality and indifference towards the problems of the people, their peace, their and well-being.

The two couples’ lack of knowledge and communication with each other as husbands and wives and their childlike demands strike the tone of desperation that underlies all the bravado of their behavior throughout the play which in turn proves a loveless marriage and a general angst suffered by both couples. The third couple, Suki and Russel, makes no difference from the two other couples. What ties them together, other than a general emptiness, anger, being lost, and a link in the past, is their ignorance about where they have been and what they have seen and heard.

On the surface of *Celebration*, Pinter depicts six Londoners who go out to enjoy themselves in a restaurant; however, it soon becomes clear that other than sheer entertainment there is another level which reflects a sinister air to the meaning of the play. What Pinter reveals, with a good deal of satirical spirit, is the rude arrogance and impolite insensitivity of these walking wallets and their spouses. But Pinter's digger is much more than an obvious attack on the nerdy nouveau riche. Behind the play's wild comedy lurks something strange and incalculable which is beautifully caught in Pinter's fast-moving production.

Notes:

- 1 Michael Billington, *The Life and Work of Harold Pinter*, (London: Faber and Faber, 1996), p.2.
- 2 “Harold Pinter (1930-2008)” <http://www.kirjasto.sci.fi/hpinter.htm>. Retrieved Jan. 16th, 2016.
- 3 Brigitte Gauthier, ‘Preface to Viva Pinter’. The International Symposium, 22-24 March 2007.
- 4 Michael Billington, *The Life and Work of Harold Pinter* (London: Faber and Faber, 1996), pp.3-4
- 5 *Ibid*, pp.1-6.
- 6 Steven H. Gale. *Butter's Going Up: A Critical Analysis of Harold Pinter's Work* (North Carolina: Duke University Press, 1977), p.17.)
- 7 Martin. Esslin, “Harold Pinter’s Theatre of Cruelty.” Pinter at Sixty. Katherine H. Burkman and John L. Kundert-Gibbs. Ed. Bloomington: Indiana University Press, 1993. P. 38
- 8 Michael Billington, Harold Pinter 21–24, 92, and 286.
- 9 Bensky, Lawrence M. (1966). "The Art of Theater No. 3, Harold Pinter." *Paris Review*. Paris Review Foundation. Retrieved 29 Oct. 2015.
- 10 Michael Billington, *Harold Pinter* (chap. 15: "Public Affairs), pp. 286–305
- 11 Susan Hollis Merritt, "Pinter and Politics," *Pinter in Play* pp.171–89.
- 12 Michael Billington, “Harold Pinter and Gussow”, *Conversations with Pinter*. (New York: Grove Press, 1994), pp. 67–68.
- 13 "Cuba Solidarity Campaign – Our Aims". cuba-solidarity.org. Retrieved 29 Oct. 2015.
- 14 Oliver Kamm, (26 December 2008). "Harold Pinter: An impassioned artist who lost direction on the political stage". [TimesOnline](http://www.timesonline.co.uk) (London: News International). ISSN 0140-0460. Retrieved 26 Oct. 2015.
- 15 Angelique Chrisafis & Imogen Tilden, (11 June 2003). "Pinter blasts 'Nazi America' and 'deluded idiot' Blair". *The Guardian* (London: GMG). ISSN 0261-3077. OCLC 60623878. Retrieved 26 Oct 2015.
- 16 Harold Pinter (11 December 2002). "The American administration is a bloodthirsty wild animal". *The Daily Telegraph* (London: TMG). ISSN 0307-1235. OCLC 49632006. Retrieved 26 Oct. 2015.
- 17 Harold Pinter, *Various Voices: Prose, Poetry, Politics 1948-1998*. London: Faber and Faber, 1998, p. 267.
- 18 Harold Pinter, “Art, Truth and Politics” (URL:<http://www.informationclearinghouse.info/article11239.htm>). Retrieved Sep. 3, 2015.
- 19 Charles Grimes, *Harold Pinter’s Politics* (Madison: Fairleigh Dickinson University Press, 2005) pp.192-193.
- 20 Francis Gillen, “My Dark House”: Harold Pinter’s Political Vision in His Screen Adaptation of Karen Blixen’s “The Dreaming Child” p. 110, *The Pinter Review*, Edited by Francis Gillen and Steven H, Gale. The University of Tampa Press, Tampa, Florida, 1999.
- 21 Roger Copeland, ‘A Room of his Own’. *The Theatre Communications Group*. 2006. <http://www.tcg.org/publications/at/2001/room.cfm>. Retrieved 22 Oct. 2015.
22. Michael Billington, “Harold Pinter and Gussow”, *Conversations with Pinter* (New York: Grove Press, 1994), p.40
- 23 *Ibid*

24 The Guardian, Mar 1, 2007, by Michael Billington, <http://www.firth.com/celeb.html>. Retrieved 22 Oct. 2015.

25 *Ibid*

26 Peter Brooks, *Reading for the Plot: Design and Intention in Narrative*. (New York: Vintage Books, 1985.), p.45.

27 Katherine H. Burkman. "Desperation in Harold Pinter's Celebration". <http://revel.unice.fr/cynos/?id=1663>. Retrieved Oct. 27th 2015.

28 Harold Pinter, *Plays Four: Ashes to Ashes* (London: Faber and Faber, 1998), p.42. All subsequent references to this play are cited parenthetically within the text by page number.

29 Louise Jury, 'Harold Pinter: Not a Word Out of Place'. Retrieved Dec. 27th 2015.

30 Sheridan Morley, 'Pinter Double'. *The Spectator*. 1 April 2000

31 *Ibid*

32 Michael Billington, 'Space Invaders'. *The Guardian*. March 2000.

33 Pamela Fisher, 'Celebration and the Room'. *San Francisco Examiner*. 21 September 2001.

34 Robert Gordon, "Celebration in Performance: the Drama of Environment", *The Pinter Review: Collected Essays 1999-2000*, ed. Francis Gillen and Steven H. Gale (Florida: The University of Tampa Press, 2000), p.70-71

35 Katherine H. Burkman, 'Desperation in Harold Pinter's Celebration'. Paru dans *Cynos*. Volume 18 n°1, mis en ligne le 16 juillet 2008.)

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