

Betrayal

Harold Pinter

Download now

Read Online •



Betrayal

Harold Pinter

Betrayal Harold Pinter

Betrayal is Pinter's latest full-length play since the enormous success of *No Man's Land*. The play begins in 1977, with a meeting between adulterous lovers, Emma and Jerry, two years after their affair has ended. During the nine scenes of the play, we move back in time, through the states of their affair, with the play ending in the house of Emma and Robert, her husband, who is Jerry's best friend.

The classic dramatic scenario of the love triangle is manifest in a mediation on the themes of marital infidelity, duplicity, and self-deception. Pinter writes a world that simultaneously glorifies and debases love.

Betrayal Details

Date : Published October 1998 by Faber & Faber (first published 1978)

ISBN: 9780571160822 Author: Harold Pinter

Format: Paperback 144 pages

Genre: Plays, Drama, Theatre, European Literature, British Literature

★ Download Betrayal ...pdf

Read Online Betrayal ...pdf

Download and Read Free Online Betrayal Harold Pinter

From Reader Review Betrayal for online ebook

???? ?????? says

77777 777 77 77 77777 77 777

?? ?????? ????? ?? ??????

John Jr. says

It's a commonplace of the theater that the script is not the show: the dialogue and stage directions on the page are only a template for what can be presented in the theater. This means that reading a play belongs in a different category of literary experience from reading almost anything else. We can assume a novel, a poem, an essay, to be as complete and coherent as the author wishes; what we make of it in reading depends on us, but what we've got is the end product. A playscript, though, is deliberately left to be finished, either by the dramatic imagination of a reader or by the combined efforts of the players and their partners in a theater.

This is particularly true of Harold Pinter's plays, which are notable for all the pauses and silences specified in the texts, and especially true of *Betrayal*, for two reasons. One, in this drama of a love triangle involving two men and one woman, much is left unspoken by the characters and unwritten by the author, as usual with Pinter. Two, the story is told backwards, from end to beginning (though it moves forwards within some sections), which upends our usual way of grasping things. When we meet Jerry, a literary agent, and Emma, the wife of a publisher who's also Jerry's best friend, it's two years after the end of their affair. Other than what they mention, we don't know how they got here, though they do. When we finally see them nine years earlier, we already know where it's going; the characters don't even know that the scene begins an affair, but we do. Throughout, we don't see things the way the characters must, caught in their moment and moving forward in time. A reader has to construct some sense of their view of things, which differs from his/her own view.

As with most plays, I'd rather see it than read it. But for richness of possibility, among other reasons, this play is a beauty.

mwpm says

ROBERT

Oh . . . not much more to say on that subject, really, is there?

EMMA

What do you consider the subject to be?

ROBERT Betrayal. **EMMA** No, it isn't. **ROBERT** Isn't it? What is it then? **EMMA** I haven't finished it yet. I'll let you know. **ROBERT** Well, do let me know. Pause Of course, I could be thinking of the wrong book. AC says It is the film you want to see, not the book: http://en.wikipedia.org/wiki/Betrayal... From today's obituary: Pinter once said of language, "The speech we hear is an indication of that which we don't hear. It is a necessary avoidance, a violent, sly, and anguished or mocking smoke screen which keeps the other in its true place. When true silence falls we are left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness." One of the great writers of the 20th century. Ali Feghhi says

Saye Tafreshi says

Niloufar Rahmanian says

From the conversation.com:

The word ruling this play is "when". When did Jerry know that Emma had told Robert, her husband, of their affair? When did Emma know that Robert knew, and decide not to tell Jerry, but continue it? When did Jerry decide he would not leave Judith, his wife, and was this the catalyst for Emma to say, while pregnant with her son, Ned, that Robert was the father, not Jerry?

When was the moment of real betrayal? When Jerry drunkenly declared undying love to his best friend's wife behind his best friend's back? When Emma responded? When they slept together for the first time? When they carried on sleeping with their marriage partners?

Scene four: drinks at Robert and Emma's; Emma offstage, with Ned, Jerry and Robert onstage, talking. What we don't see, but will see later, is that Robert knows about the affair, and Emma knows he knows. What we don't see, and will never see, is what this means exactly, because she has not given him up, and Robert tolerates this, and so does she – Robert knowing, Jerry not knowing he knows.

Casually Jerry says he will be taking a trip to America. He has not told Emma, and when he leaves it is clear this is devastating news for her. She then turns to Robert for ... what? Punishment? Pity? Comfort? Is it possible – that a wife would turn to her husband for solace when her lover casts her off

And:

And a betrayal to the self. For admiting i dont love u anymore is much harder. Even when Emma is giving Jerry the news of her pregnancy she is yearning for a new start but cant say it out loud. And can Robert be also betraying his insticts when he says i preferred to be in a relationship with Jerry myself? And Judith? Living a secret life?

Yael says

3.5 ??????.

7777, 77777, 777, 777, 777, 777, 777, 777, 77, 777,

Sarah says

Betrayal is a play about a woman, Emma, who is cheating on her husband, Robert, with his best friend, Jerry. Ok, so the story's been done before, but Pinter gives it his signature twist and has a way of making the

characters very, very uncomfortable.

The structure of the play is unique, as the story is not told in chronological order, but time is scattershot throughout the piece. I would be very interested in seeing this play live, as I don't know how they would let the audience know when the specific events take place.

Pinter gives us the end of the affair between Emma and Jerry first; their first intense meeting last. TSome of the scenes could be very emotional. Pinter leaves a lot of room for the actors to build on and develop. Just reading it probably does not do it justice, as I had problems at times trying to figure out why these two were so drawn to each other. Their relationship seemed at times to be just as sterile and superficial as their marriages. Perhaps that is the point. Definitely one to think about.

Pardis Parto says

Rachel the Book Harlot says

This probably works better on the stage than it does on the page. Frankly, I was disappointed.

True to its title, *Betrayal* is a story about betrayal and deception. The play is centered on three people: Emma, Robert, and Jerry. Emma, who is married to Robert, has had a long-term affair with Robert's best friend Jerry. The opening scene is of Emma and Jerry meeting for a drink two years after their affair has ended. The play then works its way chronologically backwards in time, feeding us more details of their tangled relationships with each new scene.

The play provides a perspective into the way in which we might betray and deceive others, as well as the way in which we might betray and deceive ourselves. I thought it was an interesting look at the attempt to hold onto relationships even though they might not fulfill us or make us happy. Fear of change? Habit? Routine? Boredom? It was interesting watching the characters stumble through their relationships,

sometimes as if on automatic pilot.

The best aspect of the play was in how it was structured: in reverse order from the end of the affair to the very beginning. I thought that was truly well done. In fact, what I found so interesting was how the characterizations were developed. By providing you with the ending first, the author allows you to make judgments about these characters, then challenges those judgments by providing more and more insight into their past.

Still, despite these interesting elements, I thought that overall the story was unremarkable.

Final Rating: 3 stars

Clare says

I actually listened to this as a BBC Radio Drama (http://www.bbc.co.uk/programmes/b01kr71s) that starred Olivia Colman and Andrew Scott. I'd heard he'd won the BBC Audio Drama, Best Actor Award for it, and I liked him from BBC Sherlock so I thought it would be worth listening to.

This is a very interesting and thought provoking play. First of all, it's presented chronologically backwards... We meet the two people who have had an affair after their affair is over, as they are having a discussion over lunch. The woman reveals she has told her husband that she'd cheated on him with the ex-lover, who is his best friend. He's angry because she didn't consult him first, and then we hear his conversation with his friend...(view spoiler)

It proceeds from there, slowly revealing various lies the friends/spouses/lovers have told each other over the years and highlights their reactions to the various "betrayals".

It is very thought provoking. I think my favourite moment of the play was when Andrew Scott's character, Jerry, (view spoiler)

It was really a great moment, well acted... In a play full of moments worth listening to. Makes you think about all the different lies and different kinds of betrayals we have in daily life.

(Evidently the play was based on the author's real life affair with a famous female BBC broadcaster.)

Edited on December 17th, 2014 on rereading, after realizing I really should have spoiler warnings in several spots. At the time I originally posted I didn't know how to insert them- CRM

Amir Mojiry says

"יפריפין" אינון אינו אינון אי אינון אינו ??? ???? ?? ???? ????:

- 3- ??? ???? (?? ?? ??? ??? ??? ??) ???? ?? ???? ????? ????? ????

Alexia says

In Betrayal, the focus for me was largely on what is not said than what is actually said between three characters. It is very raw and conversation feels extremely spontaneous, but in virtually every scene my toes were curling with the awkward atmosphere. The dialogue is very simple in terms of words but as to what is actually being 'said' by the characters is somewhat more complex so resist the temptation to read it at lightening speed (it is a very short read) or at least read it twice with the ability to use retrospect as your guide the second time.

As far as character attachment is concerned I really didn't care what unfolded between the characters and if the book had been longer then I probably would have stopped reading, but it's brevity meant that I had no excuse but to see it through only to be startlingly underwhelmed at a complete lack of character development over a 9 year period set out in the book. But then again, I must reiterate that this was a story intended for stage, and as its focus is on what is not said I presume body language and styling would have to virtually carry the characters through.

At the start I really had Emma down as the villain, but once I'd reached the final chapter I felt Jerry's very sinister introduction to the affair between them somewhat made him out to be the more responsible of the pair. Which is another thing to be continually conscious of, the story is told in a sort of reverse chronological

order so you have to concentrate as far as making a mental timeline as you go through the story.

Perhaps what people (myself included) may find so highly irritating is the tremendous build up to an explosive affair reveal that never actually occurs. When Robert discovers his wife Emma's affair with his best friend Jerry, Roberts response to Emma is "I like Jerry rather more than I like you, perhaps I should have had an affair with him myself"

The only reason I can think Pinter did this was to emulate the response of Bakewells husband when he found out Pinter was having an affair with his wife (that interestingly also lasted seven years) Bakewells husbands response was "the best living playwright, very appropriate"

If you are looking for something highly entertaining and gritty 'betrayal' is not it. If you enjoy Pinter, the topic of middle class adultery and a lot of reading between the lines, then maybe you'll enjoy it.

Arman Mohammadi Yazdi says

Farhad says

Amene says

Mahdi Lotfabadi says

metaphor says

Well, it's nice, sometimes, to think back. Isn't it?

Alissa Haley says

I genuinely really liked this play. The play focuses on something we've all seen before - the ups and downs of a love affair. However there's a great storytelling structure used here: we don't see the events going forward, but instead going backward. Each scene informs the previous scene. Definitely recommend this to any fans of Jason Robert Brown's The Last Five Years.