

Karston Anderson

April 19, 2013

Becket & Pinter 339

Rob Hale

**Als, Hilton "SONS AND LOVERS." *The New Yorker*. 79.35 (2003): 160. Literature Resource Center.**

Hilton Als focuses his review of *The Caretaker* solely on the actors within this play. He talks about the plot in which the brothers interact with each other and what he gets out of this is that, *The Caretaker* is about the arrival of "Daddy"; the man who protects and instructs and serves for his boys." Als says that no other playwright has explored the nasty ways in which fathers and sons construct each other and then crush the models with vibrancy and intellectual perspicacity. He likes Pinter's work and he describes it as "an exploration of the nightmare landscape of the mind, a mind that lies to itself about what is real and what tries to reshape the world." When viewing this play he explained how one of the actors, Gary Gillen who plays Mick opened their ears, eyes and hearts without compromise.

**Gassner, John "Broadway in Review" *Educational Theatre Journal* 13.4 (1961): 289-296. JSTOR**

In couple of paragraphs in this review about Broad way, Gassner talks about the play "The Caretaker" by Harlod Pinter. He states that it ("The Caretaker") has the power t fascinate audiences as well as to tantalize them. In viewing the play, Gassner says that Pinter has the talent to produce mystery, suspense, and surprise all in the changes of the play's pace and tone and he is very successful for it. Though this play has no allegory, he believes that the actors and the play setting have some sort of symbolic meaning to them. He believes that the brothers represent a Christ-like and Devil-like figure, the

broken down house is the world and the “tramp” does not have a symbol at all. Overall, Gassner says that *The Caretaker* makes “sense as a poetic realization of a feeling about humanity.”

**“Caretaker’s Caretaker.” *Time* 78.19 (1961): 78. *Academic Search Premier*. Web**

This review states that *The Caretaker* is the study of the human condition at the outer limit of endurance, both funny and tragic at the same time. In reading this, the play gets meaning interpretations from an allegory of the cold war to a modern view of Christ, man and Satan. The article explains how most of Pinter’s plays were usually one-actors, but ever since he created *The Caretaker*, it has been deemed the best play of the season by London critics. The article talks about how he originally brewed his ideas and how he created the play *The Room*.

**“Unwrapping Mummies.” *Time* 78.15 (1961): 60. *Academic Search Premier*. Web.**

In this article the unknown author uses the term mummies to describe how Pinter works his play *The Caretaker*. He compares the West London room to Pharaoh’s tomb of a junkman with a vivid description of how things look. The article states that “Pinter deposits three mummies of modern man, who strip off each other’s wrappings with humor, glints if malice and a passionate alternating current of regard and disregard for their common humanity.” It states that *The Caretaker* is absorbing; a kind of play that leaves us “too intent to cough because we are forced to follow the play on several different meanings.” Overall, the article says that *The Caretaker* is a telling restatement of man eternal aloneness.

