

*STRANGE INTERLUDE
DESIRE UNDER THE ELMS
LAZARUS LAUGHED
THE FOUNTAIN
THE MOON OF THE CARIBBEES
BOUND EAST FOR CARDIFF
THE LONG VOYAGE HOME
IN THE ZONE
ILE
WHERE THE CROSS IS MADE
THE ROPE
THE DREAMY KID
BEFORE BREAKFAST*

THE PLAYS
OF
EUGENE
O'NEILL



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The Banished Prince Time Memory And Ritual In The Late Plays Of Eugene O'Neill

Egil Törnqvist



The Banished Prince Time Memory And Ritual In The Late Plays Of Eugene O'Neill:

The Banished Prince Laurin Porter, 1988 **The Cambridge Companion to Eugene O'Neill** Michael

Manheim, 1998-09-24 This is a volume of specially commissioned essays containing studies of Eugene O'Neill's life, his intellectual and creative forebears, and his relation to the theatrical world of his creative period 1916-42. Also included are descriptions of the O'Neill canon and its production history on stage and screen, and a series of essays on special topics related to the playwright, such as his treatment of women in the plays, his portrayals of Irish and African Americans, and his attempts to deal in dramatic terms with his parental family culminating in his greatest play *Long Day's Journey Into Night*. One of the essays speaks for those who are critical of O'Neill's work, and the volume concludes with an essay on O'Neill criticism containing a select bibliography of full-length studies of the playwright's work. Eugene O'Neill's America John

Patrick Diggins, 2010-10 In the face of seemingly relentless American optimism, Eugene O'Neill's plays reveal an America many would like to ignore: a place of seething resentments, aching desires, and family tragedy where failure and disappointment are the norm, and the American dream a chimera. Though derided by critics during his lifetime, his works resonated with audiences. **Eugene O'Neill** Harold Bloom, 2007 A collection of essays about the works of Eugene O'Neill.

Eugene O'Neill and the Reinvention of Theatre Aesthetics Thierry Dubost, 2019-07-01 The plays of Eugene O'Neill testify to his continued search for new dramatic strategies. The author explores the Nobel Prize winner's attempts at creating a new Modern play. He shows how moving away from melodrama or the problem play, O'Neill revisited the classical frames of drama and reinvented theater aesthetics by resorting to masks, the chorus, acoustics, silence, or immobility for the creation of his dramatic works. *Eugene O'Neill* Egil Törnqvist, 2004-01-28 Eugene O'Neill wrote his plays for a theatre in which the playwright would take a central position. He presented himself as a controlling personality both in the texts, in the form of ample stage directions, and in performances based on these texts. His plays address several audiences: reader, spectator, and production team, and scripts were often different from the published versions. This study examines O'Neill's multiple roles as a writer for many audiences. After a description of O'Neill's working conditions and the multiple audiences of the plays, this study examines the various formal aspects of the plays: titles, settings in time and place, names, and addresses, language, and connections and allusions to other works. An examination of the plays follows with particular emphasis on *Bound East for Cardiff*, *Long Day's Journey Into Night*, and *A Touch of the Poet*. **Reading and Interpreting the Works of Eugene O'Neill** Spring Hermann, 2016-07-15 Playwright Eugene O'Neill dominated American theater for the first half of the twentieth century and inspired most of the important dramatists of its second half. This text tells the story of O'Neill's often troubled life, then ties it in with his work: complex, lengthy dramas unlike anything seen on Broadway before. The playwright's main themes, which he returned to throughout his career, are carefully detailed, as are the various styles he employed over the years. Critical analysis excerpts from the work, and quotes from O'Neill, enhance readers' understanding and appreciation for

this prolific playwright **Eugene O'Neill's Long Day's Journey Into Night** Eugene O'Neill, 2014-05-14 Presents a collection of critical essays on O'Neill's play arranged in chronological order of their original publication The Theatre of Eugene O'Neill Kurt Eisen, 2017-11-16 Named a Choice Outstanding Academic Title of the Year 2018 The Theatre of Eugene O'Neill offers a new comprehensive overview of O'Neill's career and plays in the context of the American theatre Organised thematically it considers his modernist intervention in the theatre offers readers detailed analysis of the plays and assesses the recent resurgence in his reputation and new approaches to staging his work It includes a study of all his major plays The Emperor Jones The Hairy Ape The Iceman Cometh Long Day's Journey Into Night A Moon for the Misbegotten and Desire Under the Elms besides numerous other full length and one act dramas Eugene O'Neill is generally credited with inventing modern American drama in a time of cultural ferment and lively artistic and intellectual change Yet O'Neill's theatrical instincts were always shaped by American stage traditions that were inextricable from his sense of himself and his own national culture This study shows that his theatrical modernism represents not so much a break from these traditions as a reinvention of their scope and significance in the context of international stage modernism offering an image of national culture and character that opens new possibilities for the stage while remaining rooted in its past Kurt Eisen traces O'Neill's modernism throughout the dramatist's work his attempts to break from the themes plots and moral conventions of the traditional melodramatic theatre his experiments in stagecraft and theme and their connection to traditional theatre and his European modernist contemporaries the turn toward direct and indirect self representation and his critique of the family and of American pipe dreams and the allure of success The volume additionally features four contributed essays providing further critical perspectives on O'Neill's work alongside a chronology of the writer's life and times **Student Companion to Eugene O'Neill** Steven F. Bloom Ph.D., 2007-06-30 Eugene O'Neill is the only American dramatist ever to have received the Nobel Prize for Literature He wrote over 50 plays a number are virtually unknown by the general public several are considered classics of the American stage all of them demonstrate in one way or another how O'Neill challenged the conventional boundaries of the drama of his time and thereby paved the way for modern American theatre This volume will provide guides to eight of O'Neill's plays that are most often studied in schools and colleges The Hairy Ape Anna Christie The Emperor Jones Desire Under the Elms Ah Wilderness The Iceman Cometh Long Day's Journey Into Night and A Moon for the Misbegotten More than almost any other author in any fictional genre O'Neill's works are highly autobiographical The love hate relationships he had with the members of his own family resonate throughout his dramatic works The son of an alcoholic and a morphine addict he struggled with chemical dependency throughout his life but determined to be an artist or nothing he eventually gave up drinking and fulfilled his artistic ambitions transforming the traumatic experiences of his life into compelling drama O'Neill's drama provides insights into the complexities of human behavior and raises questions about the forces both external and internal that shape human lives **The Cambridge History of American Theatre** Don B.

Wilmeth, Christopher Bigsby, 1998 The second volume of the authoritative multi volume Cambridge History of American Theatre first published in 1999 begins in the post Civil War period and traces the development of American theatre up to 1945 It covers all aspects of theatre from plays and playwrights through actors and acting to theatre groups and directors Topics examined include vaudeville and popular entertainment European influences theatre in and beyond New York the rise of the Little Theatre movement changing audiences modernism the Federal Theatre movement scenography stagecraft and architecture Contextualising chapters explore the role of theatre within the context of American social and cultural history and the role of American theatre in relation to theatre in Europe and beyond This definitive history of American theatre includes contributions from the following distinguished academics Thomas Postlewait John Frick Tice L Miller Ronald Wainscott Brenda Murphy Mark Fearnow Brooks McNamara Thomas Riis Daniel J Watermeier Mary C Henderson and Warren Klierer

Intertextuality in American Drama Drew Eisenhauer, Brenda Murphy, 2012-12-10 The new essays in this collection on such diverse writers as Eugene O'Neill Susan Glaspell Thornton Wilder Arthur Miller Maurine Dallas Watkins Sophie Treadwell and Washington Irving fill an important conceptual gap The essayists offer numerous approaches to intertextuality the influence of the poetry of romanticism and Shakespeare and of histories and novels ideological and political discourses on American playwrights unlikely connections between such writers as Miller and Wilder the problems of intertexts in translation the evolution in historical and performance contexts of the same tale and the relationships among feminism the drama of the courtroom and the drama of the stage Intertextuality has been an under explored area in studies of dramatic and performance texts The innovative findings of these scholars testify to the continuing vitality of research in American drama and performance

The Cambridge Companion to American Women Playwrights Brenda Murphy, 1999-06-28 This volume addresses the work of women playwrights throughout the history of the American theatre from the early pioneers to contemporary feminists Each chapter introduces the reader to the work of one or more playwrights and to a way of thinking about plays Together they cover significant writers such as Rachel Crothers Susan Glaspell Lillian Hellman Sophie Treadwell Lorraine Hansberry Alice Childress Megan Terry Ntozake Shange Adrienne Kennedy Wendy Wasserstein Marsha Norman Beth Henley and Maria Irene Fornes Playwrights are discussed in the context of topics such as early comedy and melodrama feminism and realism the Harlem Renaissance the feminist resurgence of the 1970s and feminist dramatic theory A detailed chronology and illustrations enhance the volume which also includes bibliographical essays on recent criticism and on African American women playwrights before 1930

Long Day's Journey Into Night O'Neill, Eugene, 2016-03-31 The American classic as you've never experienced it before This multimedia edition edited by William Davies King offers an interactive guide to O'Neill's masterpiece Hear rare archival recordings of Eugene O'Neill reading key scenes Discover O'Neill's creative process through the tiny pencil notes in his original manuscripts and outlines Watch actors wrestle with the play in exclusive rehearsal footage Experience clips from a full production of the play

Tour Monte Cristo Cottage the site of the events in Long Day s Journey Into Night and Tao House where the play was written Delve into O'Neill s world through photographs letters and diary entries And much much more in this multimedia eBook

Eugene O'Neill Madeline C. Smith, Richard Eaton, 2001-04-23 In the last half century the American theater has become more a part of the global theatrical community and as a result America s playwrights and their works are receiving more attention internationally Eugene O'Neill is perhaps the one American playwright who has gained the most renown with the global expansion of American theater This work is not only an annotated bibliography of published works about O'Neill but a careful record of the scores of productions of O'Neill s work both within and without the United States in English speaking countries and elsewhere and the large number of published translations of his plays covering the years 1973 through 1999 The eight sections of this large work each annotated are A articles in English B books with reviews indicated C dissertations D non-English language articles books and dissertations E and F listings by play title of productions of O'Neill s plays in the United States and abroad G primary works by O'Neill and H miscellaneous information on O'Neill productions The

Iceman Cometh Eugene O'Neill, 2020-05-01 A critical edition of O'Neill s most complex and difficult play designed for student readers and performers This critical edition of Eugene O'Neill s most complex and difficult play helps students and performers meet the work s demanding cultural literacy William Davies King provides an invaluable guide to the text including an essay on historical and critical perspectives extensive notes on the language used in the play and its many musical and literary allusions as well as numerous insightful illustrations He also gives biographical details about the actual people the characters are based on along with the performance history of the play to help students and theatrical artists engage with this labyrinthine work O'Neill's Shakespeare Normand Berlin, 1994 Reveals unexplored links between

Shakespeare s plays and the work of Eugene O'Neill **Performance Visions of Eugene O'Neill's Iceman--Madman, All-American Kid, and Satan** Deborah Merola, 1998 **Struggle, Defeat or Rebirth** Thierry Dubost, 2005-11-10 To

Eugene O'Neill the links between man and his surroundings were of prime importance His characters struggled with existential problems and how they related to them reveals much about O'Neill s own humanity For the most part the characters defeat their problems and in doing so are reborn in some manner This work examines the 49 plays that O'Neill completed focusing on his attempt to find an inner truth in his characters Part One explores the family showing how a person is trapped by heredity space time and communal hierarchy Part Two deals with the individual and society showing how societal conventions confined the characters In Part Three personal freedom is the centerpiece showing how the characters develop a specific approach to life that leads to a coherent vision of the characters relationships with the world around them

Perverse Mind Barbara Voglino, 1999 The fact is nothing in O'Neill s forty five theatrical endeavors of varying merit prior to 1939 suggests the unmistakable touch of genius which radiates from his last plays A Touch of the Poet 1939 The Iceman Cometh 1940 Long Day s Journey into Night 1941 Hughie 1942 and A Moon for the Misbegotten 1943 BOOK JACKET At least

one valid explanation for this phenomenon is the greatly improved endings of the late plays BOOK JACKET

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