

# Struggle, Defeat or Rebirth

*Eugene O'Neill's  
Vision of Humanity*

THERRY DUBOIS

MAELAND  
PUBLISHING

# Struggle Defeat Or Rebirth Eugene Oneills Vision Of Humanity

**Kurt Eisen**



## **Struggle Defeat Or Rebirth Eugene Oneills Vision Of Humanity:**

**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

**Encyclopedia of American Literature** Manly, Inc., 2013-06 Susan Clair Imbarrato Carol Berkin Brett Barney Lisa Paddock Matthew J Brucoli George Parker Anderson Judith S

**Eugene O'Neill's One-Act Plays** M. Bennett, B. Carson, 2012-08-06 Eugene O'Neill Nobel Laureate in Literature and Pulitzer Prize winner is widely known for his full length plays However his one act plays are the foundation of his work both thematically and stylistically they telescope his later plays This collection aims to fill the gap by examining these texts during what can be considered O'Neill's formative writing years and the foundational period of American drama A wide ranging investigation into O'Neill's one acts the contributors shed light on a less explored part of his career and assist scholars in understanding O'Neill's entire oeuvre

*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

The Ecological Eugene O'Neill Robert Baker-White, 2015-09-25 The dramas of Eugene O'Neill often called America's first serious playwright exhibit an imagining of the natural world that enlivens the plays and marks the boundaries of the characters' fates O'Neill's figures move within purposefully animated natural environments ocean dense forest desert plains the rocky soil of New England This new approach to O'Neill's dramas explores these ecological settings as crucial to his characters' ability to carry out their conscious and unconscious desires O'Neill's career is covered from his youthful one acts to the middle years experimental dramas to the mature tragedies of his late period Special attention is paid to the connection of ecology and theological quest and to O'Neill's persistent evocation of an exotic natural other Combining an ecocritical approach with an examination of Classical and philosophical influences on the playwright's creative process the author reveals a new less hermetic O'Neill

Doom, Desire and the Polis in Eugene O'Neill's Drama Adel Bahroun, 2023-01-24 This book shows that Eugene O'Neill's modern American drama is a survey on the politics of desire the power of doom and the variable configurations of the polis It highlights that the modern American city or polis is the stage on which the antithetic categories of doom and desire are re-enacted in different undertones The text notes that desire doom schizophrenia and the archeology of the polis are reconceived by the playwright while legacy sexuality lucre and the volatility of the free flow of capital entrap the American subject in a maze of qualms and queries Subjection and resistance give birth to schizorevolutionary subjects seeking lines of flight Indeed as noted here O'Neill's plays portray their protagonists as desiring machines trying to evade the modern closed circles of power and various modes of becoming to use Gilles Deleuze's concept O'Neill encounters Deleuze at the level of thoughts and sensations anticipating postmodern plateaus for the human subject to grow into a rhizome

Eugene O'Neill and the Reinvention of Theatre Aesthetics Thierry Dubost, 2019-07-12 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

Critical Companion to Eugene O'Neill, 2-Volume Set Robert M. Dowling, 2009 This study explores the personal historical and artistic influences that combined to form such dark and influential American masterpieces as *The Iceman Cometh* *The Emperor Jones* *Mourning Becomes Electra* *Hughie* and arguably the finest tragedy ever written by an American *Long Day's Journey into Night*

**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 Companion to Eugene O'Neill** Michael Manheim, Cambridge University Press, 1998-09-24 Specially commissioned essays explore the life and work of Eugene O'Neill from his earliest writings to *Long Day's Journey Into Night*.

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.

*To Have or Have Not* James Fisher, 2011-10-14 In a rapidly changing world, the ways in which economic forces affect both personal and global change can be difficult to track, particularly in the arts. This collection of twenty new essays explores both obscure and famous plays dealing with economic issues. Beginning with the Industrial Revolution, the text moves from Marx's theories to Wall Street speculation, nineteenth-century immigration issues, the excesses of the Gilded Age, and the 1920s, the Great Depression, World War II, and millennial economic challenges.

*Eugene O'Neill* Harold Bloom, 2007 A collection of essays about the works of Eugene O'Neill.

A Companion to Twentieth-Century American Drama David Krasner, 2008-04-15 This Companion provides an original and authoritative survey of twentieth-century American drama studies, written by some of the best scholars and critics in the field. Balances consideration of canonical material with discussion of works by previously marginalized playwrights. Includes studies of leading dramatists such as Tennessee Williams, Arthur Miller, Eugene O'Neill, and Gertrude Stein. Allows readers to make new links between particular plays and playwrights. Examines the movements that framed the century, such as the Harlem Renaissance, lesbian and gay drama, and the solo performances of the 1980s and 1990s. Situates American drama within larger discussions about American ideas and culture.

**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

**The Aesthetics of Failure** Zander Brietzke, 2001-03-15 Critic Clive Barnes once called Eugene O'Neill the world's worst great playwright and Brooks Atkinson called him a tragic dramatist with a great knack for old-fashioned melodrama These descriptions of the man can also be used to describe his work Despite the fact that O'Neill is the only American playwright to win the Nobel Prize for Literature and his last works are some of America's finest most of his published works are not good This work closely examines how O'Neill's failures as a playwright are inspiring and how his disappointments are reflections of his own theory that tragedy requires failure a theory that is evident in his work Conflicts in O'Neill's plays are studied at the structural level with attention paid to genre language or dialogue characters space and time elements and action Included is information about O'Neill's life and a chronological listing of all of his 50 plays with basic details such as production history principal characters dramatic action and a brief commentary

**Historical Dictionary of American Theater** James Fisher, Felicia Hardison Londré, 2017-11-22 This book covers the history of theater as well as the literature of America from 1880-1930 The years covered by this volume features the rise of the popular stage in America from the years following the end of the Civil War to the Golden Age of Broadway with an emphasis on its practitioners including such diverse figures as William Gillette Mrs Fiske George M Cohan Maude Adams David Belasco George Abbott Clyde Fitch Eugene O'Neill Texas Guinan Robert Edmond Jones Jeanne Eagels Susan Glaspell The Adlers and the Barrymores Tallulah Bankhead Philip Barry Maxwell Anderson Mae West Elmer Rice Laurette Taylor Eva Le Gallienne and a score of others Entries abound on plays of all kinds from melodrama to the newly embraced realistic style ethnic works Irish Yiddish etc and such diverse forms as vaudeville circus minstrel shows temperance plays etc This second edition of Historical Dictionary of American Theater Modernism covers the history of modernist American Theatre through a chronology an introductory essay and an extensive bibliography The dictionary section has over 2,000 cross-referenced entries on actors and actresses directors playwrights producers genres notable plays and theatres This book is an excellent access point for students researchers and anyone wanting to know more about the American Theater in its greatest era

Another Part of a Long Story William Davies King, 2010-05-25 An engrossing biography about the marital breakdown of a major literary figure of particular interest for what it reveals about O'Neill's creative process activities and bohemian lifestyle at the time of his early successes and some of his most interesting experimental work In addition King's discussion of Boulton's efforts as a writer of pulp fiction in the early part of the 20th century reveals an interesting side of popular fiction writing at that time and gives insight into the lifestyle of the liberated woman Stephen Wilmer Trinity College Dublin Biographers of

American playwright Eugene O'Neill have been quick to label his marriage to actress Carlotta Monterey as the defining relationship of his illustrious career. But in doing so they overlook the woman whom Monterey replaced: Agnes Boulton, O'Neill's wife of over a decade and mother to two of his children. O'Neill and Boulton were wed in 1918, a time when she was a successful pulp novelist and he was still a little-known writer of one-act plays. During the decade of their marriage, he gained fame as a Broadway dramatist who rejected commercial compromise while she mapped that contentious territory known as the literary marriage. His writing reflected her and hers reflected him as they tried to realize progressive ideas about what a marriage should be. But after O'Neill left the marriage, he and new love Carlotta Monterey worked diligently to put Boulton out of sight and mind, and most O'Neill biographers have been quick to follow suit. William Davies King has brought Agnes Boulton to light again, providing new perspectives on America's foremost dramatist, the dynamics of a literary marriage, and the story of a woman struggling to define herself in the early twentieth century. King shows how the configuration of O'Neill and Boulton's marriage helps unlock many of O'Neill's plays. Drawing on more than sixty of Boulton's published and unpublished writings, including her 1958 memoir *Part of a Long Story* and an extensive correspondence, King rescues Boulton from literary oblivion while offering the most radical revisionary reading of the work of Eugene O'Neill in a generation. William Davies King is Professor of Theater at the University of California, Santa Barbara, and author of several books, most recently *Collections of Nothing*, chosen by Amazon.com as one of the Best Books of 2008. Illustration: Eugene O'Neill, *Shane*, O'Neill and Agnes Boulton, ca. 1923. Eugene O'Neill Collection, Beinecke Rare Book and Manuscript Library, Yale University.

*Transfiguring Tragedy*, Ryder Thornton, 2024-07-19. This book demonstrates Eugene O'Neill's use of philosophy in the early period of his work and provides analyses of selected works from that era, concluding with *The Hairy Ape*, completed in 1921 as an illustration of the mastery he had achieved in dramatizing key concepts of philosophy. Analyses of one-act and full-length plays from 1913 to 1921 reveal the influence of the three philosophers and establish that O'Neill was fundamentally a philosophic playwright even from his earliest dramatic sketches. Specific concepts from Schopenhauer, Stirner, and Nietzsche went into O'Neill's shaping of character arcs, dramatic circumstances, symbology, and theme. Among them are Schopenhauer's concept of will and representation, Stirner's notion of possession, and Nietzsche's principle of the Apollonian/Dionysian duality. These ideas were foundational to O'Neill's construction of tragic irony apparent in his early period plays. The critical concepts of these three philosophers are the major pathways in this study. However, such an approach inevitably reveals other layers of spiritual influence, such as Catholicism and Eastern philosophy, which are touched on in these analyses. This book is a much-needed introduction to philosophic concepts in Eugene O'Neill's early work and would be of great interest to students and scholars in theatre studies and philosophy.

*Historical Dictionary of Contemporary American Theater: 1930-2010*, James Fisher, 2011-06-01. From legends like Eugene O'Neill, Tennessee Williams, and Arthur Miller to successful present-day playwrights like Neil LaBute, Tony Kushner, and David Mamet, some of the most important names in the history of theater are

from the past 80 years Contemporary American theater has produced some of the most memorable beloved and important plays in history including *Death of a Salesman* *A Streetcar Named Desire* *Barefoot in the Park* *Our Town* *The Crucible* *A Raisin in the Sun* and *The Odd Couple* *Historical Dictionary of Contemporary American Theater* presents the plays and personages movements and institutions and cultural developments of the American stage from 1930 to 2010 a period of vast and almost continuous change It covers the ever changing history of the American theater with emphasis on major movements persons plays and events This is done through a chronology an introductory essay an extensive bibliography and over 1 500 cross referenced dictionary entries This book is an excellent access point for students researchers and anyone wanting to know more about the history of American theater

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