Staging O'Neill

The Experimental Years, 1920–1934 Ronald H. Wainscott

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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 O'Neill Forebay Dam, Safety of Dams Modification Program, San Luis Unit, Central Valley Eugene O'Neill's One-Act Plays M. Bennett, B. Carson, 2012-08-06 Eugene O Neill Nobel Project, California ,1989 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 Taking Haiti Mary A. Renda, 2004-07-21 The U S invasion of Haiti in July 1915 marked the start of a military occupation that lasted for nineteen years and fed an American fascination with Haiti that flourished even longer Exploring the cultural dimensions of U S contact with Haiti during the occupation and its aftermath Mary Renda shows that what Americans thought and wrote about Haiti during those years contributed in crucial and unexpected ways to an emerging culture of U S imperialism At the heart of this emerging culture Renda argues was American paternalism which saw Haitians as wards of the United States She explores the ways in which diverse Americans including activists intellectuals artists missionaries marines and politicians responded to paternalist constructs shaping new versions of American culture along the way Her analysis draws on a rich record of U S discourses on Haiti including the writings of policymakers the diaries letters songs and memoirs of marines stationed in Haiti and literary works by such writers as Eugene O Neill James Weldon Johnson Langston Hughes and Zora Neale Hurston Pathbreaking and provocative Taking Haiti illuminates the complex interplay between culture and acts of violence in the making of the American empire 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 Eugene O'Neill and the Ashcan Artists Zander Brietzke, 2025-02-14 Eugene O Neill lived with the artist George Bellows in the early twentieth century met Robert Henri the leader of the future Ashcan School and knew John Sloan who etched O Neill at the Lincoln Arcade studio on Upper Broadway These visual artists made a profound impression on the future playwright and when O Neill began writing plays in 1913 he drew upon the images he had first seen on canvas or paper This book presents the centrality of New York City on Eugene O Neill's imagination the notorious Tenderloin section Greenwich Village the Lower East Side Fifth Avenue and Gramercy Park and it does so through the brushes pens plates and stones of the Ashcan artists The sixty images herein reveal the shared aesthetic sensibilities between all the respective artists and foreground the honest unflinching and simple beauty that O Neill sought to portray in all of his dramatic works from the early one acts with the Provincetown Players to the Broadway blockbusters in the 1920s and culminating with the posthumously produced plays he wrote in near seclusion to conclude his career 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 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 **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 American Play Marc Robinson, 2009-05-26 In this brilliant study Marc Robinson explores more than two hundred years of plays styles and stagings of American theater Mapping the changing cultural landscape from the late eighteenth century to the start of the twenty first he explores how theater has and has not changed and offers close readings of plays by O Neill Stein Wilder Miller and Albee as well as by important but perhaps lesser known dramatists such as Wallace Stevens Jean Toomer Djuna Barnes and many others Robinson reads each work in an ambitiously interdisciplinary context linking advances in theater to developments in American literature dance and visual art The author is particularly attentive to the continuities in American drama and

expertly teases out recurring themes such as the significance of visuality He avoids neatly categorizing nineteenth and twentieth century plays and depicts a theater more restive and mercurial than has been recognized before Robinson proves both a fascinating and thought provoking critic and a spirited guide to the history of American drama 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 O'Neill's Philosophy of Difficult Theatre Jeremy Killian, 2022-03-02 Through a close re examination of Eugene O Neill's oeuvre from minor plays to his Pulitzer winning works this study proposes that O Neill's vision of tragedy privileges a particular emotional response over a more rational one among his audience members In addition to offering a new paradigm through which to interpret O Neill's work this book argues that O Neill's theory of tragedy is a robust account of the value of difficult theatre as a whole with more explanatory scope and power than its cognitivist counterparts. This paradigm reshapes our understanding of live theatrical tragedy s impact and significance for our lives The book enters the discussion of tragic value by way of the plays of Eugene O Neill and through this study Killian makes the case that O Neill has refused to allow Plato to define the terms of tragedy s merit as the cognitivists have He argues that O Neill s theory of tragedy is non cognitive and locates the value of a play in its ability to trigger certain emotional responses from the audience This would be of great interest to students and scholars of performance studies literature and philosophy 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 Kliewer Proceedings of the 4th International Conference: Quantitative and

Oualitative Methodologies in the Economic & Administrative Sciences (I.C.O.O.M.E.A.S. 2015) Prof. Christos C. Frangos, 2015-05-22 The present Conference is the 4th of similar conferences with the same subject which are organised of the Department of Business Administration The Technological Educational Institution of Athens is a Tertiary Educational Institution of Excellence with an impressive record in teaching and research and is sponsoring the present Conference The purpose of our Conference is to present and publish the research output of not only TEI of Athens but all the Universities and Technological Institutions of Greece and the different Nations of the World Another important purpose is to facilitate the interaction between two worlds the world of Business and the world of Academic Community The organizers of this Conference have the ambition to establish a forum for discussions on the theory and applications of the Quantitative and Qualitative Methods in the different business sectors such as Small to Medium Enterprises or large Companies in Industry Commerce Tourism Health Public Sector Shipping Industry and financial services The Conference has a Scientific Committee and all the papers have been examined by two anonymous referees Selected papers will be published in internationally recognized journals The Proceedings of the Conference have ISBN ISSN numbers and they will appear after the Conference in Google Kitchen Sink Realisms Dorothy Chansky, 2015-11-05 From 1918 s Tickless Time through Waiting for Lefty Death of a Salesman A Streetcar Named Desire A Raisin in the Sun and The Prisoner of Second Avenue to 2005 s The Clean House domestic labor has figured largely on American stages No dramatic genre has done more than the one often dismissively dubbed kitchen sink realism to both support and contest the idea that the home is naturally women s sphere But there is more to the genre than even its supporters suggest In analyzing kitchen sink realisms Dorothy Chansky reveals the ways that food preparation domestic labor dining serving entertaining and cleanup saturate the lives of dramatic characters and situations even when they do not take center stage Offering resistant readings that rely on close attention to the particular cultural and semiotic environments in which plays and their audiences operated she sheds compelling light on the changing debates about women s roles and the importance of their household labor across lines of class and race in the twentieth century The story begins just after World War I as more households were electrified and fewer middle class housewives could afford to hire maids In the 1920s popular mainstream plays staged the plight of women seeking escape from the daily grind African American playwrights meanwhile argued that housework was the least of women s worries Plays of the 1930s recognized housework as work to a greater degree than ever before while during the war years domestic labor was predictably recruited to the war effort sometimes with gender bending results In the famously quiescent and anxious 1950s critiques of domestic normalcy became common and African American maids gained a complexity previously reserved for white leading ladies These critiques proliferated with the re emergence of feminism as a political movement from the 1960s on After the turn of the century the problems and comforts of domestic labor in black and white took center stage In highlighting these shifts Chansky brings the real home Performing O'Neill Yvonne Shafer, 2000-12 In Performing O Neill

Yvonne Shafer talks with the most important actors and directors who interpreted O Neill in the 20th century Jason Robards Jane Alexander Fritz Weaver James Earle Jones Theresa Wright Gloria Foster Ted Mann and Arvin Brown to name just a few Actors like Robards talk about their first encounters with the master and their interpretations of roles like Hickey in The Iceman Cometh and James Tyrone in Long Day's Journey Into Night Directors talk about the challenges they face in bringing O Neill's dark and compelling vision of American life to the stage and making it relevant for audiences in the 21st century The work is a lively collection of interviews in the Paris Review tradition constructed by one of the foremost O Neill scholars **Eugene O'Neill's America** John Patrick Diggins, 2008-09-15 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 won him the Nobel Prize and four Pulitzer and continue to grip theatergoers today Now noted historian John Patrick Diggins offers a masterly biography that both traces O Neill's tumultuous life and explains the forceful ideas that form the heart of his unflinching works Diggins paints a richly detailed portrait of the playwright s life from his Irish roots and his early years at sea to his relationships with his troubled mother and brother Here we see O Neill as a young Greenwich Village radical a ravenous autodidact who attempted to understand the disjunction between the sunny public face of American life and the rage that he knew was simmering beneath According to Diggins O Neill mined this disjunction like no other American writer His characters burn with longing for an idealized future composed of equal parts material success and individual freedom but repeatedly they fall back to earth pulled by the tendrils of family and the insatiability of desire Drawing on thinkers from Emerson to Nietzsche O Neill viewed this endlessly frustrated desire as the problematic core of American democracy simultaneously driving and undermining American ideals of progress success and individual freedom Melding a penetrating assessment of O Neill's works and thought with a sensitive re creation of his life Eugene O Neill's America offers a striking new view of America's greatest playwright and a new picture of American democracy itself Little Art Colony and US Modernism Geneva M. Gano, 2020-08-18 This book is first to historicise and theorise the significance of the early twentieth century little art colony as a uniquely modern social formation within a global network of modernist activity and production Sixteen Modern American Authors Jackson R. Bryer, 1989 Praise for the earlier edition Students of modern American literature have for some years turned to Fifteen Modern American Authors 1969 as an indispensable guide to significant scholarship and criticism about twentieth century American writers In its new form Sixteenth Modern American Authors it will continue to be indispensable If it is not a desk book for all Americanists it is a book to be kept in the forefront of the bibliographical compartment of their brains American Studies **Broadway** Thomas A. Greenfield, 2009-12-23 This is the most comprehensive and insightful reference available on Broadway theater as an American cultural phenomenon and an illuminator of American life Broadway An Encyclopedia of

Theater and American Culture is the first major reference work to explore just how much the Great White Way illuminates our national character In two volumes spanning the era from the mid 19th century to the present it offers nearly 200 entries on a variety of topics including spotlights on 30 landmark productions from Shuffle Along to Oklahoma to Oh Calcutta to The Producers that not only changed American theater but American culture as well In addition Broadway offers thirty extended thematic essays gauging the powerful impact of theater on American life with entries on race relations women in society sexuality film media technology tourism and off Broadway and noncommercial theater There are also 110 profile entries on key persons and institutions from the famous to the infamous to the all but forgotten whose unique careers and contributions impacted Broadway and its place in the American landscape

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