



EUGENE O'NEILL

A Life in Four Acts : : Robert M. Dowling

Eugene O Neill A Life In Four Acts

Daniel J. Flynn



Eugene O'Neill A Life In Four Acts:

Eugene O'Neill Robert M. Dowling, 2020-08-11 An absorbing biography of the playwright and Nobel laureate that unflinchingly explores the darkness that dominated O'Neill's life Publishers Weekly This extraordinary biography fully captures the intimacies of Eugene O'Neill's tumultuous life and the profound impact of his work on American drama innovatively highlighting how the stories he told for the stage interweave with his actual life stories as well as the culture and history of his time Much is new in this extensively researched book connections between O'Neill's plays and his political and philosophical worldview insights into his Irish American upbringing and lifelong torment over losing faith in God his vital role in African American cultural history unpublished photographs including a unique offstage picture of him with his lover Louise Bryant new evidence of O'Neill's desire to become a novelist and what this reveals about his unique dramatic voice and a startling revelation about the release of *Long Day's Journey Into Night* in defiance of his explicit instructions This biography is also the first to discuss O'Neill's lost play *Exorcism* a single copy of which was only recently recovered a dramatization of his own suicide attempt Written with both a lively informality and a scholar's strict accuracy *Eugene O'Neill A Life in Four Acts* is a biography worthy of America's foremost playwright Fast paced highly readable building to a devastating last act Irish Times

Modern American Drama: Playwriting in the 1940s Felicia Hardison Londré, 2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes Each volume equips readers with a detailed understanding of the context from which work emerged an introduction considers life in the decade with a focus on domestic life and conditions social changes culture media technology industry and political events while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres companies dramatists new movements and developments in response to the economic and political conditions of the day The work of the four most prominent playwrights from the decade receives in depth analysis and re evaluation by a team of experts together with commentary on their subsequent work and legacy A final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material The major playwrights and their works to receive in depth coverage in this volume include Eugene O'Neill *The Iceman Cometh* 1946 *A Moon for the Misbegotten* 1947 *Long Day's Journey Into Night* written 1941 produced 1956 and *A Touch of the Poet* written 1942 produced 1958 Tennessee Williams *The Glass Menagerie* 1944 *A Streetcar Named Desire* 1947 *Summer and Smoke* 1948 Arthur Miller *All My Sons* 1947 *Death of a Salesman* 1949 and *The Crucible* 1953 Thornton Wilder *Our Town* 1938 *The Skin of Our Teeth* 1942 *Shadow of a Doubt* 1943 and *The Alcestiad* written 1940s

Eugene O'Neill and the Ashcan Artists Zander Brietzke, 2025-02-05 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.

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.

Twentieth-Century and Contemporary American Literature in Context Linda De Roche, 2021-06-04. This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history from 1900 to the present. *Twentieth-Century and Contemporary American Literature in Context* profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. *Twentieth-Century and Contemporary American Literature in Context* provides wide coverage of authors' works.

genres and movements that are emblematic of the diversity of modern America Not only are major literary movements represented such as the Beats but this work also highlights the emergence and development of modern Native American literature African American literature and other representative groups that showcase the diversity of American letters A rich selection of primary documents and background material provides indispensable information for student research

Eugene O'Neill Remembered Brenda Murphy, George Monteiro, 2017 Eugene O'Neill Remembered is a collection of reminiscences by O'Neill's contemporaries, friends and family that illuminate the life of one of America's most significant playwrights 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 Four Streets and a Square: A History of Manhattan and the New York Idea Marc Aronson, 2021-12-03 From a Sibert Medalist comes the epic story of Manhattan a magical maddening island for all and a microcosm of America A veteran nonfiction storyteller dives deep into the four hundred year history of Manhattan to map the island's unexpected intersections Focusing on the evolution of four streets and a square Wall Street 42nd Street West 4th Street 125th Street and Union Square Marc Aronson explores how new ideas and forms of art evolved from social blending Centuries of conflict among original Americans and Europeans slavers and the enslaved rich and poor immigrants and native born produced segregation oppression and violence but also new ways of speaking singing and being American From the Harlem Renaissance to Hammerstein from gay pride in the Village to political clashes at Tammany Hall this clear-eyed pageant of the island's joys and struggles enhanced with photos and drawings multimedia links to music and film and an extensive bibliography and source notes is above all a love song to Manhattan's triumphs Writing Under the Influence Aubrey Malone, 2017-12-21 Writers and alcohol have long been associated for some the association becomes unmanageable Drawing on rare sources this collection of brief biographies traces the lives of 13 well-known literary drinkers examining how their relationship with alcohol developed and how it affected their work for better or worse Focusing on examples like F Scott Fitzgerald Ernest Hemingway Edna St Vincent Millay Charles Bukowski and Raymond Carver the combined biographies present a study of the classic figure of the over-indulging author *Little Art Colony and US Modernism* Gano Geneva M. Gano, 2020-08-18 Explores the little art communities and their aesthetic products in the early twentieth century Historicizes and theorizes the role and function of the little art community as a geo-social formation Comparative place-based study of three semiperipheral non-metropolitan sites New readings of major authors Jeffers O'Neill and Lawrence Interdisciplinary methodology based in primary source analysis Challenges a center-periphery model of modernist activity and literary aesthetic production and instead emphasizes a network-based collaborative model 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 Alongside a historical overview of the emergence of three critical sites of modernist activity the little art colonies of Carmel Provincetown and Taos the book offers new critical readings of major authors associated with those places Robinson Jeffers Eugene O'Neill and D H Lawrence Geneva M Gano tracks the radical thought and aesthetic innovation that emerged from these villages revealing a surprisingly dynamic circulation of persons objects and ideas between the country and the city and producing modernisms that were cosmopolitan in character yet also site specific

The Cambridge History of American Modernism Mark Whalan,2023-07-20 The Cambridge History of American Modernism examines one of the most innovative periods of American literary history It offers a comprehensive account of the forms genres and media that characterized US modernism coverage ranges from the traditional such as short stories novels and poetry to the new media that shaped the period's literary culture such as jazz cinema the skyscraper and radio This volume charts how recent methodologies such as ecocriticism geomodernism and print culture studies have refashioned understandings of the field and attends to the contestations and inequities of race sovereignty gender sexuality and ethnicity that shaped the period and its cultural production It also explores the geographies and communities wherein US modernism flourished from its distinctive regions to its metropolitan cities from its hemispheric connections to the salons and political groupings that hosted new cultural collaborations

Theatre as Human Action Thomas S. Hirschak,Mark A. Robinson,2022-10-17 Theatre as Human Action is the ideal textbook to introduce students to the various aspects of theatre especially for those who may have little or no theatergoing experience Seven diverse plays are described to the reader from the start and then returned to throughout the book so that students can better understand the concepts being discussed Both the theoretical and practical aspects of theatre are explored from the classical definition of theatre to today's most avant garde theatre activities Types of plays the elements of drama and theatre criticism are presented as well as detailed descriptions of the different jobs in theatre such as actor playwright director designer producer choreographer and more The book concludes with a look at where and how theatre is evolving in America and the latest changes and innovations today This fourth edition has been greatly expanded and updated including The introduction of four new plays Sweeney Todd The Demon Barber of Fleet Street Fences Angels in America and Hadestown in addition to Macbeth You Can't Take It With You and Hamilton A discussion of the rise of social media in raising awareness and replacing traditional review outlets An entirely new enhanced section on diversity and inclusion in theatre An updated selection of playwrights featured including Terrence McNally Lynn Nottage Tony Kushner and Lin Manuel Miranda to better reflect the diversity of those writing for the theatre today Featuring full color photographs updated discussion questions new topics for further research and potential creative projects the fourth edition of Theatre as Human Action is an invaluable resource to introduce students to the world of theatre

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.

Visions of Tragedy in Modern American Drama David Palmer, 2018-02-08. This volume responds to a renewed focus on tragedy in theatre and literary studies to explore conceptions of tragedy in the dramatic work of seventeen canonical American playwrights. For students of American literature and theatre studies, the assembled essays offer a clear framework for exploring the work of many of the most studied and performed playwrights of the modern era. Following a contextual introduction that offers a survey of conceptions of tragedy, scholars examine the dramatic work of major playwrights in chronological succession beginning with Eugene O'Neill and ending with Suzan-Lori Parks. A final chapter provides a study of American drama since 1990 and its ongoing engagement with concepts of tragedy. The chapters explore whether there is a distinctively American vision of tragedy developed in the major works of canonical American dramatists and how this may be seen to evolve over the course of the twentieth century through to the present day. Among the playwrights whose work is examined are Susan Glaspell, Langston Hughes, Tennessee Williams, Arthur Miller, Edward Albee, Lorraine Hansberry, Amiri Baraka, August Wilson, Marsha Norman and Tony Kushner. With each chapter being short enough to be assigned for weekly classes in survey courses, the volume will help to facilitate critical engagement with the dramatic work and offer readers the tools to further their independent study of this enduring theme of dramatic literature.

The Lines Between the Lines Bess Rowen, 2021-10-18. What is the purpose of a stage direction? These italicized lines written in between the lines of spoken dialogue tell us a great deal of information about a play's genre, mood, tone, visual setting, cast of characters and more. Yet generations of actors have been taught to cross these words out as records of previous performances or signs of overly controlling playwrights, while scholars have either treated them as problems to be solved or as silent lines of dialogue. Stage directions can be all of these things and yet there are examples from over one hundred years of American playwriting that show that stage directions can also be so much more. *The Lines Between the Lines* focuses on

how playwrights have written stage directions that engage readers production team members and scholars in a process of embodied creation in order to determine meaning Author Bess Rowen calls the products of this method affective stage directions because they reach out from the page and affect the bodies of those who encounter them Affective stage directions do not tell a reader or production team what a given moment looks like but rather how a moment feels In this way these stage directions provide playgrounds for individual readers or production teams to make sense of a given moment in a play based on their own individual cultural experience geographic location and identity markers Affective stage directions enable us to check our assumptions about what kinds of bodies are represented on stage allowing for a greater multitude of voices and kinds of embodied identity to make their own interpretations of a play while still following the text exactly The tools provided in this book are as useful for the theater scholar as they are for the theater audience member casting director and actor Each chapter covers a different function of stage directions spoken affective choreographic multivalent impossible and looks at it through a different practical lens focusing on actors directors designers dramaturgs and readers Every embodied person will have a slightly different understanding of affective stage directions and it is precisely this diversity that makes these stage directions crucial to understanding theater in our time

The Man Who Invented Conservatism Daniel J. Flynn, 2025-08-19 Frank Meyer devised the blueprint for American conservatism fusionism championed by Barry Goldwater Ronald Reagan and so many to this day Yet long before and far away Communists in London chanted Free Frank Meyer to block the deportation of a comrade who was their cause c l bre Those fervent Marxists could never have predicted that their hero would one day provide the intellectual energy necessary to propel conservatives to political power The Man Who Invented Conservatism unveils one of the twentieth century's great untold stories a Communist turned conservative an antiwar activist turned soldier and a free love enthusiast turned family man whose big idea captured the American Right This intellectual migration coincided with a clandestine affair inside 10 Downing Street service as a lieutenant to the man who later constructed the Berlin Wall and neighborly chats with the pop star and poet celebrity next door Present at the creation of National Review Meyer helped launch Joan Didion's writing career From H G Wells to Henry Kissinger to Milton Friedman he rubbed shoulders with everyone who mattered Having discovered Meyer's previously unexamined correspondence in an old soda warehouse Daniel J Flynn documents this saga in The Man Who Invented Conservatism exposing the rivalries jealousies friendships and fights that shaped the movement and what it means to be a conservative today

Reforming America Jeffrey A. Johnson, 2017-03-20 Presenting a detailed look at the individual's themes and moments that shaped this important Progressive Era in American history this valuable reference spans 25 years of reform and provides multidisciplinary insights into the period During the Progressive Era influential thinkers and activists made efforts to improve U S society through reforms both legislative and social on issues of the day such as working conditions of laborers business monopolies political corruption and vast concentrations of wealth in the hands of a few Many Progressives hoped for and

tirelessly worked toward a day when all Americans could take full advantage of the economic and social opportunities promised by U S society This two volume work traces the issues events and individuals of the Progressive Era from approximately 1893 to 1920 The entries and primary sources in this set are grouped thematically and cover a broad range of topics regarding reform and innovation across the period with special attention paid to important topics of race class and gender reform and reformers The volumes are helpfully organized under five categories work and economic life social and political life cultural and religious life science literature and the arts and sports and popular culture

Symptoms of the Self Roberta Barker, 2023-01-04 *Symptoms of the Self* offers the first full study of one of the most paradoxically popular figures in transatlantic theatre history the stage consumptive Consumption or tuberculosis remains one of the world s most deadly epidemic diseases in the nineteenth and early twentieth centuries in France Britain and North America it was a leading killer responsible for the deaths of as many as one in four members of the population Despite or perhaps because of their horrific experiences of tubercular mortality throughout the nineteenth and well into the twentieth century audiences in these same countries flocked to see consumptive characters love suffer and die onstage Beginning with the origins of the stage consumptive in Romantic era France and ranging through to the queer theatres of New York City in the 1970s this book explores famous plays such as *La dame aux camélias* Camille and *Uncle Tom's Cabin* alongside rediscovered sentimental dramas frontier melodramas and naturalistic problem plays It shows how theatre artists used the symptoms of tuberculosis to perform the inward emotions and experiences of the modern self and how the new theatrical vocabulary of realism emerged out of the innovations of the sentimental stage In the theatre the consumptive character became a vehicle through which for better and for worse standards of health beauty and virtue were imposed constructions of class gender and sexuality were debated the boundaries of nationhood were transgressed or maintained and an exceedingly fragile whiteness was held up as a dominant social ideal By telling the story of tuberculosis on the transatlantic stage *Symptoms of the Self* aims to uncover some of the wellsprings of modern Western theatrical practice and of ideas about the self that still affect the way human beings live and die

Poet Lore ,1915 *Disorder, Affect, and Modernist Literature* Matthew Phillips, 2025-08-01 Modernist literature is defined by entropic characteristics Its common themes include fragmentation uncertainty distrust and misunderstanding Alongside these themes however exists a desire to rebuild to distill elements of past constructs into something that can provide stability in the chaotic present Historically modernist studies has focused on the former without ample attention given to how entropic circumstances alter human emotion and affect This book offers a new way of conceptualizing the modernist experience of alienation disorder and system deterioration as not merely negative but productive in facilitating new structures of feeling and social adhesion It pushes extant literary evaluations of entropy into a new realm by interrogating the human cost of entropic circumstances and shows that we can use the process of entropy as a metaphorical lens through which to further understand the human connections and shared experiences reflected in

modernist literature

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