



EUGENE O'NEILL

A Life in Four Acts : : Robert M. Dowling

Eugene O Neill A Life In Four Acts

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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American upbringing and lifelong torment over losing faith in God his vital role in African American cultural history unpublished photographs including a unique offstage picture of him with his lover Louise Bryant new evidence of O'Neill's desire to become a novelist and what this reveals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

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

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.

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.

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* (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).

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 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

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

The Misbegotten Ann

Vachon, 2018-09-07 Already a successful actor in New York in 1946 Raul is about to direct Eugene O'Neill's Moon for the Misbegotten He starts by writing his own memoir since O'Neill wrote many of his plays that way His wife Margaret thinks it's a great idea she'll learn all about his life in Mexico and California But many of the memories Raul dredges up are impossible for him to write There are too many secrets he doesn't want anyone especially his wife to know At first Raul is thrilled when O'Neill gets involved in the play's production until he jeopardizes its success by taking over the casting and then abruptly disappears Meanwhile Margaret deeply invested in her marriage but not as passive as she seems quietly pursues her own

dreams **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. *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. **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. *Race, Politics, and Irish America* Mary M. Burke, 2022 Considers three centuries of writers and creatives of mostly Scots-Irish and post-Famine Irish descent whose work examines

moments of entwined racial social and political transformation for those of that identity in America 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

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 Abbey Rebels of 1916 Fearghal McGarry, 2015-10-30 The story of the 1916 Easter Rising and its aftermath from a new perspective The Abbey Theatre played a leading role in the politicisation of the revolutionary generation that won Irish freedom but comparatively little is known about the men and women who formed the lifeblood of the institution those whose radical politics drove them to fight in the 1916 Rising Drawing on a huge range of previously unpublished material The Abbey Rebels of 1916 explores the experiences hopes and dreams of these remarkable but largely forgotten individuals Maire Nic Shiubhlaigh the Abbey's first leading lady Peadar Kearney author of the national anthem feminist Helena Molony the first female political prisoner of her generation Seán Connolly the first rebel to die in the Rising carpenter Barney Murphy usherette Ellen Bushell and Hollywood star Arthur Shields Invigorating and provocative this is the story of how in the years

following the Easter Rising the radical ideals that inspired their revolution were gradually supplanted by a conservative vision of the nation Ireland would become Lavishly illustrated with 200 documents and images it provides a fresh and compelling account of the Rising and its aftermath Connecticut Vanguard Eric D. Lehman,2018-03-26 Author Eric D Lehman chronicles the lives of two dozen men and women who left their marks on Connecticut and the world as a whole Noah Webster Charles Goodyear P T Barnum and Katharine Hepburn all have Connecticut in common Like so many other residents they had an inventive spirit and drive that changed the course of history for the rest of the state Some of the state s natives like Eli Whitney and Henry C Lee pioneered new methods Prudence Crandall and Helen Keller championed the rights of the underprivileged Some like Frederick Law Olmsted and Sol LeWitt changed our perception of the world *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 individuals 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 *Poet Lore* ,1915

Whispering the Strategies of Language: An Emotional Journey through **Eugene O Neill A Life In Four Acts**

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