



Oneill Son And Playwright

Jane Scovell



Oneill Son And Playwright:

O'NEILL SON AND PLAYWRIGHT Louis Sheaffer,1968

O'Neill, Son and Playwright Louis Sheaffer,1968

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* **O'Neill** Louis Sheaffer,Eugene O'Neill,1968 *O'Neill* Louis Scheaffer,2002-08-19 The most lauded playwright in American history Eugene O'Neill 1888-1953 won four Pulitzer Prizes and a Nobel Prize for a body of work that includes *The Iceman Cometh* *Mourning Becomes Electra* *Desire Under the Elms* and *Long Day's Journey into Night* His life the direct source for so much of his art was one of personal tumult from the very beginning The son of a famous actor and a quiet morphine addicted mother O'Neill had experienced alcoholism a collapse of his health and bouts of mania while still a young man Based on years of extensive research and access to previously untapped sources Sheaffer's authoritative biography examines how the pain of O'Neill's childhood fed his desire to write dramas and affected his artistically successful and emotionally disastrous life *Semiotics of the Drama and the Style of Eugene O'Neill* Mark Kobernick,1989-01-01 A semiotic analysis is made of the six major plays by Eugene O'Neill and an attempt is made to yield a systematic analysis towards humanistic interpretations of texts Theoretical interpretations are enriched with discussions of the plays Technical matters such as the segmentation of the text are specified in appendices Six semiotic dimensions have been studied motifs theatrical semiotic systems their use in communicational functions role function of the dramatis personae their levels of awareness and aristotelian divisions **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 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* **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 O'Neill: Son and Playwright Louis Sheaffer, 1968 Eugene O'Neill's Creative Struggle Doris Alexander, 2010-11 In *Eugene O'Neill's Creative Struggle* Doris Alexander gives us a new kind of inside biography that begins where the others leave off It follows O'Neill through the door into his writing room to give a blow by blow account of how he fought out in his plays his great life battles love against hate doubt against belief life against death to an ever expanding understanding It presents a new kind of criticism showing how O'Neill's most intimate struggles worked their way to resolution through the drama of his plays Alexander reveals that he was engineering his own consciousness through his plays and solving his life problems while the tone imagery and richness of the plays all came out of the nexus of memories summoned up by the urgency of the problems he faced in them By the way of O'Neill this study moves toward a theory of the impulse that sets off a writer's creativity and a theory of how that impulse acts to shape a work not only in a dramatist like O'Neill but also in the case of writers in other mediums and even of painters and composers The study begins with *Desire Under the Elms* because that play's plot was consolidated by a dream that opened up the transfixing grief that precipitated the play for O'Neill and it ends with *Days Without End* when he had resolved his major emotional philosophical struggle and created within himself the voice of his final great plays Since the analysis brings to bear on the plays all of his conscious decisions ideas theories as well as the life and death struggles motivating them documenting even the final creative changes made during rehearsals this book provides a definitive account of the nine plays analyzed in detail *Desire Under the Elms* *Marco Millions* *The Great God Brown* *Lazarus Laughed* *Strange Interlude* *Dynamo* *Mourning Becomes Electra* *Ah Wilderness* and *Days Without End* with additional analysis of plays written before and after The Wisdom of the Ego George E. Vaillant, 1998-07-21 One of America's preeminent psychiatrists draws on his famous *Study of Adult Development* to give us an exhilarating look at how the mind's defenses work What we see as the mind's trickery George Vaillant tells us is actually healthy What's more it can reveal the mind at its most creative and mature soothing and protecting us in the face of unbearable reality managing the unmanageable ordering disorder And because creativity is so intrinsic to this alchemy of the ego Vaillant mingles his studies of obscure lives with psychobiographies of famous artists and others including Florence Nightingale Sylvia Plath Anna Freud and Eugene O'Neill *Labyrinth of Hybridities* Marc Maufort, 2010 Taking its cue from

Eugene O'Neill's questioning of faithful realism voiced by Edmund Tyrone in *Long Day's Journey into Night* this book examines the distant legacy of the Irish American playwright in contemporary multiethnic drama in the U.S. It explores the labyrinth of formal devices through which African American, Latina, First Nations, and Asian American dramatists have unconsciously reinterpreted O'Neill's questioning of mimesis. In their works, hybridizations of stage realism function as aesthetic celebrations of the spiritual potentialities of cultural in-betweenness. This volume provides detailed analyses of over forty plays authored by such key artists as August Wilson, Suzan-Lori Parks, José Rivera, Cherríe Moraga, Hanay Geigomah, Diane Glancy, David Henry Hwang, and Chay Yew to give only a few prominent examples. All in all, *Labyrinth of Hybridities* invites its readers to reassess the cross-cultural patterns characterizing the history of twentieth-century American drama.

Oona Living in the Shadows Jane Scovell, 2009-09-26 A biography of the life of the enigmatic daughter of Eugene O'Neill, wife of Charlie Chaplin, encompassing her intriguing family members, circle of friends. *The Drama of Eugene O'Neill* Joseph Ringeisen, 1981 **Sixteen Modern American Authors** Jackson R. Bryer, 1990 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* **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** **Fangs Of Malice** Matthew H. Wikander, 2002 The idea that actors are hypocrites and fakes and therefore dangerous to society was widespread in the seventeenth and eighteenth centuries. *Fangs of Malice* examines the equation between the vice of hypocrisy and the craft of acting as it appears in antitheatrical tracts in popular and high culture and especially in plays of the period. Rousseau and others argue that actors expert at seeming other than they are pose a threat to society yet dissembling seems also to be an inevitable consequence of human social intercourse. The antitheatrical prejudice offers a unique perspective on the high value that modern western culture places on sincerity, on being true to one's own self. Taking a cue from the antitheatrical critics themselves, Matthew Wikander structures his book in acts and scenes, each based on a particular slander against actors. A prologue introduces his main issues. Act One deals with the proposition: They Dress Up foppish slavery to fashion, cross-dressing and dressing as clergy. Act Two treats the proposition: They Lie by focusing on social dissembling and the phenomenon of the self-deceiving hypocrite and the public princely hypocrite. Act Three: They Drink examines a wide range of antisocial behavior ascribed to actors such as drinking, gambling, and whoring. An epilogue ties the ancient ideas of possession

and the panic that actors inspire to contemporary anxieties about representation not only in theatre but also in the visual and literary arts Fangs of Malice will be of great interest to scholars and students of drama as well as to theatre professionals and buffs

Jason Robards Remembered Eugene O'Neill Society, 2002-04-03 Jason Robards won consecutive Oscars as best supporting actor for the films All the President's Men 1977 and Julia 1978 but he is particularly remembered for having created central roles in the later plays of Eugene O'Neill This tribute honors Robards in two parts Part One presents recent interviews of the late actor as well as articles by Arthur and Barbara Gelb which appeared in the New York Times on the occasions of the American premier of Long Day's Journey into Night 1956 and of the successful production of A Moon for the Misbegotten with Colleen Dewhurst 1974 Sheila Hickey Garvey writes of the 1956 production of Iceman and gives a brief history of Robards work with the Circle in the Square Theatre the theatre that began the Off Broadway theatrical movement of the 1950s Stephen A Black Michael Manheim and Edward Shaughnessy write of seeing Robards perform in O'Neill plays The O'Neill bibliographers Madeline Smith and Richard Eaton analyze the effect Robards performances have had on subsequent performances and on scholarship about O'Neill's later plays Zander Brietzke writes about the problem of performing O'Neill in the post Robards era Part Two contains more personal recollections of Jason Robards Several of Robards theatrical colleagues Arvin Brown Zoe Caldwell Douglas Campbell Blythe Danner George Grizzard the playwright A R Gurney Shirley Knight Paul Libin Theodore Mann Christopher Plummer Kevin Spacey and Eli Wallach recall their times with the actor Wendy Cooper president of the Eugene O'Neill Foundation writes of Robards help to save O'Neill's Bay Area home Tao House Lois McDonald and Sally Thomas Pavetti write of Robards visits to Monte Cristo Cottage O'Neill's boyhood home in New London Connecticut George Beecroft Richard Allan Davison and Daniel Lerner recall seeing some memorable Robards performances and Margaret and Ralph Randal recall two meetings with Robards Also included are particularly fine obituary and memorial notices by Kevin Spacey Joe Morgenstern and Charles Saydah and a tribute by Jason Robards colleagues at The Roundabout Theatre

O'Neill on Film John Orlandello, 1982 Orlandello's study of the film adaptations of Eugene O'Neill's plays from the 1920s to the 1970s analyzes both the original plays and the Hollywood versions He probes the diversity of these distinct aesthetic modes the stage and the screen Orlandello discusses changes within the film industry resulting from the advent of sound the pressures of censorship the importance of the star system and the technical advances that have influenced the nature and quality of the screen versions of O'Neill's work focusing on critical considerations concerning adaptation

Unveiling the Magic of Words: A Review of "**Oneill Son And Playwright**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Oneill Son And Playwright**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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