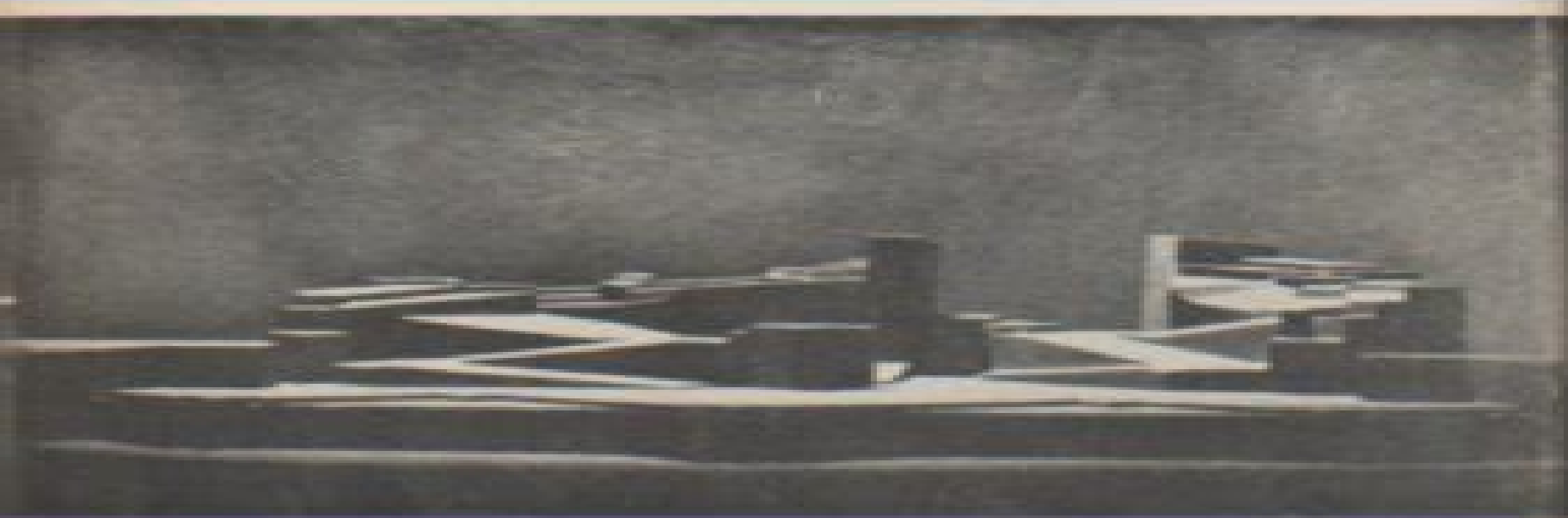


**RITUAL AND PATHOS —
the Theater of O'Neill**



Leonard Chabrowe

Ritual And Pathos The Theater Of Oneill

Mark Kobernick



Ritual And Pathos The Theater Of Oneill:

Eugene O'Neill Harold Bloom, 2007 A collection of essays about the works of Eugene O'Neill *Ritual and Pathos*
Leonard Chabrowe, 1976 Eugene 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 Languages of Difference Ronald Martin, 2005-04 Focusing on American culture of the late nineteenth and early twentieth centuries *The Languages of Difference* studies the pervasive and potent notion of the primitive a notion with dubious colonialist backgrounds and intricate involvement with ideas of color and race civilization and culture Human difference and the relationship to the Other were highstakes issues both globally and within societies like the U.S but this key defining term the primitive often provided only a crude amalgam of perceived difference ethnic and personal bias and indiscriminate classification of a variety of unfamiliar customs and characteristics Its uses and significations like the attitudes it projected were various and changing

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

Modern Drama in Theory and Practice: Volume 3, Expressionism and Epic Theatre J. L. Styan, 1983-06-09 Modern drama in theory and J. L. Styan v 3 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* Stephen A. Black, 2002-01-01 Stricken with guilt and grief when his father, mother, and brother died in quick succession, Eugene O'Neill mourned deeply for two decades. This critical biography presents an understanding of O'Neill's life, work, and slow grieving.

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.

Eugene O'Neill Egil Törnqvist, 2004-01-28 Eugene O'Neill wrote his plays for a theatre in which the playwright would take a central position. He presented himself as a controlling personality both in the texts and in the form of ample stage directions and in performances based on these texts. His plays address several audiences: reader, spectator, and production team, and scripts were often different from the published versions. This study examines O'Neill's multiple roles as a writer for many audiences. After a description of O'Neill's working conditions and the multiple audiences of the plays, this study examines the various formal aspects of the plays: titles, settings in time and place, names, and addresses, language, and connections and allusions to other works. An examination of the plays follows, with particular emphasis on *Bound East for Cardiff*, *Long Day's Journey Into Night*, and *A Touch of the Poet*.

Violence in Three Plays by Eugene O'Neill: The Emperor Jones, Desire Under The Elms, and Long Day's Journey Into Night Lamia Ben Youssef Zayzafoon, 1992

Mimetic Disillusion Anne Fleche, 1997-01-30 The book focuses on two major writers of the 1930s and 1940s: Eugene O'Neill and Tennessee Williams, one whose writing career was just ending and the other whose career was just beginning.

The Annual of Psychoanalysis, V. 28 Jerome A. Winer, 2013-06-17 Volume 28 of *The Annual* features stimulating original essays on the relationship between psychoanalysis and the neurosciences. Edelman's Neural Darwinism informs Barry's investigation of the psychoanalytic theory of internalization, and Fajardo's reassessment of breaks in consciousness, whereas Gedo's hierarchical model of mental functioning informs Fisher's presentation of the treatment of an autistic child. Elsewhere, Hadley proposes a neurobiologically distinct motivational system devoted to the development of autonomy. Solms attempts to bridge psychoanalysis and the neurophysiology of dreaming. Levin and Trevarthen examine the relationship of conscious and

unconscious functions to the executive control network ECN of the brain Levin examines the contributions of chaos theory to psychoanalysis and Modell explores metaphor as the crucial aspect of the developing mind and brain through which cognition itself occurs Moraitis's examination of why analysis has been so slow to integrate its findings with the insights of contemporary neuroscience and cognitive psychology and Sadow's reprise on the role of theory in the evolution of psychoanalysis usefully frame the contributions to this section Section II of Volume 28 reengages a subject area for which The Annual has become well known The four characteristically excellent studies in applied psychoanalysis found here cover the effect of early father loss on the work of the American watercolorist Charles Burchfield The Creativity of Women the unconscious influence of metaphor on attitudes and value judgments and the application of self psychology to the dramas of Eugene O'Neill It is altogether typical of this fine series that a collection of essays dedicated to the development of a psychobiologically sophisticated psychoanalysis should be followed by contributions that testify to the explanatory vitality of psychoanalysis with respect to issues of literature art and creativity

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

Finding the Way to 'Long Day's Journey Into Night' William Davies King, 2024-09-03 Eugene O'Neill wrote his most enduring and important plays after he won international acclaim as the first and only American playwright to receive the Nobel Prize in Literature in 1936 In the midst of the Great Depression with his health failing and spirits sunk he and his third wife former actress Carlotta Monterey moved to California to escape the materialism and commercialism of a declining West and they built a new home called Tao House A reasonably good translation of tao is the way and in this house which was largely the creation of Carlotta he found the way to his most famous play Long Day's Journey Into Night As an unusually explicit autobiographical drama this play returns to 1912 the outset of O'Neill's writing career when he confronted tragedy in his family story and found a way to dramatize his mother father brother and himself in a way that has resonated with audiences since its publication and production in 1956 But this book argues that the play originates as much in the moment of its creation 1939 1941 in the family relationships the historical circumstances and the fact that this work would represent a moment of closure of his great career Key to this heroic story of creation is the intervention of his wife Carlotta whose diaries enable a day to day observation of how the play was written She was the driving force behind the design of Tao House and she managed the rhythms and patterns of life within its architecture It was her masterpiece just as Long Day's Journey

was his This book develops a close reading of their house and marriage and also uses many of O'Neill's previous plays to illuminate the breakthrough of *Long Day's Journey* This book is the most granular and at the same time the most far reaching inquiry into how this quintessential play was written and almost not written and how it came into the world [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* **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* **Masterpieces of 20th-Century American Drama** Susan C. W. Abbotson, 2005-09-30 American playwrights have made enormous contributions to world drama during the last century and

their works are widely read and performed This reference conveniently introduces 10 of the most important modern American plays read by students An introductory essay concisely overviews modern American drama and each of the chapters that follow examines a particular play Among the plays discussed are Thornton Wilder s Our Town Arthur Miller s Death of a Salesman Lorraine Hansberry s A Raisin in the Sun and August Wilson s The Piano Lesson Each chapter includes a biography a plot summary an analysis of the play s themes characters and dramatic art and a review of its historical background and reception Chapters list works for further reading and the volume closes with a selected general bibliography

Versions of Heroism in Modern American Drama Julie Adam, 2016-07-27 Taking as its starting point the death of tragedy debate and focusing on the supposed disappearance from the stage of the individual tragic hero the book views selected plays and writings on the theatre by Miller Williams Maxwell Anderson and O'Neill as exemplifying four versions of heroism idealism martyrdom self reflection and survival Julie Adam shows that these diverse playwrights share a desire to redefine tragic heroism in individualistic liberal terms

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