

Mourning Becomes Electra Eugene O'Neill

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upbringing and lifelong torment over losing faith in God; his vital role in African American cultural history; unpublished photographs, including a unique offstage picture of him with his lover Louise Bryant; new evidence of O’Neill’s desire to become a novelist and what this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

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a biography worthy of America's foremost playwright. "Fast-paced, highly readable . . . building to a devastating last act." —Irish Times

A trilogy of full-length plays reworking themes from Greek tragedy, particularly the Oresteia of Aeschylus, relocated to New England in 1865, just after the end of the Civil War. Lavinia Mannon (Electra) dotes on her father Ezra (Agamemnon), who has just returned victorious from the war, and despises her mother Christine (Clytemnestra) - especially since Catherine has been making a cuckold of Ezra with Lavinia's ex-suitor, Adam. Lavinia's brother Orin (Orestes), on the other hand, war-wounded and weak, idolises his mother and resents his overbearing father. When Christine and her lover poison Ezra, Lavinia convinces her brother that they must avenge their father's death. But they have spent years soaking in family conflicts and curses of generations past, and fate will be sated... This edition includes a full introduction, biographical sketch and chronology.

Seminar paper from the year 2010 in the subject American Studies - Literature, grade: 1,3, Ruhr-University of Bochum, language: English, abstract: Eine Hauptseminararbeit, die unter Berücksichtigung der psychoanalytischen Lesart des Freudschen Elektra-Komplexes das Drama Mourning Becomes Elektra untersucht, wobei versucht wird, die klassische Lesart durch eine differenziertere Analyse mit Hilfe einer Dreiecksbeziehung der verschiedenen

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Charaktere, zu überkommen."

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.

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Set in New England just after the end of the Civil War, *Mourning Becomes Electra* is O'Neill's three part reworking of themes from Greek tragedy. This adaptation of Aeschylus' *Oresteia* by one of America's greatest playwrights is a landmark in the history of theatre.

Since his emergence from the Flemish avant-garde movement of the 1980s, Ivo van Hove's directorial career has crossed international boundaries, challenging established notions of theatre-making. He has brought radical interpretations of the classics to America and organic acting technique to Europe. Ivo van Hove Onstage is the first full English language study of one of theatre's most prominent iconoclasts. It presents a comprehensive, multifaceted account of van Hove's extraordinary work, including key productions, design innovations, his revolutionary approach to text and ambience, and his relationships with specific theatres and companies.

A selection of early work—including two Pulitzer Prize-winning plays—from Eugene O'Neill, winner of the Nobel Prize in Literature A Penguin Classic Included in this volume are seven one-act plays (*The Moon of the Caribbees*, *Bound East for Cardiff*, *In the Zone*, *The Long Voyage Home*, *Ile*, *Where the Cross Is Made*, and *The Rope*), and five full-length plays (*Beyond the Horizon*, *The Straw*, *Anna Christie*, and the classics *The Emperor Jones* and *The Hairy Ape*), all written between 1914 and 1921 and produced for the stage between 1916 and 1922. The majority of these plays are heavily influenced by German expressionism—Freud,

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Nietzsche, Strindberg, and the radical leftist politics in which O'Neill was involved during his youth. Also included in this unique collection is the little-known and highly autobiographical play *The Straw*, which draws on O'Neill's confinement in the Gaylord Farm Sanatorium. A true modern classic from one of the twentieth century's most significant writers, *Long Day's Journey into Night* is an intensely autobiographical, magnificently tragic portrait of the author's own family - a play so acutely personal that he insisted it was not published until after his death. One single day in the Tyrone's Connecticut home. James Tyrone Sr is a miser, a talented actor who even squanders his talent in an undemanding role; eldest son Jamie is an affable, whoremongering alcoholic and confirmed ne'er-do well; youngest son Edmund is poetic, sensitive, suffering from a respiratory condition and deep-seated disillusionment; and their mother Mary, living in a haze of self-delusion and morphine addiction. Existing together under this roof, and the profound weight of the past, they subtly tear one another apart, shred by shred. 'Set in 1912, the year of O'Neill's own attempted suicide, it is an attempt to understand himself and those to whom he was irrevocably tied by fate and by love. It is the finest and most powerful play to have come out of America' Christopher Bigsby Eugene O'Neill's play *Long Day's Journey into Night* was written in 1939-41, and first published in 1956 (after O'Neill's death in 1953). It was first performed at the Royal Dramatic Theatre, Stockholm, in February 1956, and had its first American production at Helen Hayes Theater, New York, in November that year. It won the Tony Award for Best Play, and O'Neill was posthumously awarded the 1957 Pulitzer Prize for Drama. This edition includes a full introduction, biographical sketch and chronology.

A Study Guide for Eugene O'Neill's "Mourning Becomes Electra," excerpted from

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Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

Young Eben Cabbot resents his father Ephraim for the harsh treatment he believes killed his mother, Ephraim's second wife. Eben believes his father intentionally mistreated his mother so Ephraim can inherit the family farm. But Eben believes the farm is his birthright, since it originally belonged to his mother. When Ephraim brings his third wife, Abbie, into the picture, Eben's anger and hatred towards his father increase. Abbie, however, only entered into the marriage looking to secure a future of her own. Knowing she could never love Ephraim, she soon enters into a love affair with Eben. Soon after, she bears Eben's child. To prove she would never love anyone more than Eben, she hatches a plan leading to a tragic conclusion, worthy only of the ancient Greeks.

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