Michael Y. Bennett and Benjamin D. Carson, eds.: Eugene O'Neill's One-Act Plays: New Critical Perspectives

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MICHAEL Y. BENNETT AND BENJAMIN D. CARSON, EDS. EUGENE O'NEILL'S ONE-ACT PLAYS: NEW CRITICAL PERSPECTIVES

The year 2013 marks the centenary of Eugene O'Neill's first plays. Within six months of his discharge from Gaylord Farm Sanatorium in June 1913, he wrote his vaudeville piece, A Wife for a Life, and his first one-act plays, The Web, Thirst, Recklessness, and Warnings. Over the next six years, he came to wide attention with a series of impressive one-acts. However, the plays he wrote before Beyond the Horizon--his 1920 full-length, Pulitzer Prize winner--have been generally neglected over the years. This collection of essays by talented O'Neill scholars aims to correct that oversight, casting needed light on O'Neill's one-act plays, including Hughie, the only one that was written after Beyond the Horizon.

Eugene O'Neill's One-Act Plays: New Critical Perspectives, edited by Michael Y. Bennett and Benjamin D. Carson, consists of twelve short essays and a useful introduction written by Carson. Together, these essays demonstrate how O'Neill's one-acts do not constitute mere preparatory "stammerings" or "babble" (11) in advance of the masterpieces to come, even if some of them did serve as apprentice pieces for his later plays. Individually, the essays offer new perspectives on the playwright's work. On first consideration, the inclusion of essays on The Emperor Jones and The Hairy Ape in this study is surprising. As longer plays, divided into scenes, both are not, strictly speaking, one-acts. Moreover, they have hardly been ignored in the secondary literature on O'Neill as have the other plays discussed in the collection. Yet Carson justifies their inclusion in his introduction: they were "meant to be performed in one sitting," and they mark "the continuity between O'Neill's early works and those of his mature years" (5).

The individual essays explore fifteen plays that exemplify various facets of O'Neill's work. While most essays are dedicated to the analysis of a single play (J. Chris Westgate on The Web, Lesley Broder on Abortion, Thierry Dubost on The Movie Man, Kurt Eisen on...
Eugene O'Neill's One-Act Plays: New Critical Perspectives. Edited by Michael Y. Bennett and Benjamin D. Carson. Eugene O'Neill's one-act plays. Copyright © Michael Y. Bennett and Benjamin D. Carson, 2012. All rights reserved. First published in 2012 by PALGRAVE MACMILLAN® in the United States—a division of St. Martin's Press LLC, 175 Fifth Avenue, New York, NY 10010. Eugene O'Neill's one-act plays by Michael Y. Bennett, Benjamin D. Carson, 2012, Palgrave Macmillan edition, in English. New critical perspectives. by Michael Y. Bennett, Benjamin D. Carson. Published 2012 by Palgrave Macmillan in New York. "Although Eugene O'Neill's work has generated much scholarship, his one-act plays have not received the critical attention they deserve. Given that O'Neill began his career writing one-act plays, including his justly famous "Sea Plays," associated with the Provincetown Players, it is surprising that his one-acts have been largely neglected. This collection, aims to fill the gap by examining O'Neill's one-act plays, during what can be considered O'Neill's formative writing years, and the formative period of American drama. 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... Michael Y. Bennett and Benjamin D. Carson. eBook ISBN. 978-1-137-04393-1. The following one-act play is reprinted from The Atlantic Book of Modern Plays. Ed. Sterling Andrus Leonard. Boston: Atlantic Monthly Press, 1921. [There is no rolling of the ship, and the light which comes through the skylight is sickly and faint, indicating one of those gray days of calm when ocean and sky are alike dead. The silence is unbroken except for the measured tread of someone walking up and down on the poop deck overhead.] [It is nearing two bells--one o'clock--in the afternoon of a day in the year 1895.] [At the rise of the curtain there is a moment of intense silence. Then the STEWARD enters and commences to clear the table of the few dishes which still remain on it after the CAPTAIN's dinner. Eugene O'Neill's One-Act Plays: New Critical Perspectives. Palgrave Macmillan US. Michael Y. Bennett, Benjamin D. Carson (eds.) ZAlerts allow you to be notified by email about the availability of new books according to your search query. A search query can be a title of the book, a name of the author, ISBN or anything else. Read more about ZAlerts.