

Contents

<i>Preface</i>	x
<i>Introduction</i>	xvii
Part One: O'Neill's Tragic Art	
1. Eugene O'Neill and the Sense of the Tragic <i>Richard B. Sewall</i>	3
2. O'Neill and the Poetics of Modernist Strangeness <i>Spencer Golub</i>	17
3. Causality in O'Neill's Late Masterpieces <i>Roger Brown</i>	41
4. Masking Becomes Electra: O'Neill, Freud, and the Feminine <i>S. Georgia Nugent</i>	55
5. Some Problems in Adapting O'Neill for Film <i>Burton L. Cooper</i>	73
6. A Spokesman for America: O'Neill in Translation <i>Rita Terras</i>	87
Part Two: Art and Life—The Wellsprings of Genius	
7. Eugene O'Neill's American <i>Eumenides</i> <i>Richard F. Moorton, Jr.</i>	105
8. Searching for Home in O'Neill's America <i>Kristin Pfefferkorn</i>	119

9. "Get My Goat": O'Neill's Attitude toward Children and Adolescents in His Life and Art <i>Lowell Swortzell</i>	145
10. O'Neill's Psychology of Oppression in Men and Women <i>Jane Torrey</i>	165
11. The Author as Oedipus in <i>Mourning Becomes Electra</i> and <i>Long Day's Journey into Night</i> <i>Richard F. Moorton, Jr.</i>	171
Part Three: O'Neill Onstage	
12. O'Neill's Stage Directions and the Actor <i>Jeffrey Elliott Sands</i>	191
13. Theater and the Critics <i>Linda Herr</i>	207
<i>Works Cited</i>	213
<i>Index</i>	219
<i>About the Contributors</i>	233