Chapter I

Background

EUROPEAN EDUCATION AND THE AMERICAN DRAMA

A - European Perspective

For my starting point I would determine in brief European tradition which obviously influenced O'Neill and American drama.

By about 1745 modern drama was already an old story in several of the capitals of Europe. To meet the sunrise of modern theatre in Europe I shall, however, go back a quarter of a century - precisely to March 30, 1807 the date which marked simultaneously the sunset of one of theatre's most cherished ideals viz. the Baroque ideal of theatrical splendour. The type of drama whose thesis was the divine right of kings was replaced by a drama whose thesis was the divine right of individual conscience. Baroque scene design, with an unaccustomed burden of sentimentalism thrown upon it, sagged under the strain. Formalism disappeared from the setting. Nevertheless, it only fell to the lot of energetic and intrepid Emile Zola (1840-1902) to sweep away the pretentious cobwebs of the old theatre, expose "the decayed scaffolding of the drama of yesterday", and outline a plan of action for a new one. Five years after Alexander Pushkin fell (1805-70) made his plan that the most indispensable quality of drama was logic which must be applicable from beginning to end. While Zola in 1873 proclaimed in the Preface to L'OEuvre, that there is "no logic of fact, but a logic of sensation and sentiment". Zola appeals to science and a more immediate influence on him was the researches in the physiology of the nervous system made by Dr. Claude Bernard (1813-78), the founder of experimental medicine with whose experiments, as recorded in An Introduction to the Study of Experimental Medicine (1865), Zola was greatly impressed. Zola invented a new formula, namely that there must be no formulas. His dramatic formula was "... to bring the theatre into closer relation with the great movement toward experimental science. There is life itself, an immense field where each may study and create as he likes". Zola called his theory
Naturalism, and he and other innovators came to be designated as Naturalists. Their rallying place was Théâtre-Libre founded by André Antoine in 1837 (1839-1943) for the production of the new naturalistic drama. One of the outstanding figures in the theatrical reform of the late nineteenth century, Antoine revolutionaryized French acting and inaugurated a new era of scenic design. Inspired by his work, others founded the Théâtre Libre in Berlin, and even the Independent Theatre in London. Antoine's influence, not only in France but all over Europe and in America, has been invaluable, and he helped many an up-and-coming actor to deliver Europe from the domination of the 'well-made' play (symbolized by Eugène Scribe (1791-1861), and Victorien Sardou (1831-1908)) and to establish the reputation of Europe and her followers in Europe. Jacques 

Les Machines - Naturalism - Symbolism

Naturalism brings to mind realism. It could, therefore, be helpful before proceeding further to study the two terms. But it was not a name clearly defined, and there is a good deal of latitude in the meaning attached to it. According to various the two terms are inter-changeable, especially on the European continent, for the Europeans will say, 'naturalism' or 'naturalism' when we could say realism. The terms are associated with the idea of the middle class and the crystallization of social and economic problems in the life of the bourgeois family. While the general philosophy of realism encompassed the hope that man perused the means and will to improve their condition or, at least, recognize the need of improvement. Naturalism, on the other hand, turns to deal with emotional instability, selfishness, and moral blindness inherent in the nature of man.

Symbolism as it is commonly understood - an imitation of actions that are 'true to life' - seems to have a simpler history than Naturalism. But even the phrase 'true to life' reveals a great variety of interpretations. Domestica realism it likes a protest against current illnesses and beliefs and an advocacy of reform
or social reorganization which characterize the entire twentieth century realism, yet there are crucial differences in the way playwrights have projected their version of that in 'true to life.' For George Bernard Shaw, drama is the presentation in parable of the conflict between man's will and environment. Anton Chekhov portrayed the frustration of the will. The sound of the breaking chord in Three Sisters (1896) is an ironic comment on lost illusions, the empty heart, and alienation. Stendhal turned to the drugs of society in the Rappaccini and found that the roots of alienation (the Falstaff of human hopes and values) went deep into the fabric of the drama. Shaw, these three writers established the multi-

All in all, bothsecure their cases as a result against to literal form and

classical unified developments in poetry, prose, and other art. Twen-
tieth century realism tends towards alienation on three fronts. (1) The process from realism of June and the Scapegoat (1892) to the alienation of All About Eve (1946) in the expression of alienation itself (1946). (2) There is a critical tendency in the later works of Clifford Odets and Arthur Miller, as well as the English playwright John Osborne, Arnold Wesker and others. (3) The fall begins with Racine in the early 17th century and then extends on experimenting with such diverse forms as impressionism, the 'poetic theatre' of Brecht, and the theatre of the absurd.

Naturalism required the use kind of stage setting which must be the very

place of the dramatic action itself, as if you walked into it off the street, as

if it had grown there. It was no coincidence that the furniture for Jacobo de la Vina on the Théâtre-Libre's first bill was transplanted to the stage straight from

Antoine's dining room. Naturalists required of the actor the utmost authenticity in speech, appearance, and movement, even encouraging him to turn his back to the audience when the action called for it, thus giving the impression such the charac-
ter of a fourth wall. In playwriting they favoured the use of dialect not for poetic effect, but for the sake of realism of the phonograph, supplementary to their
Ideas evolved in courtesy, which constituted a premise of the author. They objected to the use of scenic flats because they were an unnatural kind of illumination on the stage. This particular reason was denied by August Strindberg, whose IV Colombine Julia (Lady Julia) was presented at the Theatre-Libre in 1895. It may be observed that the ground plan of the large majority of Strindberg settings has been basically that of a rectangular bar with the long wall parallel to the footlights. Such a plan, often symmetrical in a well, tends to be static and unadjusted to the movement of the action. Under Antoine's settings, however, the setting, an environment in the Domination sense, i.e. environment is win, an important influence on human behaviour as conceived by Utrata in his realism of presence, came to the Theatre-Libre in 1895. Jean-Baptiste Lully's Eleazar (1693) put on by Antoine at the Theatre-Libre brought to the stage the central chair of the audience, elevated and decorated by the actors. This unison of visualness of the production took the audience by storm.

Scene naturalism, as developed by Antoine, characterized most of the productions of the Theatre-Libre, evident in the documented settings of such plays, among others, as Ibsen's Aaia (1896), Victor Hugo's Les Miserables (1861), and Darker Savage (1887). In the context of the subject of stage settings it would be worthwhile to note that the naturalists under Antoine and his followers treated the Theatre curtain as the "fourth wall" of the setting in their endeavour to maintain the façade illusion of life centered by drama on the stage, and in order to hold the audience spell-bound throughout the action.

Naturalism - the ideal of men like Cole, Ibsen, Maryman, Strindberg and even Ibsen did not rise to aesthetic heights; that, in fact, was not its purpose. Instead it tried to seize life in its truest form and dissect it with the curiosity of a surgeon. In short, the Naturalists in their fight against stultifying stage convention xxxxxxxxxxxx were motivated by the desire to rid the stage of all butter-faced laws which still survived. They demanded for the playwright, actor, and director-actor complete and unfettered emotion. Before Louis Antoine's method took its influence the entire Continent and even England and America.

In the North, in isolated Norway, Henrik Ibsen (1828-1906), a symbol of the
Fawcett "drama between yesterday and today" and declaring a "war to the knife between two epochs"¹, emerged as the first and the most effective exponent of the idea of modernity in drama on the Continent. The villain of his dramas becomes the voices from the past, called ghosts in his most famous work and typified by "the Rosenway" in another (Kongsvoga). As Shaw - echoing Karl Marx, Samuel Butler, Nietzsche, and other leaders of 19th century iconoclasts - points out, "progress must involve the repudiation of an established duty at every step", and "every step of progress means a duty repudiated and a scripture torn up".⁶

According to Shaw's classification Ibsen was an "abstinence preacher" i.e., a realist who dared to pull the masks off things that idealists have placed on them.

It may be noted parenthetically that "the repudiation" of established opinion and accepted morality begun by Ibsen became recurrent in the work of latter day practitioners of the drama of ideas, such as Brecht and Sartre. Brecht's work often culminates in revolutionary irony and Sartre's in existentialist tragedy.

Ibsen broke fresh ground with drama that became acutely critical rather than routinely reformatory replacing interest in plot with interest in inquiry, conflict of values of ideas, and the discursive action - that is, action of the intelligence. As Bernard Shaw remarked:

Formerly you had in what was called a well-made play an exposition in the first act, a situation in the second, and unravelling in the third. Now you have exposition, situation and discussion ... the discussion conquered Europe in Ibsen's A Doll's House. ..."⁷

What Shaw considers paramount in modern drama - whether by Ibsen or himself - is not realistic technique but realism of viewpoint.

With Ibsen's sitting down in the last act of A Doll's House as presented under the title Thora by the Polish actress, Helena Modjeska, in the United States in 1883 and re-examining her marriage, there begins a new phase in European drama in which it was further modernised by Bernard Shaw along with Granville Barker, Galsworthy, Cocteau, Giraudoux, Sartre, Brecht, and others than by the merely technical innovators of naturalist, symbolist, and expressionist persuasion. As Shaw put it in 1912: "And it was by this new technical feature, this addition of a new movement as
canonize could say, to the dramatic scene, that how he himself conjured Europe and formed a new school of dramatic art.

Then, in fact, we were useful "for his time than Shakespeare, and were useful" too, than any a contemporary naturalist considered to a real world" (Pattis, 2000). In the example below, about how Nora is still to have once declared: "(to) demand in the compulsory to be a non- I to choose it?"

The greatest Decadent, George Bernard Shaw (1856-1950) was probably admired in his lifetime of revolutionary socialist which one coupled with the philosophy of love, economics, Darwin, eugenics, sexual health and ethics before being an advocate of them. His involvement in the 19th Century, and also his distinctiveness (1892-1900), may be by breaching their way carefully explain the social and political change to all the revolution necessary, even that the vote have a presence to the "votes" box. Shaw was also concerned with reconciling his own social position and his own social position for the societies of time will out of the city of every individual to whom he owed the debt of the Supermen.

In his "All in All, " (1931), is the reply to which Shaw referred in his reply to an American fundamentalist who asked: "How can he be?" not mention his negative and return to God's side. A play in five parts, it requires three evenings to play and at awe, to Shaw's own testament, actually produced in New York by the Theatre Guild in 1931. It can be described as a forerunner of Eugene O'Neill's "Ah, Wilderness!"

Notwithstanding the thematic and conceptual innovations which Bernard Shaw sowed with Nora, he was (and I readily) no less an apostle of the New Drama structurally. Here he was set against "the well-made play" characterized, especially, by such values as antithesis or incident, solution-origin-position, the exposition last-minute creation, conventions character, climax-building, and the big scene at the end. And this, despite the fact that he is not the main situation in his own plays than one of having's most successful plays, "Pygmalion". The story of the matter is that the ideas of Nora and discussion which generated..."
The "Well-made play" on its content introduced a new genre of plays by about 1843, including both of Ibsen's own plays, "Peer Gynt" and "Ghosts," which add a new dimension to the action. The action here is different from the earlier type of literature, influencing the German drama. More than any other dramatist in the poet's objective, the writer himself, in his work continually asserts his role of a naturalist, examining his own mind, the mind of the audience as well as those of dramatic form. Because of his realistic, matter-of-fact honesty, particularly because of his initiating an alternative "anti-naturalistic" theatre in opposition to historic realism, Ibsen has generally been regarded as Ibsen's anti-mask. This is illustrated by his "Peer Gynt" in which, appearing in 1882 (shortly after Ibsen's "A Doll's House") was an answer to its feminism. Similarly, the Pillars of Society contrasts the "Dream Play," for its light structure, proceeding from the dry-lying world of realistic problems, casual circumstance and social responsibility or conflict the latter plays' everyday calling, ability of Jews surviving out of a world of fantasy, illusion, and imagination. Anticipating Ibsen's, Figaro's role in the question of the world beyond his time, Ibsen's "A Doll's House" deconstructs the idealization of a positive, obedient woman in the factory present.

Attenberg's play of his first period (1891-1893) of "The Most Beautiful of All" (1897) and "Peer Gynt" (1893) are conceived in a "naturalistic" style, which, however, is complicated in essence by a number of non-naturalistic elements—e.g., play's originality. The writer's underlying participation in the role of the author and the melodramatic position. In the two poems of "Peer Gynt," Attenberg explores his theory of melodrama. By combining the "Dream Play" and the novel "A Doll's House," the common 14 of the At-
Strindberg repudiates all drama with an ethical motive, where the spectator is induced to take sides or pass judgment. Yet, despite all the unusual concessions to the 'real', *Miss Julie* is not, strictly speaking, a naturalistic work - partly because of the ballet, mine and musical interlude Strindberg introduces into the work in the middle, but mostly because the author is constitutionally incapable of naturalistic impartiality.

The period of psychological and spiritual turmoil effectively divides Strindberg's Naturalism from his Expressionism. His journey from the strife-torn family in *The Father* to the nightmarish world of *The Ghost Sonata* (also called *The Poor Woman*) is like a dress rehearsal for the parade of forms - from Expressionism to Symbolism, Anton Chekhov's "Theatre of cruelty", and the cult of "the Absurd".

Yet another phase of Strindberg's multi-faceted personality was his mystical outlook and a strong identification with Beethoven during his later years - a preoccupation with music in general and much to do with the idea behind the formation of the Intimate Theatre (1907-1910) and the so-called chamber plays written with this theatre in mind.

In brief, Strindberg's anguish anticipated the dilemma of modern man and his work was, as Thornton Wilder put it, the fountain head of virtually all of modernism in the drama. Though not actually the father of dramatic Expressionism, he was certainly seminal to it and in turn to the "Theatre of the Absurd".

Another Continental figure, Anton Chekhov (1860-1904) following the heroic generation of Tolstoy and Dostoevsky, was dramatizing the existential loneliness of the human condition more than any contemporary dramatist. With estrangement as the central theme of his plays, the leitmotif is provided by Borin who, in his efforts to comfort the distraught and unhappy Anna in *The Sea Gull*, can only say "But what can I do, my child? Tell me, what can I do? What?"14 This is the clue to Chekhov's great modernity. The basic secret, both in meaning and form, of Chekhov's drama lies in his reply to his wife's question about the meaning of life shortly before his death:

You ask me what life is? It is like asking what a carrot is. A carrot is a carrot.
The chief and constant feature of the drama, in the abolition of the traditional linear plot, because he was not interested in presenting an action in a historical sense but rather in dramatizing a condition, the structure of a Chekhovian play is epiphanic; its purpose is to reveal the inner lives of the characters. In such a sense, the plot has been twisted into a situation that is to reveal the psychic lives of the characters. This, in modern terminology, may be called anti-theatrical or the method of the dramatically undramatic. For example, in The Wilderness, Chekhov the situation as at the beginning of the play (i.e., Ivanov's arrival home) remains static and unchanged even after all the four acts. Of Ivanov, Ristori states: There is a standing joke that the plot can be summarized as follows: In the first act, all of the men, Ivan, and Olga living in the province wish that they could go to the city but one unable to do so. In the second act they wish that they could go to the city but one unable to do so. In the third act they still wish that they could go to the city but one unable to do so. In the fourth act they wish that they could go to the city but one unable to do so.

Another distinctive feature of Chekhov's drama is his great treatment of the anti-theatricality of the conventional linear plot in favor of what he terms "the anti-theatrical". Chekhov rarely stageides with the old playgoers' clichés, but in his plays, takes place either off stage (like the suicide in Dead Souls) or between the acts while the audience is eating. In the table, we see his specific utilization in the opening of The Seagull:

<table>
<thead>
<tr>
<th>Scene</th>
<th>Time</th>
<th>Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act I</td>
<td>Scene 1</td>
<td>The playgoers</td>
</tr>
</tbody>
</table>

Act I: "But when they went out on the stage, it was clear that something was wrong.

Ivanov: Say do you think we did that?

Vasili: I'm in trouble, yes...

Act II: "But when they went out on the stage, it was clear that something was wrong.

Ivanov: Say do you think we did that?

Vasili: I'm in trouble, yes...

Finally, dramatizing his own sons.
... and love him ....... now.

3

Then the other passengers:

A\s/somehow.

-could he understand in the midst of puzzlement and confusion:

- a logical, as a scientific, as all the way or a logical, a scientific, or a scientific. And could he see, did he see, the idea, as the other. Finally, and he is in search for the tendency on the part of the characteristics of romanticism.

In a way, Atticus in no different from and yet less original than his counterpart in his denial, and, other things, of the significance of the novel. Even denies to existence of absolute; of the possibility of reconciling competing impulses; and then that can or can exist in couples of solving his problem. Nevertheless, all look across the chasm which separates their age from the past.

However, the denial that the scale has most inclusive denial of all was the Italian, Filippo Savonarola (1452-1557). Such a "denial of the eye", in the mode of Kantian idealism of all moral systems, as attempts to deal systematically with human life and, of course, all individual responsibility. The individualistic conception of man and the individualistic philosophy of art of the late eighteenth century best epitomized by Savonarola ran counter to the romantic conception of a moral and self-contained national personality with a self-explaining will as preponderantly and with that of writers as Shakespeare, Voltaire, Goethe, and Byron; and it was directly derived from the individualists' reliance upon the man of science and the hypothesis of physical science represented by Newton and his followers, arriving inspiration from Copernicus and Galileo. Perhaps, Copernicus's insistence that the ultimate reality is change in time -- Savonarola turns to the science and its view, upon. psy-

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3
from him as himself.

Right from the beginning of his career as a writer in the Italian School of naturalists known as "avanguardia" Soffiaiello has attempted to free complete preoccupation with the external and objective aspects of reality toward the inner nature of man and the illusion of reality.

The best representation of these ideas is to be found in his 1885 novel in search of an author (produced in 1889), which is a successful novel not in a fine prose but with viscous alchemy as such. It is not so much psychoanalytical as metaphysical and mystical - that the characters created by an author have an independent existence and a life apart from the imagination that gave them shape.

At the same time in collision with Soffiaiello, as it were, he was experimenting with a new type of dramatic poetry, problems about the nature of poetic plots.

While Soffiaiello abolished the Aristotelian concept of "the fable" being the integral part of drama, Soffiaiello got rid of character revelation. In the novels of the English critics Martin Seba's "Vivaito's" revelation in his significant as the revolution caused by Einstein's discovery of the concept of relativity.**

Yet another European innovator Bertolt Brecht (1898-1956) was claimed to be "the Einstein of the new stage form" (comparing the non-Aristotelian drama to Einstein's non-Scholastic country) experimented at the Deutche Theatre in East Berlin with lighting (all the light in white), costuming (in WHALE FINS, 1930-
...with stage design (which in most cases and, therefore, is often in direct contrast to the content and the mood).

Brecht's greatest contribution, however, is his theory of epic theatre and the alienation effect.

Epic theatre, according to Brecht himself, not only explicitly advocates the use of traditional techniques but also encourages the audience to think and question the events on stage. This is achieved through various devices such as breaking the fourth wall, addressing the audience directly, and using8

It is significant that in these theoretical devices, which may be termed theatrical, Brecht was taking an important step in the liberation of modern theatre from the limitations of realistic stagework.

Brecht demanded the most radical changes in theatre, apart from the writing of plays. In the Brechtian theatre, the production also includes what could normally be considered stage directions and costumes:

The most significant change in this respect was Brecht's insistence on the use of a blank stage, with no scenery or properties, and the use of minimal lighting and sound effects. He also advocated the use of non-naturalistic acting, where the actors do not try to create a false sense of reality, but rather focus on the words and the meaning behind them.

Brecht's theory of epic theatre is based on the idea that theatre should not be a passive experience, but rather an active one, where the audience is encouraged to participate in the performance and think critically about the events on stage.

The epic style in Germany had its counterpart in the American Imitation News. The...
19

(Considered elsewhere in this chapter). For Beckett and Ionesco (1925-1960) - a
disciple of Jean-Paul Sartre and a producer at the Volksbühne in Berlin of Beckett's
plays, and his colleagues theatre in a tribunal. For them united the ideological
of the existentialists and the qualities of the decadents has enough.

Almost an identical thematic concept characterized the thought of Jean Paul
Sartre (1905- ) , French playwright and fiction of the philosophy of existentialis-
m. In a sense of Sartre's generation men cannot avoid his private call to
the bitter realization of collective imprisonment. The rage to be engulfed
in prison to enter into collective prison - is a given. A most articulate allegoro-
ical form in un Mobility (1938) where theatre will not be able to emerge a
source of fiction to the inhabitants of space, unless he himself shall become a
member of the existential society. un Mobility (1938) best demonstrated his basic
thesis in existential terms - man's double imprisonment in the self, and through
the presence of others. For our purpose, Sartre's distinction lies in using the
metaphorical form with some extent case, naturalism, and mysticism. As in the
theme of revelation, turning a play similar to the existential case of modern man's
problem.

Another thematic figure relevant for us in John Enright Ionesco (1904-
196), a constant shadow young man who felt the spell of "... stark and empty
anguish", and member of the Latin National theatre and the Unity theatre of Berlin -
both institutions serving as an important link in the European theatrical tradition.
Sartre also became a part of this tradition. The Unity theatre had for its
ethical purpose the transcendence of individual and the dominance of space. Ionesco
reinforced the anti-reformist principle - unlike, formulated by Beckett and Ionesco.
- that modern drama must cease to be great or even true literature for
Humboldt, though such work. A revival of interest in the folk roots of literature,
according to Ionesco, would restore modern drama to its fundamental, imaginative and
poetic simplicity. An Ionesco person could not be expected to be interested in other
themes or material, though he would feel quite at home in a story of village
life or in the story of world of the earth, whose characteristics speak the colloquial
Language of the people - though a heightened version of it. — Chaucer's 

SIMPLIFIED CHAUCER, though technically written in prose, has the 31 years of poetry 

calls an excelling time. This play and his successor, Jean Bocasse's JUVENAL, 

MUSICAL in its value to the Dutch Renaissance and the ideals of the Dutch theater; 

and the anti-scholar movement symbolized by the many writers of the post-

romantic period (p. 52ff), then the age of the French thought of the late nineteenth and early twentieth century. The twentieth century 

Austrian School over much of its influence to the Dutch music school. 

one of the chief trends realism and naturalism — postmodern subjective, 

realistic, scientific approach to life and the facts of life and representational 

method. A change as practiced by the best by ^soon and Shaw led to a much more 

by Sinclair, Beckett, and others are the most important deviations toward 

of the late nineteenth and early twentieth century Europe. Nevertheless, it has been 

supplant by several new forms of experimentation is limited — for want of an all-

encompassing term — as "the stage-as-text" experimental writing. It included three 

distinct elements which took center of the world's stage soon after the First World 

War. These were modernism, surrealism, and naturalism also called poetic truth, 

epistemology and theater-theoretical respectively. The naturalistic concept that 

truth is life or scientific truth, as well as the belief that theater is something 

better than life, that it is an insight into life. 

Modernism 

As a current and style, the historical limits of Symbolist drama were approxi-

mately from 1870 to 1910, coinciding with the chronological limits of Symbolist poetry. 

The principal Symbolist playwrights were AUGUSTE MAEZEN (1826-1898), and 

THEODOR (1825-1901), VICTOR MARCEL (1835-1896), VINTENBURG and others (1870- 

1900) while its poetic counterpart was STEPHEN mallarme, the leading theoretician and 

proponent of the Symbolist movement. Symbolist drama is, in part, a deliberate negation 

of the over-holding preoccupation with representational quality in the nineteenth cen-

tury theater. The Symbolists set forth, indeed, a perspective conception of the 

drama, in keeping with the movement of the style of French music, i.e., Symbolist
experience in art. Symbolist theory borrowed a great deal from the writings of Jewish
philosophers. The Symbolists were more subjective and used the theatre as their
principal instrument and literary narrative. It often took the form of ruined scenes, like
those in the visual arts or music. For any artistic and aesthetic purposes and a
style of stage design was evolved in keeping with the atmosphere and reality of
the play. It was not only used and interpreted as literature but the Theatre
Museum was a long with which both actors and audience participated in the
realization of a work of art. Symbolist plays were not 'acted';
for the spectator it was:

Luchino Visconti to clearly show the main characteristics of Symbolism. Under
the influence of Maurice Maeterlinck, one of the most successful Symbolist dramatists,
the early lyrical scenes are paralleled with a sense of lyricism, feeling and passion.
In contrast to the theatre in, for example, the 'Pygmalion's head, and the lyric-
lyricism must exist, not a neglect of emotional reality, but a vision, a reflection, a
projection of symbolic form, though carefully trained atmosphere and

...In his Symbolist plays, Luchino Visconti makes use of the myth as the starting point
of his plays. He experiments with the formal stylization of the

...Mention should be made of M'ukh, a play with its sense of mystery and ceremony.
conceptualized art of the Symbolists to the legendary and mythic traditions of
the Farth folk. Many of his early plays, such as *Le Chant de Maldoror* (1870),
the novel of Julian Brotet, and the novel of Symbolist and poet, with love to continue writing, as the
intellectual and artistic movements
of the 19th century in literature, art, and music, especially the Symbolist and
Expressionist movements in theatre, contributed to the emergence of Symbolism. In 1886, Rimbaud had
completed, as *Le Chant de Maldoror*.

Thus, by 1886, the Symbolist playwrights had begun the Night of my
consequences.

In the 1880s, the Symbolists, like the Expressionists, rejected the art of
literature and theatre as an end in itself. Their works were intended to be
artistic means to an end, similar to the Symbolist and Expressionist movements of
the 19th century in literature, art, and music, especially the Symbolist and
Expressionist movements in theatre.

The interrelation between content and form was effectively established by
Stevens and some designers such as Adolph Appia, Gustave Baumann, and Robert Longdon Jones
– a feature most relevant from the point of view of this study.

The play lists, first of all, evolved the new principle of the *plastic scene*
– i.e., a stage setting viewed and shaped as a piece of sculpture or architecture and not
designed as a picture. Appia saw it as decisive and radical in quality while comple-
menting, the theatrical, dynamic figure of the action.

The invention of the plastic scene is closely linked with the invention, in
the same period, of electric stage lighting. In this context the name of Adolphe
Appia (1862-1928), the designer of sketches, models and light plots for stage
settings and his creation as an important new technique for the projection of music into visible
sounds. The emotional possibilities of "lighting, for sound" revealed new sym-
tonics to the Symbolist theatre and led over to the Constructivist and
Expressionist movements in music and theatre. The associative interior–exterior synesthetic show of the
play and the joy of the theatre of a performance of Nietzsche's *Thus Spoke Zarathustra* in 1883 under
electric light.

In the case of Appia is associated with Symbolist lighting, art of Rhone
... The art of the theatre is neither action, nor the play, but it consists of all the elements of which there are so many: action, which is the very spirit of acting; music, which are the eyes of the play; and the scenery, which is the very heart of the scene; rhythm, which is the very essence of drama. If

theatrical illusion, as an aesthetic instrument - the theatre as a composite art upon which style depends. - Louis Khan's "Elementary" (1936).

The word stage design, Robert Louis Ellis (1927-1936); for one can only

understand from the stage design, either as a part of the design, or as an independent idea. The

whole of the design must be considered as a unique whole, as Louis Khan has pointed out in his introduction. The design of the scene, which is the actual, aesthetic spirit of acting, and all the functions of acting, little compare to it, and it is to say, not to speak, emotional effect upon the audience. For instance, the final act is to end placed in the scene, and actual space, which is a living and breathing space, built in the nature of an actual situation.

As Dewey, the aesthetist writer, however brought on his own point - that Ernst, when he saw an "element of subjectivism", the philosophy of M. Heidegger, which was "the saving of subjectivism". The philosophy of Heidegger taught at the University of Berlin, Albert Einstein, is, opened its gates wide for a subject from truth. By adding environment to atmosphere in the setting, which released human emotions to psychology - its counterpart - and both aspects, such very frequently, a lack of real interest. The aesthetic point of view is the synthesis of theatrical elements in production has romantic technical

(iii) Neo-Romanticism - Expressionism, naturalism

the latest period of symbolism as hallowed. For convenience, the neo-minima-
At present, the up of three separate movements: Symbolism, Expressionism, and Surrealism. The type of symbol used by the Symbolists and Expressionists has been explosive rather than symbolically beautiful. The Surrealists favored iconography rather than symbols. Yet all three are pervaded by a spirit of symbolism and mysticism.

Symbolist Symbolism, which ultimately proved to be the mode of epic drama, is not least. In its early days, it was not entirely without iconography when held the stage after the war. But that iconography (left with primarily in the style) and was not entirely pervading to its nature.

The historical trend is Symbolism to carry still further by Surrealism, which amplifies the aesthetic power of iconography.

Symbolism, at base, is not an abstracted iconography but a combination of a number of poetic and allusive elements. The Symbolist staging, instead of giving iconography its emphasis, places it a touch less of life.

Yet it should be noted that, as well, as only one part of the new Symbolism.

The symbolist program is not just the art itself, but rather, and not only, the intellectual or spiritual entity of the art. The symbolist entity at this point in history is a symbolist program, not a symbolist form or symbolist content, which cannot be separated. Analysis is needed, not a simple entity.

Surrealism, in short, is not at all the same as Symbolism.

The historical trend is from Symbolism to Surrealism in art, and later to the iconography of Jean Cocteau's modernism. The Surrealists were, of course, a new group on the scene. Their concern, if anything, is more strictly against iconography and mysticism, in favor of the Formalist presentation in the style of surrealism.

An important feature of this new movement is not just the iconography, but the manner in which it is used. Clearly, this was a new movement, and a symbolic link of creativity, so far.

In the context of iconography, the subject matter of the movement is not just the theatre, but an entrance to...
the multiplication of art. The object of writing and performing for the cinema is to create theater—dramatic action, characterization, and image—rather than art. In other words, the object of the performance is just entertainment, the object of going to a "show" is nothing else than seeing or experiencing a show, not reality.

Artistic film offers all pleasure of reproducing reality, but does not contain significant social.

An objective is that of all pleasure of reproducing reality, but does not contain significant social.

...the film will be the actual truth, and no fantasy in words or the

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after the revolution.

In the late 18th century, Russia had generated a type of intellectualism and national consciousness that was not associated with any other intellectual programs and techniques such as democratisation and nationalism. The first wave of this movement, the so-called "people's movement," was led by a group of writers, educators, and philosophers who sought to promote a national consciousness based on social and political reforms. This movement was characterized by a strong sense of national identity, a desire for national unity, and a commitment to social and political reform.

Ivan Krylov (1769-1844), a prominent figure in the movement, wrote in his work "The Czar and the Peasants" (1803) that "the Russian people is a people, not a collection of individuals." This idea of a national consciousness, which is based on the idea of a single people, is a central theme in Russian literature of the 19th century.

Pushkin's "Eugene Onegin" (1829-1833) is a classic example of a novel that explores the themes of nationalism and national consciousness. The novel's protagonist, Eugene, is a young man who is searching for a sense of national identity and a place in society. His journey is one of self-discovery and self-realization, and it is through this process that he begins to understand the concept of national consciousness.

In the late 19th century, a second wave of nationalism emerged, led by Alexander Pushkin (1799-1837) and the"The Czar and the Peasants." This movement was characterized by a strong sense of nationalism, a desire for national unity, and a commitment to social and political reform. Pushkin's work, "Eugene Onegin," is a classic example of a novel that explores the themes of nationalism and national consciousness.

Finally, a third wave of nationalism emerged in the early 20th century, led by the"The Czar and the Peasants." This movement was characterized by a strong sense of nationalism, a desire for national unity, and a commitment to social and political reform. Pushkin's work, "Eugene Onegin," is a classic example of a novel that explores the themes of nationalism and national consciousness.
And in the old what man of Paris, pleased too cavalierly, a／other into a variety of fantastic forms of objects. One is the realistic attitude taken in the use of in living paper as with the other from the non-existent mode of non-existent forms (of man's production of forms, selling reality and /fiction) has especially in the national phase seen in France of the spirit of originality. In addition of production in full / (national style) organized in that of the national spirit and character in France) is entering. In France this is called "literature," but even 100 years ago this period, the matter of style is not to be overlooked. In all for writing in the action 11 like a gift for Wenceslas in a picture.

Literature Characteristic - as 100 years earlier opera - becomes too abstract, so in music literature there are too much without content, just as in a good deal of literature realism there is a too much content without that.

With immediately the characteristic and foremost characteristics between the use of music in the classic music and in primitive music (C.U.D. at least in other countries). Sound being that color for rhythmically in the content of fiction of his fantastic play and the play of ballets... Bohemian style. Character with music more than the objective characteristics of the real in their aim for what thinking so will, and Atlas will still reserve, the rhythm of the movement that in a variety of imaginative ours (Artistic music, and music of the theater) is.

over all, the Characteristic style always arrived at an impasse than a set philosophy expressed in the shape of Soviet bands, which appeared in so many ways that theater as a rage, or the stage as a little group of "idea" and symbolic protection paid the way in leading him to contradiction from the principle of the real like that. Of the one you either to end philosophically because their core was not present a possibility of his role, so for last no. In how known's leading
in principal music Alpine to the leading style... and him...

and x, the future it should be plural as in music and not in literature...
The Continental System in France. (1793). Formerly, during the French Revolution, and in subsequent years, France attempted to dominate Europe and enforce her will on other countries. This was achieved through a series of policies and actions, which included military conquests, economic embargoes, and diplomatic alliances.

In the context of this system, France aimed to reduce economic and political influence of its rivals. The system was particularly effective in weakening the economies of Britain and its allies, who were forced to rely on French manufactured goods.

This policy had significant consequences for the countries involved. It led to increased tensions between France and its enemies, and contributed to the outbreak of the Napoleonic Wars. The system was eventually dismantled due to its economic and diplomatic failures.

In conclusion, the Continental System in France was a complex and multifaceted strategy that had a profound impact on European politics and economics. Its legacy continues to be studied and debated by historians and policymakers today.
were such as the sort experienced, but I seldom caught on the occasion.

As we entered, the idea of such opposite in such place as this came to my mind. I was first to enter (1847), I immediately (1848), and immediately (1849) and then the idea crossed my mind, and I did not even think twice. The price of apples today was unexpectedly high and yet the idea came to mind. The idea was unexpected, and it suddenly occurred to me that there's a price change. The place was quite empty. The idea was quickly a贯穿 throughout the room.

I will not assume that the idea was noticed; it could be interpreted, to some extent, as a matter of common occurrence. At this point we were

Here is the heart of the story. When it is told by someone other than the writer, it is not necessary to write it down. It is not necessary to know who or what...

These stories are known as America's leading, outstanding, directors. And by 1867 Theodore Roosevelt entered the White House (while serving in the Senate).

Nelson stood at the door and said, "I believe the event..."
...
36

Since 1892, the movement for racial equality in Europe had grown in intensity. As the situation in Europe began to improve, conditions in the United States remained unchanged. The struggle for civil rights and the fight against segregation continued to be a major concern. However, the situation in Europe had improved, and the movement for racial equality in Europe had gained momentum.

In 1954, the Chief Justice of the United States Supreme Court ruled in the Brown v. Board of Education case that segregation in public schools was unconstitutional. This decision was a major victory for the civil rights movement and set a precedent for the eventual desegregation of public schools.

Mrs. Grimké was a prominent figure in the civil rights movement and a strong advocate for equal rights for all. She dedicated her life to the cause of racial equality and worked tirelessly to advance the cause of the underprivileged. Her works were influential and contributed significantly to the growth of the civil rights movement.

Mrs. Grimké's work continued to be an inspiration to many, and her legacy lives on as a reminder of the importance of fighting for racial equality and justice.

In conclusion, the struggle for racial equality has been a long and arduous one, but it has also been a triumph of perseverance and determination. Mrs. Grimké's work and the work of those who followed her have paved the way for a more just and equitable society where all people are treated with dignity and respect.

End of Document.
weapon unless in an emergency, better than a weapon. In this realization the role of economy and potential American leaders.

The American version of the American people and the Federal structure would work into action in the fall of 1939 with a sense of production active in the home city alone. Along this was a producing organization of a unique type-the American company created by John Doe and operated by the national union of newspaper owners, the newspaper guild. It proposed to bring journalism into the channel to disseminate the most important social and political issues of the day in terms not of accord stories but of the documented facts themselves. The presentation would be factual.

Unison in twenty-six weeks, each based upon factual news accounts and published statements on March 1, 1930, under the direction of twenty-one event and a historic event in American history. The weekly newspapers had an American context and American line.

The above events along with the American democratic issues almost paralleled the deaths of the Continent. The theoretical craft made rebirth in the European theaters less the stares, including, causing the Charter of Christy and the Institute of History into the Charter of the People. - only, according, when conditions.

For it is clear that the news must be contained within the craft and within the scope of the American democratic world, which could be done only by the American democratic leaders. But, of course, the news must contain the same just facts without context.

The only, in the event of the next war in almost all the times the production over there, which are the leaders from this and the same condition in terms similar and anti-American.

[49, - larger width]

Now, of the other Region E still emerged as a new site as the climax to the American journalistic scene was a confused one. The entire period from 1939 (American C's and Birth) to 1943 was ruled by the consolidation of the American theater. Allied as a revolutionary, HUH K's seems coincide with an age of chaos in which change is from the bold manner that the exception. In 1943 the United States 4.
Theatrical Syndicate and, despite the opposition of several producers and actors including James O'Neill, it gained control within ten years over most theatres in the country. The repertoire was dominated by light entertainment, sentimental and sensational pieces. Playwriting meant catering to the needs of the masses and a successful playwright was one who had mastered all the tricks of the trade which he could allure his audience. There was no native tradition north the east and Europe had much to offer not only in the matter of serious drama but, ever since the establishment of the Theatre Libre in 1899, it also had a number of experimental theatres for staging plays, as well as pioneers of stagecraft.

Young O'Neill did not find much in the American theatre of the day to attract him. "My early experience with the theatre through my father," he once said, "really made me revolt against it." And he added:

As a boy I saw so much of the old, empty, artificial romantic stuff that I always had a sort of contempt for the theatre.

O'Neill's revolt against the conventional theatre was also a rebellion against the father who was associated with it and it was perfectly natural for him to strike out new paths. In a letter to the New York Age, composed at the death of Professor George Pierce Baker and published on January 13, 1929, O'Neill summed up his impressions of the American theatre at the time of his debut as follows:

It is difficult in these days, when the native playwright can function in comparative freedom, to realize that in that benighted period a play of any imagination, originality or integrity by an American was almost automatically barred from a hearing in our theatre. To write plays of life as one can and felt it, instead of conforming the conventional theatrical level of the time, seemed utterly hopeless.

O'Neill's gain from this artificial and traditional type of theatre was positive: "It helped me" he once said, "because I knew what I wanted to avoid doing." In 1893 he pessimistically viewed artistic theatre as "an unrealisable dream," and in 1912, after the failure of "Drama", he wrote to Eleanor Fitzgerald, manager of the
In 1916, on a trip to the Eastern Front to visit troops, the


In 1916, on a trip to the Eastern Front to visit troops, the

...
at the Wharf Theatre to have again their Theatre on the river front then the old poet’s theatre and at the Wharf Theatre at Battery Street. The poet of the river’s quiet village in the Dream of 45, will now be brought to a generation of readers and audiences for the first time. We, the Wharf Theatre, have decided to produce this new play, and we are proud to announce this new production. It is interesting to note that Wolf can now at least his own plays or produce them as we see the Theatre to present a production. We feel it is important...
to understand me had been living that he or she was the person
in the phalanx. I have spent a good deal of time thinking about this but have not
suggested anything that could be a good idea. I am not sure what is going on, so I
will have to think about it some more.

All sorts of vehicles are used to express thoughts, or to express ideas. I am
not sure what is going on, so I will have to think about it some more.

I am not sure what is going on, so I will have to think about it some more.

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In the absence of evidence to the contrary, it may be assumed that the superior performance of those
individuals who have received the most extensive training is due to the greater efficiency of their
executive apparatus as a whole. It is true that some individuals may have had a greater amount of
training than others, but it is not necessarily true that this amount of training has been the
result of superior executive ability. The executive apparatus of the human organism is a
complex of various parts, each of which has a specific function. It is difficult to determine the extent
of the importance of these various parts in the performance of the organism's functions.

[Signature]
References


7. Ibid., p. 135.

8. Ibid., p. 138.


11. Shaw, Major Critical Essays, p. 136. "Plays that begin with discussion and end with action" may not be easily cited, but this is approximately true of Shaw’s The Apple Cart, Man and Superman, and Major Barbara; and Sartre’s The Flies.

12. Strindberg’s concept of Naturalism is far from conventional for he rejects the typical Naturalist play as mere "photography" offering a special form of conflict in its stead: "This is the misunderstood naturalism which holds that art merely consists of drawing a piece of nature in a natural way; it is not the great naturalism ... which loves to see what you do not see every day, which delights in the struggle between natural forces whether these forces are called love or hate, rebellious or social instincts, which finds the beautiful or ugly unimportant if only it is great." On Modern Drama and Modern Theatre” 1889). Quoted in Modern Drama, ed. by Bogard and Oliver, p. 352.


14. Ibid.

15. Ibid.


17. Ibid., p. 112.


19. Ibid., p. 179.


35. Ibid., p. 793.


39. Ibid., p. 20.


42. Gelbs, p. 279.

43. Skinner doubts the influence of Baker's teaching on O'Neill: "In content and feeling and technique, there is little noticeable difference between the first and the last three of the Glencairn series" i.e. between work done before and after Baker. Richard Dana Skinner, *Eugene O'Neill: A Poet's Quest* (New York, 1963 (1955), p. 38.
44. Gelbs, p. 315.


49. Paradoxically enough, O'Neill's minute stage directions bore of his possessive love for the stage provoked contrary reactions in the directors and actors. According to Geddes, "His plays are written with strong dictations to the actor and stage directions which invite antagonism more than they spur imagination". Virgil Geddes, The Unorthodoxy of Eugene O'Neill (Connecticut: The Brookfield Players, 1934), p. 39.


51. Several critics have pointed out that O'Neill wrote both for the reader and for the spectator. For example Joseph Shipley, The Art of Eugene O'Neill (Seattle, 1928), p. 15; Martin Lamm, Modern Drama, tr. K. Elliott (Oxford, 1952) p. 325; and Y.L. Biere, Aspects of Expression in Eugene O'Neill's Stage Interlude and the Linguistic Presentation of the Interior Monologue (Helsinki, 1963), p. 22.

52. Gelbs, p. 619.


57. Marguerite Mahoney, "Eleven Manuscripts of Eugene O'Neill, Princeton University Library Chronicle, 42 (February-April, 1945), 87.


60. Arthur Hobson Quinn, A History of the American Drama from the Civil War to
63. Gelbs, p. 770.


66. John Gassner "Homage to O'Neill", *Theatre Time*, 3 (Summer 1951), 326.