

O'Neill's Theatre: Arab Reviewers' Critics on Its Presentation and Appeal

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Abstract

One of the most contentious personalities in contemporary play is Eugene O'Neill. His life experiences and inner problems, which influenced his creativity and contributed to his renown as a dramatist, have drawn criticism from Arab and European scholars and critics. His theater stands out for its variety and is present everywhere. The page concentrates on four Arab reviewers: Brahim Alariss, Sameer Mohammed Ismaiel, Riyadh Assmat, and Dr. Yessin Attiya. They offer their perspectives on O'Neill and his work. The critic of Brahim Alariss is featured in the first section of this study and talks about O'Neill's accomplishments, his realistic approach, his styles and techniques from symbolic to naturalistic to expressionism to theater of masks as well as some personal matters. His theater stands out for its variety and is present everywhere. The article focuses on some of the reviews by Arab authors. In the second half, Sameer Mohammed Ismaiel discusses Hisham Kaferneh's efforts to revive "Desire Beneath the Elms" for a new performance by the Damascus National Theater Group. In the Syrian version, the program is categorized as "House of Desire." In the third section, Dr. Yessin Attiya writes on the usage of masks and the relationships between the characters in addition to explaining the role of the characters, monologues, and stage directions. The fourth section examines how the article "O'Neill Noble Prize in the Theater Excursion and the Search for Gold" "جائز أونيل في رحلة المسرح و البحث عن الذهب" in Meo Midst Online demonstrates O'Neill's talent, brilliance, and life experience. The piece by Riyadh Assmat, who discusses American theater celebrating the resurrection of Eugene O'Neill's work, is found in the last section (1888-1953).

Keywords: Arab reviewers, form, experience, style, theatre, techniques

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1. Introduction

Dion Boucicault (1820–90), Bronson Howard (1842–1908), James A. Herne (1839–1901), and David Belasco (1859–1931) were the most prominent playwrights of the nineteenth century. Ibsen, Hauptman, Gorky, Materlinck, Strindberg, Wedekind, Kaiser, and Toller, however, are the most well-known European dramatists for adopting more novel ways to produce high-quality theatre, including realistic, naturalistic, deterministic, expressionistic, and symbolic techniques in their plays. The challenge for American drama in the 20th century was to develop playwrights who could incorporate European theatrical techniques into their works while yet giving them distinctly American flavor. Eugene O'Neill faced this challenge by refining the genre which had lagged behind in its developments and maturity, as well as in form and content. O'Neill saw that American drama needed to catch up to its equivalent in Europe. He had to therefore adopt some audacious steps by adding a great deal of variation to the genre. His prestige and brilliance were responsible for the genre's acceptance not only at home but also in Europe and the Arab world. As a result, the majority of Arab reviewers concurred on O'Neill's eminence as a dramatist. They discussed the quality of his writing and his plays, and they examined him from two perspectives: formalism, which places the emphasis solely on the text, or psycho-biography, which connects the playwright's work to his life. The study shed light on some journal articles that analyze O'Neill's life experience, literary works, and dramatic techniques. For example, Brahim Alaris discusses O'Neill's biggest success with his play *Beyond the Horizon*, which many people see as one of his most well-known works today. It discusses determinism and how people try to fight it through theme. The American author Eugene O'Neill's masterpiece, "Desire under the Elms," was rediscovered by Hisham Kaferneh, who presented it in a new version by omitting some discussions from the original text, including those between Peter and Simon and the sons Ephraim Gabot. The Meo Midst Online article "O'Neill Noble Prize in the Theater Excursion and the Hunt for Gold" "جائز أونيل في رحلة المسرح و البحث عن الذهب", describes O'Neill as one of the most significant experimenters of modern theatre who earns this reputation due to the immorality that he has attained as well as by the depth of his talent and brilliance. He draws inspiration from Greek tragedy. His life experience is also shown in the article. Last but not least, Riyadh Assmat, who writes on American theater, celebrates the rebirth of Eugene O'Neill's (1888–1953) plays, who is regarded as the father of American theater and whose 45 plays have been performed in theaters all over the world.

2. Theoretical Framework

The Emperor Jones, The Hairy Ape, The Iceman Cometh, A Long Day's Journey Into Night, A Moon for the

Misbegotten, and *Desire Under the Elms*, among many other full-length and one-act dramas, are just a few examples of the plays by Eugene O'Neill that are included in a new comprehensive overview of O'Neill's career. Readers can find in-depth analyses of the plays as well as assessments of O'Neill's recent reputational rebound and new staging techniques in his modernist intervention in the theater. During a period of cultural upheaval and vibrant artistic and intellectual change, Eugene O'Neill is largely credited with creating modern American drama. O'Neill's theatrical modernism, which offers an image of national culture and character that opens new possibilities for the stage while remaining rooted in its history, represents less of a break from these traditions than it does a reinvention of their scope and significance in the context of international stage modernism. His theater has an impact on Arab theater. He was one of the first American playwrights to use American vernacular and to concentrate on characters who were ostracized by society. He also introduced psychological and social realism to the American theater.

3. Research Methodology

The goal of this study is to evaluate O'Neill's success in creating drama, a unique literary genre with a variety of form and technique, as well as the perception of his drama among Arab critics. The critic of Brahim Alariss, who discusses O'Neill's success, his realistic approach, and his styles and techniques from symbolic to naturalistic to expressionism to theater of masks is the main subject of this work. O'Neill uses varied form and techniques, which completely distinguishes him as a dramatist. Examples include his use of several acts and scenes, the type of his conversation, the setting, the time period, the characters, the asides, masks, monologues, parallelism, and linguistic repetitions. The study also emphasizes how O'Neill dealt with several philosophical ideas in his short plays, including realism, naturalism, expressionism, stream of consciousness, symbolism, mysticism, and psychoanalysis.

4. Beyond the Horizon by Eugene O'Neill and Faded Dreams by Brahim Alariss

In his article "Beyond the Horizon" by Eugene O'Neill and "Faded Dreams" published on May 20th, 2020 at the "Independent Journal," Brahim Alariss, a cultural historian, journalist, film critic, and translator, claims that between the years 1915, when O'Neill finally decided to pursue playwriting as a career, and 1930, when he settled on his realistic style, which made him the greatest founder of modern American theatrics. (<https://www.independentarabia.com/node/120906/>).

He claims that O'Neill experimented with a wide range of forms, including theater of masks, expressionism, naturalism, and symbolism, but that his symbolic play *Beyond the Horizon*, which many still regard as one of his best pieces and the catalyst for American theatrical modernity, was his greatest early success. And rather, O'Neill's play *Beyond the Horizon*, which was first regarded as the easiest, most plain, and least experimental of his works, went on to win the Pulitzer Prize in 1920. The play *Beyond the Horizon*, which was translated into many languages, including Arabic, is often cited as the piece that gave life to the author's career. But, he has written several plays throughout his career and has begun many more that many today consider to be fantastical. (<https://www.independentarabia.com/node/120906/>).

Brahim Alariss claims that "Beyond the Horizon" is the play that deals with the game of predestination and the human attempts to conquer this game through a straightforward, nearly linear topic. The subtitle of the play is "And you enjoyed Fate laughs." The brothers Robert and Andrew Mayo are the center of this discussion. They reside on a family farm, and the events in this topic take place over the course of eight years at an undefined time with no indication of the seasons. The brothers are each prepared from their respective sides to live the future in the beginning, when it is spring.

After three years, we move on to the summer, when the roles have shifted. Ruth always hears Robert tell the family that he loved them as he bids them to continue beyond the horizon. The story ends here, with Andrew taking his brother's place to board the ship, while Robert, who has become attached to Ruth rather than his brother, stays on the farm and manages its business.

After another five years have passed, we are back on the farm, and Andrew returns from a lengthy trip with his uncle to find that everything has fallen apart. Robert, whose passion is sailing, failed to complete the task that had been assigned to him due to treacherous love and an unforeseen marriage, and the family farm has now gone bankrupt.

Ruth attributes all of her troubles to Robert and leads a very depressing existence as a result. Despite her connections to him, she has never thought of him as her adored. Her first and truest affection was for Andrew. Today, everything is black, according to Andrew, who throughout his protracted journey was able to amass wealth that enabled him to successfully learn that Robert is passing away after contracting tuberculosis, and he appears to regret the fate that he drowned as a replacement for his dreams. As he passes away, it seems as though he is still dreaming about Andrew and Ruth reconciling and living out the rest of their days together.

Alongside Tennessee Williams and Arthur Miller, and sometimes before, Eugene O'Neill: the greatest playwright the land of North America gave birth to during the twentieth century. It is perhaps the most vibrant and diverse American writers ever. He did not need, at the end of his life, for Charlie Chaplin to marry his daughter

Ona and become his son in law, in order to gain more fame, rather, it is said that he was against this kind of fame and was not satisfied with that marriage.

However, this was not the only matter that provoked Eugene O'Neill anger and bitterness. If we read his many plays and examine their meanings and messages, the writer would reveal to us through them a writer who did not stop denouncing the lack of values in American society and perhaps the human community in general, of the values, as well as the denunciation of the spirit yet O'Neill was not a Utopian fictional writer seeking better worlds. Rather, he was one of American's most realistic writers. His realism marked American literature throughout the twentieth century and say that the "realities" of Tennessee Williams Clifford Oditz and Arthur Miller were born from the womb of his realism.

Brahim Alariss writes that Eugene O'Neill, who passed away in 1953, is the most American theater writer translated into Arabic, as most of his three-season scenes plays, and some one-act plays have always known their way into the language of Dhad and had a presence in Arab theater life. In Baghdad as well as Kuwait, and Damascus as well as Beirut. (<https://www.independentarabia.com/node/120906/>)

The young man found himself in the theatrical life, where he combined his love for this art with his various life experiences and his love for literature, to produce all this, that writers, who would receive the Nobel Prize in literature in 1936, and he will be one of the fun theater writers who receive it, but before obtaining the Nobel, O'Neill still had to write and prove his place in the world of writing, and his reveal start in the field was when he joined the theater test in 1916, accompanied by representatives of the "Bernstown" group, and there are books of the first one act plays that became famous later, like "*Jump East to Caribbean*" (1918). However, his reveal big start was with the three-act play "*Beyond the Horizon*", which he wrote in 1920, and was characterized by a realistic, natural character that dominated most of O'Neill's work after that, even if his second novel "*Emperor Janes*" was an expressive direction, in speaking on the rise and fall of Negro Emperor on of the west Indies (<https://www.independentarabia.com/node/120906/>).

In the play "Anna Christie," which he wrote in 1921, O'Neill returned to his realistic technique and recounted the life and repentance of the girl Lil in New York Harbor. The Thick Haired Monkey (1922) and Desire Under the Elms (1924), a drama that has been frequently adapted for the screen, are two of O'Neill's most well-known plays from that creative period of his life.

In the second section of his article titled "Against Material Domination of Society," Brahim Alariss claims that O'Neill's next stage of writing was devoted to denouncing the dominance of material values in contemporary society and that he expressed intense bitterness among many poetry forms in it. The Spring (1925) was one of the most well-known theater productions. However, after that he proceeded to conduct an experimental method that was reflected in some texts that followed the style of the stream of consciousness. He also tried to quote from the Greek theater "Orestia", whose events took place after the civil war.

As for decades since he won the Nobel Prize, he produced some of his greatest and most diverse works, such as "*The Snow Cometh*" and "*a Long Day's Journey into Night*" and others, such as those works that established him as a great writer and made criticism that he considers the natural continuation of the Swedish Stern-berg and the Norwegian Ibsen, and makes him a central place in the history of the world theater, not the American theater alone.

5. Samer Mohammed Ismaiel'a Report "A desire Under the Elms"

Samer Mohammed Ismaiel reports in his article "A Desire Under the Elms" by American author Eugene O'Neill in an abridged Form that Suits the Suites, the Present Tragedy, written on Monday, June 27, at 13:34, that Hisham Kaferneh has recovered the master-work of the country's most renowned author, "A Desire Under the Elms," to present it in a new setting with the Damascus National Theater Company, signing this time on three assignments through adaptation, scenography and directing. The show came under the title "*House of Passion*" and the Syrian artist worked to package it in a different dynamic and dramatic montage considering the original text written by O'Neill in 1924 in twelve's scenes, into one chapter that lasted nearly fifty minutes. (<https://www.independentarabia.com/node/138341/>).

And he omitted lengthily, conversations of characters from the original text, including "Peter" and "Simon" and the sons "Ephraim Gabot", the old man who fears death and his wealth, his farm and his cows as the inheritance of his children after him. He is the man who chooses to work in the difficult rocky land of "New England" to go after the "Treasures of Solaieman" in California, "The Promised Land" of the Americans at the time, which derives him to marry "Abby" the young man who is thirty years younger than him, and he soon she falls in love with his younger son Iben", so the latter becomes involved in her attempts to seduce him, establishing a thuggish relationship with her, to succeed in causing suspicion in the soul of the young man. This is what derives "Iben" to reveal the stepmother, and that she did not love him as she claimed, rather succeeded in conceiving a child who would complete with him for his father's inheritance, and his dispute over his right to his dead mother's share of the farm. It becomes clear later that his father's wife really fell in love with him and no longer cared because of her husband's inheritance, and to prove this, she kills her infant son. What started between her and her

husband's son in a lustful psychological manner has, with time, turned into a crazy, sweeping love that took the life of the child, and put the "young lovers" in the dock. This is what prompted "Abby" to admit her betrayal of her husband to commit suicide at the end of the show, after discovering his wife's deception and his son's betrayal of him. (<https://www.independentarabia.com/node/138341/>)

6. House of Passion

Due to these circumstances, the writer and director of "House of Passion" resorted to changing the character "Iben" in the new text to be the son of his late first wife in order to lessen its sexual tone and frankness in the Syrian version (she played the spectrum of the dead mother, the artist Amanah Wali). To find the son himself scavenging his father's accusations on the one hand, and regret after starting an illegitimate relationship with his father's wife and having a child from her on the other, may be done in order to avoid the sensitivity of incest, and certainly on the relationship of the son with his late mother, and her gentle visit to him at the cemetery.

The article shows a scene of Safaa Raqmani in the Independent Arabia Journal. The show is an attempt to present something like an approach to the original text according to the sensitivity of eastern societies and their strict stance of the issue of incest. The show in its original version had also met with great opposition and attack in America at the beginning of the twentieth century. In 1926, the police of Los Angeles all the actors of this play on charges of breathing public morals, and in 1940 the censor in England prevented the play "*Desire Under the Elms*" its characters are not mean and obscene, until it was turned into a movie in 1957, this came after a group of critics defended O'Neill text for being in their opinion within the classic style, and as an attempt to present a tragedy with a contemporary vision, as it was a simulation of the two famous Sophocles plays "*Oedipus the king*" and "*Media*" in which the son kills his father and marries his mother and gives her birth. In the second, the mother kills her children in order to take revenge in the most ugly and terrible way. (<https://www.independentarabia.com/node/138341/>).

7. Symbolic Field

According to a great collective performance by each of the players, the show's director navigated the minefield of it all in order to create a delicate and increasing formulation from the very beginning of the play.; Youcef Al-Muqbel (Best actor Award- Carthage 2018), Safa Raqmani and Majdi Al-Mugbel in a musical crisis that allows the artist Rami Al- Dali to compose it through musical pieces that misled the body of the show in a clear craftsmanship commenting on events, or trying to prepare for it, with the lightening of the artist Bassam Hamdi, who obscured the expressions of the actors' faces and made them closer to the absents ghosts that appear to the left and right of the scene and its depth, and this according to the succession and disturbance of event. Despite the decor blocks and its narrow stairs and its neutral tree; the director borrowed from the text of "O'Neill", the characteristics of the place, leaving the masses accumulated in the center of the scene a specific symbolic space for the movement between them, focusing more and more on the successive darkening of the detailed sequence of events, and making them appear contradictory in the atmosphere that occurs between the interior and exterior of the house. As a result, when stone walls build among its occupants, sin increases and greed, love of dominance, and ownership flourish in the home surrounded by alluring nature. As a result, every character keeps stumbling into tragedy. And Kafarna was able to control the passage of time while holding her lines, allowing for a wonderful performance through poetic language, but she stored her hand to recall the writing time for "Desire under the Elms."

The potential inheritors here are still engaged in a violent and lethal conflict, first with the might of nature that the father thinks he can tame and control from it despite the effects of time and aging.

And from there, the play by O'Neill's heroes, who are setting an example for a step of love of possession and resurrection by the laws of nature and its strife, is produced under the direction of theaters and music as a dramatic reading for death as a reality and all other things are relative and false. In order for these personalities to remain enduring, they must have certain human characteristics. Notwithstanding the distinctions in the situations and the gap in time.

Kafarneh may have bet on restoring the American text by eliminating the dichotomy between parents and children and the grandfather who was killed in the womb. The offspring of sin and love who is also envious of the American writer's convictions that are based on the Bible. In The House of Passion, the adage "Man is a weak being in the face of his unfettered desire" is used to analyze the reality of the Syrian family and the current collapses it has seen as a result of the war. In addition, the family is divided between the father, the kids, and the deceased mother.

Everyone experienced a climate of hatred, rancor and committing sins, while life passes near them without being able to reach them under the trees of Syrian devastation. Hence, the performance produced by the Directorate of Theaters and Music came as a dramatic reading of death as the truth of everything else is relative and false, and as a depiction of the fates of the heroes of the play "O'Neil" who went, for example, in the danger of obsessive love and tampering with the laws of nature and their opposition, so that these characters maintain their permanence

through the human common between peoples. This is despite the different circumstances and their temporal divergence, and perhaps this is what Kafarnah infidels bet on in restoring the American text, putting forward the duality of fathers and sons, along with the grandson killed in the cradle. The biblical belief of the American author is embodied in the son of sin and love simultaneously. In the face of his unrestrained existence and desires, man is a helpless being. As a result, "House of Passion" develops a new urge to analyze the reality of the Syrian family, the breakdown that has befallen it in the wake of the war, and the division that exists inside this family between the father and the children as well as the deceased mother. Everyone has grown accustomed to being surrounded by an atmosphere of hostility, resentment, and wrongdoing while life goes on just outside their reach beneath the wreckage of Syria. (<https://www.independentarabia.com/node/138341/>)

8. Meo Midst Online article "O'Neill Noble Prize in the Theater Excursion and the Search for Gold"

The article entitled "O'Neill Noble Prize in the Theater Excursion and the Search for Gold" written in Meo Midst Online on Monday, the third of October 2020, present O'Neill the American writer as one of the most important experimenters of contemporary theatre, and his works are still present in theaters of many countries to prove that he is a writer who has achieved immortality on his own, by the depth by his talent and his genius without counting on the Nobel Prize. يعد الأميركي المعاصر، المسرح في التجريبيين أهم من الكاتب " الكاتب

وعبقريته موهبته بعمق الخلود لنفسه حقق كاتب أنه لتثبت متعددة، بلدان مسارح "المعاصر، المسرح في التجريبيين أهم من يعد الأميركي الكاتب في حاضرة أعماله والزالت "دون الرنكاز على جائزة نوبل. Like Sisyphus, who ascends and descends the mountain in an eternal movement. Eugene O'Neill wanted to document his life. It found among his papers a paper in which he wrote "I was born in a hotel room, and God curse me and I will die in a hotel room. O'Neill believed that tragedy is in the classic sense of the word. It is the life of modern man.

بفندق غرفة في وساموت "حراك في الجبل ويهبط يصعد الذي سيزيف مثل إذ حياته، يوثق أن أونيل يوجين المسرحي الكاتب أراد أبدي، أمن لقد الحديث الإنسان حياة في تتمثل الكالسيكي بالمعنى المأساة أن الكاتب. فيها كتب ورقة على أوراقيه بين عشر: "هلا، ولعني بفندق، غرفة في ولدت هذا (<https://middle-east-online.com>)

By this experience, O'Neill learned about Greek tragedy. He became passionate with String Berg's works and started composing plays that were similar to them. He married the author Agnes Bolton, and they gave birth to a son and a girl named Ona.

وراح بها، وشغف برج سترند أعمال قرأ حيث اليونانية، الطريقة على المأساة التجربة هذه في أونيل واكتشف تزوجت أونا تدعى وقتاة بولد، منها عام زوجته عن انفصل ثم شابان، شارلي الممثل من كارلوتا الممثلة رزق التي بولتون أجنيس الكاتبة من وتزوج غرارها، على مسرحيات يكتب (<https://middle-east-online.com>) بعد فيما 1929 من وتزوج، مونترى

After leaving Broadway in 1922 due to a hand spasm that kept him from writing and left him in a state of despair, O'Neill's problems began to mount. This led to the failure of his subsequent plays, and the writer's tragedy culminated with the death of his eldest son in 1947. (by him). He behaved as though he had been banished from life, had great illness, and died in Boston on November 27, 1956. He believed that he was to blame for this.

عام الأكبر ابنه انتحار وكان 1947 عام في برودواي ترك أن بعد أونيل، على المتاعب توالى وقد 1922 عن منعه يده في رعشه أصابته حيث، التالية، مسرحياته فشل على انعكست اليأس، من هو، حالة وأصابته الكتابة فاشند الحياة، عن نفيه تم قد كأنه وتصرف ذلك، عن مسؤل نفسه اعتبر (<https://middle-east-online.com>) بوسطن في المنية وافته حتى المرض عليه 27 نوفمبر /الثاني تشرين (1956) والذي الكاتب، عاشها التي المأساة ذروة

The article declares that O'Neill won the Noble Prize (1939), and he is considered one of the most important experimentalists in contemporary theater, despite his influence with the Greek tragedy, as he used masks in order to embody the problem of conflict, and introduced the theatrical monologue that the characters uttered, expressions the emotions and endless desires within it...his works like such as "Morning becomes Electra" and "Desire Under the Elms" are present in the theaters of various countries, to prove that he is a writer who achieved for himself immortality, the depth of his talent, and his theatrical genius, without relying on the Noble Prize in achieving fame and glory, as many of those who won the award of forgotten and ignored, but Eugene Togore, Brandello, Eliot and others have proven that the true glory of the writer lies in his intuition and conscious skill in the orientalism of the future horizons, and that his works are not only reflective of the data of his time, but keep pace with later ages.

المسرح تنطق الذي اليونانية، بالمأساة تأثره رغم المعاصر، في التجريبيين أهم من ال ورغبات انفعالت من داخلها في عما والمعبر الشخص، به نوبل بجائزة أونيل يوجين فاز (1936) ويعتبر، "بالكترا يلبق الحداد" و المسرحي المونولوج مثل أعماله والزالت أنه لتثبت متعددة، بلدان مسارح في يوجين أعمال تقدم حيث العالمي، المسرح الشهرة تحقيق في نوبل "الدردار شجرة تحت رغبة" في حاضرة، جائزة على الرنكاز دون المسرحية، وعبقريته موهبته، بعمق الخلود، ويراندليلو وطاغور يوجين ولكن والتجاهل، النسيان طواهم بالجائزة فازوا تنتهي ممن

فالكثيرون والمجد، استشراف في الواعية ومهارته حدسه في يكمن الحقيقي، الكاتب مجد (<https://middle-east-online.com>). لعصور مواكبة بل عصره، معطيات عن فحسب معبرة أعماله تكون وأل المستقبل، آفاق الحق أن أثبتوا قد وغيرهم، وإلبوت

According to critics, Eugene's involvement with the "Cap Tod" theater group, which was supportive of his work, allowed the writer to draw from his experiences and personal life to reflect in his numerous plays, notably "Emperor Jones" in 1920, the year he won the award. In addition to "Beyond the Horizon," Pulitzer also penned "The Thick Haired Monkey," "Morning Becomes Electra," and "Desire Beneath the Elms." Among his best plays are "The Presence of the Snow Seller" from 1944 and "A Long Day's Journey into Night," which was released the same year as his death.

فرقة إلى انضم حيث يوجين، معطف من خرج الأميركي المسرح إن النقاد ويقول في ليعكسها الخاصة، وحياته خبراته من الكاتب "تود كاب" جونز المبراطور عنوان تحمل "عام 1920 واستفاد أعماله، تحمست والتي المسرحية، ومنها العديدة، بوليتزر بجائزة به فاز الذي العام وهو، "1922 و"، "باليكتر يلقى الحداد" عام الثلج، "عام الليل أعماق في طويل يوم" "ألفق وراء" أخرج مسرحية عن المشهورة الأخرى أعماله أما، مسرحياته
رحيله عام نفس في الخبرة التي أعماله بين ومن "بائع حضور 1944 ثم، "رحلة" عام 1931 و، "عام الدردار شجرة تحت رغبة 1924،
الشعر" نشرت

(<https://middle-east-online.com>)

In plays like "Anna Christie," where the life of the sea is blended with the lives of sinners, Eugene had a background in theater before he became a reporter for newspapers or a sailor or a gold-seeker. His life experiences were also represented in many other plays. Due to her difficult upbringing, the main character of "Anna Christie" engaged in sin and exacted revenge. She was unaware that her father was a sailor, and this revealed how she felt about the entire world. Additionally, in the play "Desire Under the Elms," the young son commits a serious sin with his father's former wife, only to find himself torn between the seduction of the woman and the fallout with his father, evoking the Greek tragedy of early tragedians like Aeschylus, Sophocles Senka, and others.

The playwright addressed several current themes in his works, such as the Negro issue in "The Thick Haired Monkey." You know very well that people commit suicide as they go home, yet Eugene O'Neill's prolific output caused critics to differ on how to rate his theater.

Critic Cloud Collon said: "There are men who left their mark on O'Neill, most not ably his father, and the playwright String berg, and the writer believed that the real success of a person is failure. Every human being is formed with a big dream, he must fail and and accept his failure as a condition of his life. O'Neill believed the only remaining freedom for a person is his discovery of the universal law of necessities, for every human being is linked to his fate, to his past, to what fathers have committed, and the circle of sin cannot be destroyed. (<https://middle-east-online.com>)

9. Riyadh Assmat's Article "Eugene O'Neill's moon shines on the under privileged"

An article entitled "Eugene O'Neill's moon shines on the under privileged" from the last show of the play, written by Riyadh Assmat on 25 February 2018, and published in "ELHOURA" Journal. Hardly a year goes by without major American theaters celebrating the revival of the work of Eugene O'Neill (1888-1953). There is no surprise in this phenomenon of loyalty to an author who is considered the pioneer of American theater because he left a rich legacy of dramas that many still remain to this day. O'Neill's 45 plays have been translated into various languages and presented to theaters around the world, and some have also been turned into successful cinematic and television films.

Despite this, the production of "A moon for the Misgotten" remains a danger adventure because it is one of O'Neill's most difficult plays and the least in terms of the number of characters and because it shows opened on February 14, corresponding to Valentine's Day at the book theater in Glencoe to the north of Chicago

بتاريخ افتتحت خطرة، مغامرة المحرومين أجل قمر إنتاج على الإقدام يظل هذا، رغم
الكتاب "شيكاجو من الشمال إلى غلينكو في عروضها وألن الشخصيات، عدد لجهة وأقلها أونيل مسرحيات أصعب من واحدة أنها شباط في
14 /فبراير لعيد الموافق "فالنتاين" مسرح

Did "The Book Theater" intend to launch this play on the occasion of Valentine's Day, even though it revolves around the deprivation of love? Or its unhappy three characters will remind the spectators of our present time of the isolation that many unfortunate people around the globe suffer who long for solace for the loss of loved ones and a feeling of security in an emotion they have been deprived of?

الحب؟ من الحرمان حول تدور أنها رغم الحب، عيد بمناسبة المسرحية هذه إطلاق في التعساء من كثير منها يعاني التي بالعزلة الراهن زماننا في
المترجمين ستذكر التعيسة الثالث شخصياتها أن أم منها؟ حرموا عاطفة في بالمان والشعور الحبة فقدان عن عزاء إلى يتوقون ممن المعمورة
تعهد هل "الكتاب مسرح" أرجاء

When the moon shines on those who are deprived, its light becomes a fire that ignites an illusion in their souls, but that feeling quickly fades to leave them mired in their suffering from cruel loneliness, waiting for the mercy of death to rid them of the cruel alienation.

الشعور ذلك لكن أرواحهم، في عابرا وهما تشعل نارا نوره يصبح المحرومين، أولئك على القمر يشع عندما الغربية من تخلصهم كي الموت رحمة
انتظار في قاسية، وحدة من معاناتهم في غارقين ليتركهم يخبو ما سرعان القاسية

(<https://www.alhurra.com/different-angle>)

"The book Theater" joins the list of regional theaters keen to revive American and international classics at the best possible level

الكالسيكيات الأميركية والعالمية بأفضل مستوى ممكن، ينضم "الكتاب مسرح" إحياء على الحريضة الإقليمية المسارح قائمة إلى Eugene O'Neill's beginnings were marked by several short plays about the life at sea, the most famous of which are "East to Cardiff", "Mist", and "Whale Oil". Soon, his great long plays flashed: "Beyond the Horizon", "Ann Christie", "A strange Interval", "Emperor James", "Desire Under the Elms", "A Hairy Monkey", "Morning becomes Electra", "The Coming of the snowman" and "A Long Day's Journey into Night", in which he narrates the biography of his addicted brother, and it is considered the first part of the play "Moon for the Misbegotten", because Jim Tyrone's character appears in the two plays.

الكبرى الطويلة مسرحياته لمعت أن لبثت : "اللق وراء" أشهرها لعل البحر، حياة عن قصيرة مسرحيات بعدة أونيل يوجين بدايات اتسمت "إلى شرقا" الثلج رجل مجيء "الكثيف القردبالكترا يليلق ، ، غريب فاصل" "كريستي أنا"، "، "الدردار شجر تحت رغبة"، جونز الإمبراطور ، "الحيتان زيت". ما فيها يروي التيلان "أخيه سيرة المدمن" الليل في طويل يوم رحلة"، والأول الجزء تعتبر وهي الشراب، على "ضباب" "المسرحية الحداد"، "الشعر" "كارديف" "المحرومين أوجل فمر، المسرحيتين في تظهر تايرون جيم شخصية

Dr. Yessin Attiya published an essay titled "The Theatre Course...between Alternatives and Return" on The Electronic Cultural Journal "El Rafed" from the Department of Culture/Government of Sharjah, United Arab Emirates, on May 1st, 2018.

In the first section of his article, Dr. Yessin Attiya describes the function of the characters. He believed that since the Renaissance, side characters, protracted monologues, and side conversations have all been attempts by playwrights and stage directors to get around the problem created by the chorus' demise and establish the connection between the audience and what is happening on stage—a connection that was made through the chorus, which highlights the whole truth. It appears that in order to represent the viewpoint of common people, the director and playwright typically require this kind of character. As a result, this figure acts as a liaison between ourselves and the tragic characters. (<https://arrafid.ae/Article-Preview>)

In the second section of the article, Dr. Yessin Attiya states that Eugene O'Neill used the masking technique "أوجين أونيل و تقيه القناع": to express the chorus's role by isolating the character from their emotions while they are wearing the mask and allowing them to speak freely while withdrawing, particularly in the play *The God Brown* and the *Thick Haired Monkey*, where he focused on the duality of the character. O'Neill has been unable to express the hidden conflict with the human psyche which has grown in complexity without a mediator, and since the mediator, the chorus that plays this role was excluded from a long time ago, it has become necessary to look for another alternative. The alternative was the masks borrowed from the Greek theater. With masking and a few tricks, such as inner theory symbolic diagnosis, he tried to resolve and overcome this obstacle. Therefore, we find him in search of these ancient means such as the monologue and parallel Hadiths, as it is the case for the play (*A Strange Period*)(2). In the dialogue, we see the characters disgusted in their relationship with others, and in the side dialogue and the individual (monologue). We see them without ask and thus we get to know their truth and the ongoing struggle with them (3). In addition to the masks, he also add the chorus to his pieces.

O'Neill turned to Aeschylus for Dr. Yessin Attiya because the Greek theater offers a set of traditions that enable him to depict some parts of life that appear vital without providing excessive explanation of his people's environment or their history. O'Neill was able to communicate his thoughts more clearly as a result than if he had chosen a modern viewpoint and modern figures (4).

تمكنه التقاليد من جاهزة مجموعة الغريقي المسرح لدى أُن إسخيلوس إلى أونيل لجأ التي البيئة عن الكثير الشرح إلي الجوء دون هامة تبدأ التي الحياة مظاهر بعض تقديم من و المصنوعة الأدبية اللغة و الألقعة و فالجوفة ، تاريخهم عن أو أشخاصه فيها يتحرك ليعبر أونيل المجال فتحت كلها السياسة، و الدين و الأسطورة و التاريخ في المشترك التراث و شخصيات ... (<https://arrafid.ae/Article-Preview>)

Dr. Yessin Attiya asked a question: But can't the chorus overcome this impasse? This is found in the piece *Morning Becomes Electra* by O'Neill himself, as adopted from the piece (*Orestia of Aeschylus*), in which the chorus is used by the inhabitants of the city, they come to see and the comment on the house of the Manon Family to which the event is directly linked, this makes these characters a chorus that represents the people and the city in the Greek theater, and they wonder about the event and tragedy and comment on it.

Jan Anoui has hired a character to play the role of the chorus of his derivative plays of the Creek Theater, and this characters define the past and the future, represents the voice of wisdom, and defines the characters. We find it in his play (*Antigone*), where a character advances in the name of the presenter at the beginning of the play and defines the events and the characters and their characteristics. The presenter here places the spectator in the event from the beginning and describes the characters, and tells what will come to him later and therefore the presenter here plays the role of mediator between the audiences.

Jean Anoui was not satisfied with this, but retained the flavor of Greek drama by keeping the chorus in it, and so he makes two arguments: A mediator between the play and the audience (the presenter), and a second mediator between the characters and the audience (the chorus) is used here to inform about the characters, their movements, their ideas and their place to other characters and to the audience at the same time. (<https://arrafid.ae/Article-Preview>)

10. Dr.Yessin Attiya’s article “The Theatre Course....between alternatives and return”

A functional structure made up of holons is called holarchy. The holons, in coordination with the local environment, function as autonomous wholes in supra-ordination to their parts, while as dependent parts in subordination to their higher level controllers. When setting up the WOZIP, holonic attributes such as autonomy and cooperation must have been integrated into its relevant components. The computational scheme for WOZIP is novel as it makes use of several manufacturing parameters: utilisation, disturbance, and idleness. These variables were at first separately forecasted by means of exponential smoothing, and then conjointly formulated with two constant parameters, namely the number of machines and their maximum utilisation. As validated through mock-up data analysis, the practicability of WOZIP is encouraging and promising.

11. Conclusion

One of the most well-known playwrights, Eugene O'Neill used realistic, naturalistic, deterministic, expressionistic, and symbolic tactics in his plays to create some of the best dramatic productions ever produced. As a result, his plays are well-known and extensively read throughout the world. The drama of the twentieth century was successful in creating drama that was similar to European drama in its techniques, but it outdid it in creativity and written plot, so it was different from it by its techniques. One of its pioneers, O'Neill, made many changes to the traditional form and added many techniques to it, helping to establish a strong American drama. His drama has inspired Arab theater. As a result, the majority of Arab critics agreed on O'Neill's stature as a dramatist, analyzed his skill in writing and his plays, and evaluated him from two perspectives: formalism, which placed an emphasis solely on the text, or psycho-biography, which connected the playwright's work to his life. The paper shed light on some articles published in journals that analyze O'Neill's life experience, literary creations, and dramatic techniques. These articles include those by Brahim Alaris, Sameer Mohammed Ismaiel, and Riyadh Assmat, who discuss O'Neill's greatest success with his play *Beyond the Horizon*, Hisham Kaferneh's recovery of the American author Eugene O'Neill's masterpiece "A Desire Under the Elms" to present it in a new version (1888-1953).

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