

1: The Hairy Ape by Eugene O'Neill: free audio download (podcast) from Listen to Genius

The Hairy Ape is a expressionist play by an American playwright Eugene O'www.enganchecubano.com is about a beastly, unthinking laborer known as Yank, the protagonist of the play, as he searches for a sense of belonging in a world controlled by the rich.

Table of Contents Plot Overview The firemen, workers who shovel coal into the engine of a Transatlantic Ocean Liner, sit in the forecastle of the ship drinking and carrying on with each other. They are an hour out of New York City and have seven more days aboard ship. The men are burly and muscular. Yank, the fiercest looking of the men, sits in the foreground quietly. Whenever Yank speaks the men immediately hush. Yank asks for a beer and the men immediately give one to him. As Yank and the men drink, Yank remains in control as the leader of the group. Yank and the men joke about thinking as they drink. Yank, in a joke repeated during the play, tells the men to be quiet because he is trying to "tink. Talk of home outside the ocean liner infuriates Yank and he tells the tenor to be quiet. Long, quite drunk, stands up and makes a Marxist speech, preaching to the men that if the ship is home, their home is hell and the Upper Class put them there. Yank tells him to join the Salvation Army and get a soapbox. Paddy, a wise, older fireman tells the men that life on an Ocean Liner is hell by comparison to his life on a Clipper Ship. Paddy reminisces about the freedom he enjoyed, the purpose he had and skill for which he was valued. Mildred and her Aunt lounge on the promenade deck of the Ocean Liner. Mildred is currently waiting for the second engineer to take her down into the stokehole. Mildred told a lie that her father, the president of Nazareth Steel, has given her permission. When he arrives, the second Engineer escorts Mildred, clad in a white dress she refused to change out of, down into the stokehole. Yank and the men are hard at work shoveling coal in the noisy stokehole at the opening of Scene Three. Yank leads the men at work. The men take a break and an anonymous whistle-blower overhead in the darkness commands the men to keep working. In a rage, Yank screams up at the whistle-blower. Yank suddenly realizes that the men have stopped working. Still fuming, Yank turns to face Mildred. At the sight of Yank, Mildred whimpers for the men to take her away from the filthy beast and faints into the arms of the engineers. The men have again gathered in the stokehold in Scene Four. They replay and rehash the Mildred scene and mock Yank, the "filthy beast. Long means to show Yank that all upper class people are like Mildred. Yank tries to attract attention to himself by bumping into people and accosting a young woman, but receives no response but "I beg your pardon. In a fury, Yank actually bends the bars of his cell, but is restrained by the guards. Yank visits the local I. Yank is thrown out on the street. Yank spends the night at the Battery and the next morning visits the Monkey House at the Zoo. In Scene Eight, Yank attempts to befriend the ape. He tells the ape that they are alike"both caged and taunted. Yank believes he and the ape belong to the same club and calls him brother. Yank releases the gorilla from his cage and approaches the ape to shake his hand. The gorilla springs on Yank, crushes Yank with his massive arms and then tosses Yank into his cage.

2: SparkNotes: The Hairy Ape: Plot Overview

The Hairy Ape is a play by Eugene O'Neill that was first performed in

They crowd around LONG threateningly. Aw, take it easy. He takes a long swallow from his bottle. All drink with him. In a flash all is hilarious amiability again, back-slapping, loud talk, etc. Yerra then, that Almighty God have pity on us! His voice runs into the wail of a keen, he rocks back and forth on his bench. The men stare at him, startled and impressed in spite of themselves. Oh, to be back in the fine days of my youth, ochone! Oh, the clean skins of them, and the clear eyes, the straight backs and full chests of them! Brave men they was, and bold men surely! With a sort of religious exaltation. Oh, to be scudding south again wid the power of the Trade Wind driving her on steady through the nights and the days! Full sail on her! Or the full of the moon maybe. And there was the days, too. A warm sun on the clean decks. Sun warming the blood of you, and wind over the miles of shiny green ocean like strong drink to your lungs. His tone of exaltation ceases. He goes on mournfully. With a harsh laugh. Ho-ho, devil mend you! Me time is past due. He suddenly bursts forth vehemently, growing more and more excited. Sure I meant it! Hey, you old Harp! Why de hell not! Twenty-five knots a hour! I move wit it! It blows dat up! It knocks dat dead! It slams dat offen de face of de oith! De engines and de coal and de smoke and all de rest of it! Hell in de stokehole? It takes a man to work in hell. I eat it up! I git fat on it! It all goes dead, get me? Den yuh get down to me. Steel, dat stands for de whole ting! As he says this he pounds with his fist against the steel bunks. All the men, roused to a pitch of frenzied self-glorification by his speech, do likewise. We run de whole woiks. YANK sees his lips moving. He quells the uproar with a shout. Hey, youse guys, take it easy! I kin care for myself, get me! Eight bells sound, muffled, vibrating through the steel walls as if some enormous brazen gong were imbedded in the heart of the ship. Our watch, yuh old Harp! Come on down in hell. Eat up de coal dust. Drink in de heat. To the devil wid it! Let thim log me and be damned. Aw, yuh make me sick! He strides out the door in rear. PADDY hums to himself, blinking drowsily.

3: The Hairy Ape | play by O'Neil | www.enganchecubano.com

The Hairy Ape is a commentary on class in America and brutally points out how divided we are as a nation. Unfortunately, a lot of what O'Neil was saying pre-Depression still holds true. Unfortunately, a lot of what O'Neil was saying pre-Depression still holds true.

Permission is granted to download for personal use only; not for distribution or commercial use. The monkey house at the Zoo. One spot of clear gray light falls on the front of one cage so that the interior can be seen. The other cages are vague, shrouded in shadow from which chattering pitched in a conversational tone can be heard. On the one cage a sign from which the word "gorilla" stands out. Immediately a chorus of angry chattering and screeching breaks out. The gorilla turns his eyes but makes no sound or move. There is a pause of dead stillness. Then YANK begins to talk in a friendly confidential tone, half-mockingly, but with a deep undercurrent of sympathy. Some chest yuh got, and shoulders, and dem arms and mits! The gorilla, as if he understood, stands upright, swelling out his chest and pounding on it with his fist. Yuh challenge de whole woild, huh? I was you to her, get me? I seen de sun come up. Sure, it was great stuff. It was over my head. And I waited till dey was all gone to git yuh alone. The gorilla rattles the bars of his cage and snarls. All the other monkeys set up an angry chattering in the darkness. YANK goes on excitedly. The gorilla growls impatiently. YANK goes on gropingly. Youse can sit and dope dream in de past, green woods, de jungle and de rest of it. YANK goes on with a sort of furious exaltation. YANK takes a jimmy from under his coat and forces the lock on the cage door. He throws this open. Step out and shake hands! Goes to YANK and stands looking at him. With a spring he wraps his huge arms around YANK in a murderous hug. A great uproar of frightened chattering and whimpering comes from the other cages. Then YANK moves, groaning, opening his eyes, and there is silence. He got me, aw right. Where do I fit in? Croak wit your boots on! The monkeys set up a chattering, whimpering wail. And, perhaps, the Hairy Ape at last belongs.

4: Eugene O'Neill - Wikipedia

The Hairy Ape, a play by Eugene O'Neill, is about the negative effects of industrialization. A crew of firemen are drinking on the forecandle of a ship. A crew of firemen are drinking on the forecandle of a ship.

Characters[edit] Robert "Yank" Smith – British man who works on a ship. He is a leader among the other workers and finds himself rebelling against the authoritarian upper class he feels does not appreciate his hard work. Paddy – An aged ship worker. He is able to see the monotony of the work and is seemingly aware of the hierarchy of capitalist society. He could be seen as symbolizing the voice of reason and disappears midway through the play as Yank begins his rebellious quest. Long – Another ship worker who accompanies Yank to Fifth Avenue where his initial act of rebelling against the upper class takes place. Mildred Douglas – A young, wealthy socialite who faints at the sight of Yank working in the ship. The play is divided into eight scenes. Off-duty men are talking and singing drunkenly. Yank, portrayed as a leader among the men, is confident in his strength to fuel the machinery of the ship and the world. He shows particular contempt toward two other firemen: Long, an Englishman with socialist leanings, and Paddy, an old Irishman who reflects wistfully on the days of wind-powered sailing ships. Her aunt does not understand why Mildred desires to help the poor. She ends up going below deck regardless. In the stokehole, Yank and the other firemen take pride in their daily work. Yank does not notice Mildred when she enters, and instead shouts threats toward the unseen engineer ordering the men to keep coaling the engines. The men stop to turn when she enters. Confused as to why they have stopped working, he turns to see Mildred; she is so shocked by his appearance that she calls him a filthy beast and faints. Yank is mulling over the incident in the stokehole. The other men try to understand his fury by questioning him and asking if he is in love. Yank is infuriated at Mildred for claiming that he resembles a hairy ape. He becomes enraged and tries to charge after Mildred in revenge. However, his men wrestle him to the ground before he can even reach the door. Three weeks later, on Fifth Avenue in New York, the ship has returned from its cruise. Yank and Long argue over how best to attack the upper class while admiring how clean the city is. Still obsessing with avenging himself against Mildred, Yank rudely accosts several churchgoers that come out into the streets as Long flees the scene. Yank punches a gentleman in the face and is arrested shortly thereafter. Seeing the prison as a zoo, he tells the other inmates of how he wound up there. One of them tells him about the International Workers of the World and suggests that he think about joining. Enraged by the thought of Mildred and her father again, Yank starts to bend the bars of his cell in an attempt to escape, but the guards retaliate in force. A month later, Yank visits the local IWW office upon his release from prison and joins the group. However, when he expresses his desire to blow up the Steel Trust, they suspect him of working for the government and throw him out. In the streets, Yank comes in contact with a policeman, who shows no interest in arresting him and tells him to move along. The following evening, Yank visits the zoo. He sympathizes with a gorilla, thinking they are one and the same. He releases the animal from his cage and approaches it to introduce himself as if they were friends. The gorilla attacks Yank, fatally crushing his ribs, and throws Yank into the cage where he dies. Existentialism[edit] One common analysis of the play reads it as an Existentialist piece in reference to the protagonist himself experiencing an existential crisis. Yank believed himself to be the sole provider for the ocean liner; he was content because he believed his work was worth something. After the insult, it became evident to Yank just what little worth he was to them, thus inciting his rebellion against them. However, he soon finds that most of the people he rebels against do not give him a second thought. His entire existence is so minuscule to them, as seen on Fifth Avenue is scene five, that his act of rebellion goes unnoticed. Yank finds that it is impossible to rebel against the entirety of the upper class because there is no actual tangible thing for him to rebel against. His struggle fails before it even begins. This aspect of the story qualifies Yank as the existential, or absurd, hero of the play in that he ends up devoting his entire existence to a meaningless rebellion that accomplishes nothing at all. However, by the end of the play, when it becomes evident that his struggle collapsed, Yank experiences remorseful acceptance. He is able to make light of the situation and finally accepts his position in the world, his liberation derives from the futility of his existence. The liberation is seen in the final scene with the gorilla. Yank goes

and meets his symbolic equal in that to the upper class, they are nothing but beasts to exploit. Yank comes to terms with his position in the world again and dies knowing that he belongs somewhere. He presents his readers with a protagonist that exhibits almost every facet of what it means to be masculine. He is strong, brutish, and hard working. In almost every description, Yank is shown as a Neanderthal that barges around yelling orders and swearing. He is exposed to an entire class of people that did not see him for his worth and appalled at the sight of him. Mildred comes to symbolize the upper class that he devotes himself to rebelling against. The foil not only allows for audience sympathy towards Yank, the protagonist, but also forces the audience to consider what they have become as modern Man. The affinity with the masculine has always been an important part of storytelling, but it becomes particularly interesting in the twentieth century when women gained more and more freedom and became increasingly active in the world. It seems as if the more women did for themselves, the more men receded into that prehistoric mindset of what it means to be successful. Themes[edit] Social recession by industrialization[edit] The Hairy Ape displays oppression of the industrial working class. The industrial environment is presented as toxic and dehumanizing; the world of the rich, superficial and manipulative. Yank has also been interpreted as representative of the human condition, alienated from nature by his isolated consciousness, unable to find belonging in any social group or environment. This is a result from the industrialization of both the ship and New York. The coal combined with an unshaven face has covered the whiteness of his face, discarding his nationality. These characteristics combined contribute to his physical and psychological downfall throughout the play His emotional detriment reflects his physical deterioration as well, where finally at the end of the play he has taken on animalistic qualities. Production timeline[edit] The Hairy Ape was first produced by the Provincetown Players. The production, directed and designed by Robert Edmond Jones , was praised for its use of expressionistic set design and staging techniques, and was transferred to the Plymouth Theatre on Broadway. Actor Louis Wolheim became famous for his interpretation of Yank. A London production featuring African American actor Paul Robeson playing the lead white role, was a critical success, despite having only five performances. According to a review in the New York Sun it had a "happy ending" and generally "made the story lighter and less loaded with social significance". A postmodern multimedia interpretation by the Wooster Group with Willem Dafoe playing the protagonist. Louis, Missouri later on that year. He was well known for handling these challenging ideas and thought-provoking plays. Contradictory to that statement, other critics find the end of The Hairy Ape too simple and predictable. Archived from the original on December 3,

5: SparkNotes: The Hairy Ape

The Hairy Ape, first produced in , is one of O'Neill's better-known works and also one of his most affecting and unforgettable. The curtain rises on a group of stokers lounging in the forecabin of a transatlantic steamship.

6: The Hairy Ape : Program & Events : Park Avenue Armory

The Hairy Ape is a semi-autobiographical play based on O'Neill's experiences as a laborer on an ocean liner. He was greatly affected by the struggles of laborers who fought for equal rights and.

7: The Hairy Ape Summary - www.enganchecubano.com

Directed by Mary Begley. Produced by Vermillion High School in January of

8: The Hairy Ape - Wikipedia

characters. robert smith, "yank" paddy long mildred douglas her aunt second engineer a guard a secretary of an organization stokers, ladies, gentleman, etc.. scenes.

THE HAIRY APE, BY E. ONEILL. pdf

9: Los Angeles Times - We are currently unavailable in your region

"The Hairy Ape' at the Park Avenue Armory Is Eugene O'Neill At His Most Epic as staged in the 55, square foot space of NYC's Park Avenue Armory, [it] is a work of art: a painting, or a puppet show perhaps.

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