

A Study of Expressionism in Eugene O'Neill's Select Plays



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Declaration

I hereby declare that this dissertation entitled *A Study of Expressionism in Eugene O'Neill's Select Plays* is a record of first hand research work done by

me during the period of my study in the year 2016-2017 and that this dissertation has not formed the basis for the award of any other degree, diploma, associate ship, fellowship, or other similar title.

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I hereby certify that the dissertation entitled *A Study of Expressionism in Eugene O'Neill's Select Plays* by **Supreet Kaur Jammu** for the award of M.A. degree is a record of research work done by the candidate under my supervision during the period of her study (2016-2017) and that the dissertation has not formed the basis for the award of any other degree, diploma, associate ship, fellowship or other similar title and that this dissertation represents independent work on the part of the candidate.

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Chapter- 1

Introduction

Eugene O' Neill an expressionist was born on October 16, 1888 in New York U.S. The real name given by his parents was Eugene Gladstone O'Neill as his full name. O'Neill was born into the theatre. His father, James O'Neill was a prosperous excursion actor in the late nineteenth century. His mother Ella Quinlan O'Neill escorted her husband across the country, negotiating only for the birth of their son, James junior and of Eugene. Eugene hated hotels because he had been born in one and had spent the first seven years of his life traveling from hotel to hotel while his father toured the country with his acting company. His childhood was spending in the rooms of hotels, train cottages and back stages. Later he regretted the bad dream uncertainty of his initial years and reprimanded his dad for the troublesome, harsh and tumbles life the family drove an existence that brought about his mom's enslavement. O'Neill had the theatre in his blood. He was also as a child steeped in the peasant Irish Catholicism of his father. O'Neill accompanied his father on long tours and this further increased his sense of instability. The sense of insecurity is reflected in his plays and in his restless search for a permanent place of residence in his later years. Bowen comments: "wherever he lived, the houses he purchased were constantly large as though their size would guarantee security and changelessness.

Virtually born in a trunk to a theatre family, he was steeped through tours with his actor father's company in the very idea of theatre, its pleasure and vitally for

O'Neill, its romantic, nineteenth century excesses which he fought in his plays to transform. His extra-dramatic preoccupations were not long lived, he could touch on politics, on religion and on a cloudy form of nature mysticism, but his concern with such things was not enduring enough to be deep. O'Neill was instructed at all inclusive schools, Mt. St. Vincent in the Bronx and Wager's Institute in Stamford, Conn. He went to different Catholic and non-partisan life experience schools from 1896-1902, and after that made due with four years at the Betts Institute at Stamford. From that point he went to Princeton, where his vocation endured a misfortune after one academic year apparently through some piece of undergraduate horseplay. The matter does not appear to have been treated with great severity by the university authorities, but O'Neill had no wish to return to Princeton when it became possible for him to do so.

He grew into the most aware and pragmatic of playwrights, a man concerned with all details of casting, the values of stage production and theatre economics and through compulsive reading throughout his life, the implementation and manipulation of dramatic devices in the manner of Shakespeare and the Greek dramatists to his own contemporary ends. O'Neill was that rare American writer who relatively tender age of thirty-one when the interviews begin. His imposing and adventurous hell-raising youth flew in the face of the stereotypical writer's persona. As the son of actor James he carried with him certain glamorous associations, despite inherent national suspicion regarding the more of theatre people. By rejecting the respectability the hard won middle class values to which his family aspired, he compounded his lure to the press and as public came his way, appears to have nurtured assiduously the image conveyed by stories of his youthful prodigality. The famous father's expulsion from Princeton travels to exotic shores as a seaman, early marriage and divorce- took him

through legitimate claims redemption-by-disease and the new found gospel of hard work as playwright.

In 1909 he covertly wedded Kathleen Jenkins, of New York, and a child was conceived in the next year. Jenkins' folks did not acknowledge the marriage and they got separated in 1912. O'Neill's dad requested that he go to Honduras on an undertaking looking for gold. There he obtained some learning of Central America, which was later turned to use in his play "the emperor Jones" and "the fountain". Later for some months he was an assistant manager to his father's company during a tour from St. Louis to Boston, where they followed a sixty-five days voyage to Buenos Aires. He took up several kinds of employment there, and at that point taken care of donkeys on a cow's steamer that went to Durban and back. After that a time of dejection at Buenos Aires was finished by his getting to be on common sailor on a British ship cruising to New York. Next O'Neill was acting in his father's company in the far west. The tour over, he lived with his parents at summerhouse at new London, Connecticut. There he worked as a reporter and he began to write plays and poems.

James O'Neill, the author's father, a celebrated heroic actor whose career went back more than fifty years, attended the performance and was seen to leave the theatre wiping tears of pride from his cheeks. As several events in O'Neill's life, there was heavy irony in the occasion. Within a month James O'Neill suffered a stroke and while he was recovering, intestinal cancer was diagnosed. Until adolescence, O'Neill had worshipped his father, as a hero- such is his words in a private autobiographical document. Then for many years O'Neill seemed nearly as often to hate his father as to love him, although his father supported him in and out of trouble, and tolerated the youth's contempt. In 1912 a détente developed and in the last years of the aging actor's life, father and child turned out to be shut in an inexorably collegial way. From

March to August 1920 O'Neill lamented profoundly while watching his dad kick the bucket gradually and agonizingly, spending many hours and days at his father's bedside when James was unconscious or barely lucid. In ordinary circumstances O'Neill's mourning for his father would surely have been intense, but it would have run a normal course, such as is described by the psychoanalyst John Bowlby and others, and would have resolved itself in three or four years. (Bowlby, *Attachment and Loss*). Be that as it may, O'Neill's life had never been common, and his anguish was to be greatly compounded. A year and a half after James died, Ella O'Neill thirteen years younger than her husband died suddenly from a brain tumor. Twenty months later, her first son, James Jr., ten years older than O'Neill lost all the members of his parental family. O'Neill's awful perspective of life was propagated in his associations with the three ladies he wedded—two of whom he separated—and with his three kids. His senior child, Eugene O'Neill, Jr. (by his first spouse, Kathleen Jenkins), submitted suicide at 40, while his more youthful child, Shane (by his second wife, Agnes Boulton), floated into an existence of enthusiastic insecurity. His little girl, Oona (additionally by Agnes Boulton), was removed of his life when, at 18, she chafed him by wedding Charlie Chaplin, who was O'Neill's age. O'Neill's last years were spent in bleak dissatisfaction. Not able to work, he yearned for his demise and sat sitting tight for it in a Boston inn, seeing nobody with the exception of his specialist, a medical caretaker, and his third spouse, Carlotta Monterey. O'Neill passed on as broken and appalling a figure as any he had made for the stage. Notwithstanding the physical and mental weights of his weakness, O'Neill was additionally aggravated by his proceeded with powerlessness to set up associations with his kids. Eugene, Jr., kicked the bucket by suicide in 1950. Shane ended up noticeably dependent on medications. Her dad disregarded Iona after her marriage to

performing artist Charlie Chaplin. The awful absence of correspondence for which O'Neill had charged his dad was a noteworthy defect in his own associations with his youngsters. Undoubtedly, he even prohibited Shane and Iona from his will. At the point when O'Neill realized that passing was close to, one of his last activities was to tear up six of his incomplete cycle plays as opposed to have them revamped by another person. These plays, likely entitled *A Tale of Possessors Self-confiscated*, were a piece of an extraordinary cycle of 9 to 11 plays, which would take after the lives of one family in America. O'Neill's wellbeing kept him from finishing them. He kicked the bucket on Nov. 27, 1953.

O'Neill's first endeavors were cumbersome melodramas, yet they were about individuals and subjects—whores, cast offs, desolate mariners, God's unfairness to man—that had, up to that time, been in the territory of genuine books and were not viewed as fit subjects for introduction on the American stage. A theater commentator influenced his dad to send him to Harvard to think about with George Pierce Baker in his acclaimed playwriting course. Despite the fact that what O'Neill created amid that year (1914–15) owed little to Baker's scholarly guideline, the opportunity to work consistently at composing set him solidly on his picked way. O'Neill's first appearance as a dramatist came in the mid year of 1916, in the peaceful angling town of Provincetown, Mass., where a gathering of youthful journalists and painters had propelled a test theater. In their little, flimsy playhouse on a wharf, they delivered his one-demonstration ocean play *Bound East for Cardiff*. The ability inalienable in the play was quickly apparent to the gathering, which that falls framed the Playwrights' Theater in Greenwich Village. Their first bill, on Nov. 3, 1916, included *Bound East for Cardiff*—O'Neill's New York makes a big appearance. In spite of the fact that he

was just a single of a few journalists whose plays were created by the Playwrights' Theater, his commitment inside the following couple of years made the gathering's notoriety. In the vicinity of 1916 and 1920, the gathering created the greater part of O'Neill's one-demonstration ocean plays, alongside some of his lesser endeavors. When his initially full-length play, *Beyond the Horizon*, was created on Broadway, Feb. 2, 1920, at the Morocco Theater, the youthful writer as of now had a little notoriety. Into the great beyond inspired the faultfinders with its deplorable authenticity, won for O'Neill the first of four Pulitzer prizes in show—others were for *Anna Christie*, *Strange Interlude*, and *Long Day's Journey into Night*—and conveyed him to the consideration of a more extensive theater open. For the following 20 years his notoriety developed relentlessly, both in the United States and abroad; after Shakespeare and Shaw, O'Neill turned into the most generally deciphered and delivered writer. On February second 1920 Eugene O'Neill saw his real play *Beyond The Horizon*, open at the morocco. It was his initially opening and first execution in a standard theater. Into the great beyond was about the thirtieth play he had completed since he started composing plays in 1913, he composed ahead of schedule in 1918 when he was twenty-nine. When it opened two years after the fact, New York was in the throes of a deadly flu plague, and the opening was unpublicized "exceptional early show." Though it has no extraordinary compliment, *Beyond The Horizon* was obviously the best play yet composed by an American and would win O'Neill the first of four Pulitzer prizes. The generation ran 144 exhibitions and brought O'Neill over \$6000, which made him, a thirty-one at last autonomous of his dad's tote strings. Harold Bloom says:

My introduction praises O'Neill's theatricality in his masterworks, *Long Day's Journey Into Night* and *The Iceman Cometh* while questioning the adequacy of prose in both the plays. (Bloom vii)

For two years O'Neill had struggled with a promising, unwieldy play he called *Chris Christopherson*. Almost immediately after James O'Neill's death on 10th August, O'Neill began sweeping revisions, conceiving new characters for Chris's daughter and her lover, and new setting and plot for act 2 and 3. A day or so later he began another new play *The Emperor Jones*, which he finished in about two weeks. When he was done, almost without pausing he began and finished still another play, the undervalued *Different*. O'Neill acquired some knowledge of Central America, which was later turned to use in his play *The Emperor Jones* and *The Fountain*. His stay in the Gaylord sanatorium was the main turning point in his life. His several plays have their roots over there. *The Straw*, which draws directly on his experiences on this time, has its action in February 1912. At the end of his playwriting career with the two artful culminations, *The Iceman Cometh* and *Long Day's Journey Into Night*, he goes immovably to the year 1912. He disavowed the sort of theater that his dad remained for, he went separate ways with the Catholicism in which he was raised, in turning into an expert author, a man of letters, he put an obstruction amongst himself and the men of the ocean and the detergent and of Jimmy, the Priest's. In fall of 1914, O'Neill entered G.P. Dough puncher's Academy at Harvard to take lessons in playwriting. During his year there, he wrote a full-length play *The Personal Equation* (also called *The Second Engineer*) and some shorter pieces. *Bound East for Cardiff* and *Thirst* were acted at Provincetown in 1916 and the other one-act plays in New York with the Broadway production of *Beyond the Horizon* in 1920, he became almost exclusively devoted to the longer form. In 1918, he wedded Agnes Bolton, and

they lived for a few summers at Peaked Hill, a reconditioned life-sparing station close isolating in 1927. His third spouse Carlotta Monterey went with him on many long adventures to Europe, to Asia, to the American West. They encountered numerous excruciating things, including the suicide of Eugene O'Neill Jr., the writer's child by his first spouse.

In his own lifetime, O'Neill was set up as the main American writer. He had his triumphs: he was granted Pulitzer prizes for *Beyond The Horizon*, *Anna Christie*, *Strange Interlude* and *Long Day's Journey Into Night*. He got the most astounding global acknowledgment in the honor of respectable prize for writing, an impressive number of books and articles have been committed to his work since the nineteen-twenties, and as of late. This indication of intrigue has become especially more articulated. O'Neill has remained another producer since his demise. *Difficult Day's Journey into Night* and *A Touch of the Poet* distributed after his passing. O'Neill's last years were set apart by physically enduring expanding seclusion by family inconvenience and dissent. He passed on 27th November 1953.

His play more stately mansions is still unpublished; and it was the posthumous New York revival of *The Iceman Cometh* in 1956 that caused a general awareness that O'Neill's finest achievement was among his last plays. O'Neill began another play about bereavement, *Mourning Becomes Electra*, which he finished in 1931. In composing the very end of *Mourning Becomes Electra*, O'Neill was capable surprisingly since his dad bites the dust to envision characters, Lavinia Mannon, who could acknowledge the changelessness of her misfortunes and could envision surviving. Writing *Electra* effected a change in O'Neill's state of mind and his writing. Shortly after he wrote the nostalgic comedy *Ah, Wilderness!* In an

experiment few would have predicted, he next attempted a return toward Catholicism. This experiment lasted two years and led O'Neill not only to a failed play, *Days Without End* (1934), but also to the verge of a breakdown. On doctor's orders he stopped writing for six months, and turned back to the tragic sense of life, which was apparently healthier for him. When he returned writing he began a vast epic of immigration of Irish life in America that he called *A Tale Of Possessors*, self-dispossessed, often called the Cycle.

The Emperor Jones is distinguished for a number of reasons, not the least of which is that it was the first American play to employ an African American performer Charles Gilpin in a main part. The movie version became a vehicle for Paul Robeson. O'Neill would go on to explore racial issues in *All God's Chillum Got Wings*, but *The Emperor Jones* is most fruitfully viewed today as a play about a chase. It is simultaneously a journey in space and in time, as Jones tries to escape into the jungle of his diminishing domain and into the expanding world of his own past, as well as into the past of his race. Much of its dialogues or at least Jones's monologues seems nowadays to be badly stereotyped and its dramaturgy occasionally seems episodic and crude.

Eugene O'Neill's work as a writer was such an exertion at self-comprehension. In the thirty years of his innovative life, he finished drafts of sixty-two plays. Eleven were obliterated and of those staying over half contain perceivable self-portraying components. No play composed by O'Neill after 1922, with the exception of his outlaw adjustment of Coleridge's *The Rime Of Ancient Mariner*, was free of them. The degree, assortment and nature of the work flags an uncommon innovative vitality's source lay in his need to discover an example of clarification by which his life could be caught on.

His was, to some degree a journey for personality. Louis Sheaffer in his account, O'Neill, Son and Playwright, records a discussion amongst O'Neill and his companion George Gram Cook, who once commented on O'Neill's propensity for constantly taking a gander at him in mirrors:

"You're the most conceited man I've ever known, you're always looking at yourself." (sheaffer qtd.in Gupta iii). O'Neill replied, "No, I just want to be sure I'm here." (iii).

The deriding misleading statement uncovers a more profound substance. O'Neill utilized the phase as his mirror and the total of his work includes a personal history. In a considerable lot of his plays, with a striking straightforwardness of approach, he drew a figure; he assembled different characters that filled in as thin requests individuals from his nearby family and for his companions and huge associates. His showy developments were appreciated, yet they're underlying eager gathering demonstrated in time hindering to his notoriety. No writer has tailed him specifically in his utilization of such startling gadgets as the covers in *The Great God Brown* or the drums in *The Emperor Jones*. However, to come back to such gadgets as the drums or to comparable gigantic attacks on a crowd of people's sensibilities as the choral group of *Lazarus Laughed* or the murmuring of the electrical plant in *Dynamo* or the foghorn in *Long Day's Journey Into Night*. The basic referees of his initially develop works were pranksters, men and ladies who imagined that to consider oneself important was to confer a heinous violation of social norms. Talking about the so called Algonquin Wits, one observer has composed "The comic interpretation whether invoking simple laughter, pathos or moral disapproval, seemed always to stand as their fancy." (Gupta xiv). O'Neill needed mind and was hard of hearing to the

comforts of artistic style. However he didn't need silliness, and his style, grew completely for the stage, could be measured just in the theater. As a craftsman, he was dependably a political on factional and aside from his Negro plays (*The Emperor Jones*), he composed without genuine political mindfulness. However, to cite Kenneth Tynan, looking into *The Iceman Cometh*, "O'Neill is one of only a handful couple of authors who can enter, without haughtiness or disdain, the universe of those whom the world has neglected."(Tynan xv)

The dramaturgy of a considerable lot of his plays grasps an authenticity that is at present to some degree out of design. Late in his life, examining the throwing of a proposed generation of *A Touch of the Poet*, O'Neill said

What [the role of Cornelius Melody] needs is an actor like Maurice Barrymore or my old man... One of that big-chested, chiseled-mug, romantic old boys who could walk onto a stage with all the aplomb and regal splendor with which the walked into the old Hoffman House bar, drunk or sober. Most actors in these times lack in air. If a playwright doesn't work up entrances fifteen minutes long for them and have all other characters describe them in advance as something pretty elegant, noble, chivalrous and handsome, the audiences won't be able to accept them for much more than third assistant barkeeps, if that. (O'Neill xii)

A man of firm conviction, O'Neill never feels shy of discussing American society in a free and frank manner. He does not see eye with those, who indulge in the false glorification of the American society and blindly hail it as flawless. No wonder he said in 1946: "I am going on the theory that the United States, instead of being the

most successful country in the world, is the greatest failure.”(O’Neill 2). His social perspective covers an aspect of modern American society, in particular, what's more, his plays typify the thoughts and clashes of the primary portion of the twentieth century and manage the social and financial issue of his time-expressionism, realism, industrialism, human-connection, boss utilize clashes, obliviousness, fierceness, narrow-mindedness, voracity, scorn, and so on a standout amongst the most driving issues of the human culture today is the circumstance of man in it, which is highlighted by O’Neill in his plays *The Emperor Jones* and *The Hairy Ape*. O’Neill is getting it done in the heavenly treatment of the issue: the subject of belongingness in the present world. For him man remains the searcher with no obvious goal. He has no place in the exceedingly society industrialized set-up of present day society, and stays as a pariah, a distanced individual from starting to the finish of his life. At the end of the day, segregation from the general public, forlornness, scan for personality and expressionism constitutes the essential subject of O’Neill's plays. As indicated by him, man has lost the feeling of agreement in nature, and is unable to establish harmony with his fellowmen. Naturally, his work has grown soulless and mechanical and he feels lonely and isolated, a mere insignificant part have a big machine, and not a human identity. Isolated from their immediate environment and feeling lonely and unhappy, O’Neill’s characters search for identity and belongingness. The world is to him something implacable hostile, instead of being a place where he can stretch his wings and grow. Man is to be saved by recognizing that the world is absurd and must be countered by a faith itself absurd. Kierkegaard attacks worldliness:

What is called worldliness is made up of just such men who (if one may use this expression) pawn themselves to the world. They use their talents, accumulate money, carry on worldly affairs, calculate shrewdly

etc, are perhaps mentioned in history, but themselves they are not; spiritually understood, they have no self, no self for whose sake they could venture everything. (Kierkegaard 5,6)

Kierkegaard discards all worldly affairs not only greedy profit seekers but also those whose talents run to other ways.

If Eugene O'Neill had been a philosopher, instead of being a literary figure, he too, would, perhaps, have come up with ideas very similar to those of the existentialist philosophers. But he chose literature as the vehicle for his views on matters of fundamental importance. Sartre, Camus, Dostoevsky and many other thinkers had found that philosophy about so illusive a thing as human soul. O'Neill's plays replete with the theme of isolation and loneliness permeating family and social relationships. The concept of isolation and loneliness is vividly illustrated by the title of David Riesman's sociological treatise, *The Lonely Crowd* and is comprehensively analyzed in Jung's *Modern Man in Search of a Soul*. Riesman demonstrates that in a lonely crowd the individuals are estranged from one another and communication and mutual understanding are replaced by estrangement and hostility. Jung advances the thesis that science, knowledge, reason, civilization and material progress only do violence to the natural forces, which in turn seeks revenge, causing crisis and upheavals. Paul Tillich writes "Mankind is in the state of universal existential estrangement." (7)

The situation is one of all-encompassing isolation and loneliness of mankind.

O'Neill was the main American writer to match the colossal European playwrights. His works removed American theater from its outset and without a moment's delay invested it with quality and superbness. Friederich Nietzsche exercised tremendous impact on O'Neill's mind, and had gone a long way in shaping his intellectual sensibility. O'Neill follows him in his affirmation of life and stresses

the need for living a purposeful life and not for the sake of eternity. But he differs from Nietzsche in his concept of God and refuses to believe that God is dead. He is interested in the relationship between man and God and has a monistic vision of universe, with God and man as parts of its unity. E.M. Brown in his literary criticism states:

The Hairy Ape like *The Emperor Jones* has often been called an Expressionist play. Both concentrates upon an outsize figure, and focus their action on him, seeing life through his eyes. It would be truer to call these plays impressionistic: Fifth Avenue on a Sunday morning, for instance, is seen in *The Hairy Ape* as an impression in Yank's distracted head. In this play, too, 'dat ole davil sea' (as Chris in Anna Christie calls it) seems to exist not outside but inside the sinking hold of the ship in which Yank works. It is a simple, angry, and extremely powerful play. (Brown 238)

J.L. Styan in his criticism states:

"Objection to the clipped, uneven phrasing of yank's words are here irrelevant, since it must be granted that by their agency the author does supply a clear sequence of suggestions . . . nevertheless fails for the same lack of sensitivity to the independent imagination of the audience."(Styan 192)

Eugene O'Neill has been called a genius by some critics and by others an apostle of melodramatic theatricality. He is clearly an emotional playwright, others will say, urging the case of straw, where the love for each other of two consumptives is handled with true pathos. If we take *The Emperor Jones* it is surely an

expressionist. Christie seems to show romantic possibilities, and *The Hairy Ape* bites as deep as any satire. In many of his plays his purposes are closely allied to the purposes of the expressionists. In realizing his dramatic ideas he employed many techniques, which the expressionists had made their trademark. Deeply troubled by the ancient riddle of good and evil, and vexed by the problem of Man's place in the universe, his mixed inheritance, his evil deeds, his capacity for struggle.

O'Neill once remarked to Barrett Clark, "Too many playwrights are intent upon writing about people instead of life." (O'Neill 156). It would make little difference to O'Neill if he found himself in the stokehole of a steamship, or on the battlements of Troy, for the same foibles, energies, ideals, struggles are to be found in the peoples of all times and places. O'Neill trying to make a play out of the contest between vice and virtue for the soul of man 'was embarked on a problem that Shakespeare had to face. Date and setting meant little to O'Neill.

He himself says:

Modern plays are concerned with the relation between man and man, but that does not interest me at all. I am interested only in the relation between man and God. (O'Neill 67)

He was worried with the connection of man to God, that is to state, with the connection of man to something, regardless of whether that something the universe itself or the laws is that administration's tendency, autonomous of neighborhood or brief condition. He realized also that tragedy is essentially a story of some calamity growing out of that relationship, and that it differs from the story of any failure involving: merely human relationships by virtue of two facts: on the one hand, it involves a good deal more; on the other, the characters take on a dignity they would not otherwise have.

O'Neill, though imitating the expressionist in part, has developed new expressionistic devices. He has not only written good plays; he has created new patterns of drama, and he has dealt both thoughtfully and imaginatively with fundamental ideas. He has always dealt in characters of one syllable, stressing one or two traits, expressing the simplest of emotions, and requiring the actor's presence to fill in the outlines. Even the most concrete of O'Neill's personages were only secondarily, and for the sake of convenience, men and women specifically of a yesterday or a today and dressed in the mental or physical costumes of their period. Essentially they were all naked souls.

Each of his later plays is a morality, if not an allegory. He seems to want to reemphasize meanings throughout the play. He used all manner of devices to emphasize meaning: masks and masklike make-up, symbolic costumes and groupings of actors, symbolic stage sets and formalized plots. O'Neill's tendency has always been away from the actual toward the concretion of the abstract and schematic. One of the most interesting things about his work is his effort to find new ways of expressing the unexpressed inward desires. Expressionism is the negation of representation (which O'Neill was so dissatisfied with), that is, of surfaces. The old Romanticism, the old Naturalism, it seems, are no longer sufficient to convey the complexities of modern life. It is the business of the expressionist to portray what O'Neill calls the behind-life. What O'Neill is seeking is what every serious artist has always sought, a more effective means of expressing life. In *The Emperor Jones* he had abandoned both the outer form and the pseudo-naturalism of his more conventional plays. He had found his form and method, and his failure to cultivate it exclusively from that moment may be accounted for (as he claims) by his isolation

from the central movements in European literature in which many American writers live. He may have felt himself -engaged in an unheard-of experiment; he was, in fact, an expressionist of the most approved and, undoubtedly, of the nobler sort.

Expressionism was a pioneer development in writing and alternate expressions begun in Germany toward the start of the twentieth century. It additionally alludes to an imaginative style in which the craftsman looks to delineate not target reality but instead the subjective feelings and reactions that items and occasions stir inside a man. Its ordinary stamp is to exhibit the world from a subjective point of view, bending it drastically for enthusiastic impact keeping in mind the end goal to bring out dispositions or thoughts. It was a development that created in the mid twentieth century essentially in Germany in response to the dehumanizing impact of industrialization and the development of urban areas by which expressionism recognizes itself as an avant-review development. In a more extensive sense, expressionism is one of the primary streams of craftsmanship in the later nineteenth and twentieth century.

Expressionism has implied diverse things at various circumstances. In the sense we utilize the term today, absolutely when we discuss "German expressionism", it alludes to an expansive, social development that risen up out of Germany and Austria in the mid twentieth century. However expressionism is mind boggling and conflicting. It included the freedom of the body as much as the uncovering of the mind. Inside its diverse positions could be discovered political indifference, even pettiness, and in addition progressive duty. Expressionism's tangled roots run far once again into history and crosswise over wide topographical landscape. Two of its most essential sources are neither present day nor European: the specialty of the Middle Ages or the

craft of tribal or alleged "primitive" people groups. A third has little to do with visual craftsmanship at all the reasoning of Friedrich Nietzsche. The word expressionism at first implied something else. Until around 1912, the term was utilized for the most part to portray dynamic craftsmanship in Europe, primarily France that was unmistakably not the same as impressionism, or that even seemed, by all accounts, to be "hostile to impressionist".

Expressionism itself was never a purposeful or all around characterized development. Its focal element is a rebel against the aesthetic and abstract convention of authenticity, both in topic and in style. The expressionist craftsman or essayist embraces to express an individual vision more often than not a harried or rigidly enthusiastic vision-of human life and human culture. These is finished by misrepresenting and mutilating what, as indicated by the standards of masterful authenticity, are target elements of the world, and by encapsulating brutal extremes of state of mind and feeling. Regularly the work infers that what is delineated or portrayed speaks to the experience of an individual remaining solitary and anxious in a modern, mechanical, and urban culture which is crumbling into turmoil. Those expressionists who were radical in their governmental issues likewise anticipated idealistic perspectives of a future group in a recover world. As M. H. Abrams says:

Expressionist painters tended to use jagged lines to depict contorted objects and forms as well as to substitute arbitrary, often lurid colors, for natural hues. Drama was a prominent and widely influential form of expressionist writing. Expressionist dramatist often represented anonymous human types instead of individualized characters, replaced plot with episodic renderings of intense and rapidly oscillating

emotional states, fragmented the dialogue into exclamatory and seemingly incoherent sentences or phrases, employed masks and abstract or lopsided and sprawling stage sets. (Abrams 119)

The expressionist craftsman or essayist embraces to express an individual vision for the most part a vexed or rigidly passionate vision of human life and human culture. This is finished by misrepresenting or bending what, as indicated by the standards of aesthetic authenticity, is target elements of the world, and by encapsulating rough extremes of temperament and emotions. Expressionism had started to signal by 1925 and was at last smothered in Germany by the Nazis in the mid 1930's, however it has kept on applying impact on English and American and also European craftsmanship and writing. Expressionism increased wide cash over human expressions in Germany and Austria. It was first connected to painting, figure and printmaking and somewhat later to writing, theater and move. It has been contended that expressionism's effect on the visual expressions was best; its effect on music was the most radical, including components, for example, cacophony and atonality. Expressionism penetrated design, and its belongings could even be observed in the freshest present day diversion film. Students of history still differ today on what expressionism is. Numerous specialists who now rank as quintessential expressionists themselves dismiss the mark. Given the soul of hostile to academicism and savage independence that portrayed such a large amount of expressionism, this is not really astonishing. In his autobiography, *jahre der kampf*e (years of struggle), Emil Nolde wrote: "The intellectual art literati call me an Expressionist. I don't like this restriction". (Nolde qtd. Bessie 2).

The time of German expressionism was at last quenched by the Nazi fascism in 1933. Be that as it may, its most radiant period of 1910-1920 remaining a heritage that has brought about resonations from that point forward. It was a time of scholarly

experience, enthusiastic vision, and profound desires for otherworldly reestablishment. Progressively, as a few craftsmen perceived the political peril of expressionism's trademark internal quality, they turned out to be more dedicated to investigating its potential for political engagement or more extensive social change. In any case, idealistic goals and the high stakes required in crediting a redemptive capacity to craftsmanship implied that expressionism additionally bore a massive potential for sadness, disappointment and decay. Alongside works of significant power, it likewise delivered a surge of pseudo-euphoric outpourings and a decent arrangement of nostalgic navel looking. Portions of the dazzling results of German expressionism originated from open joint efforts and additionally insinuate working fellowships. There were components of both in the gatherings most vital for pre-war expressionism. Expressionism, Edschmid declared,

Is a reaction against the atom splitting of impressionism, which reflects the iridescent ambiguities, disquieting diversity, and ephemeral hews of nature. At the same time expressionism sets itself against naturalism with its mania for recording mere facts, and its paltry aim of photographing nature or daily life. The world is there for all to see; it would be absurd to reproduce it purely and simply as it is. The expressionists also oppose the effeminacy of neo-romanticism. (Edschmid quoted from Eisner 10).

Expressionism developed as response to the settled in robustness of prosperous, pre-war German middle class culture as chronicled with incidentally gushing however basic separation by Thomas Mann in his *Budden brooks*. From the perspective of his fascination with the burger class in German society, and its realistic depiction and analysis, Thomas Mann expressed great skepticism toward expressionism, to which

he devoted sections of his ranting diatribe *Betrachtungen eines Unpolitischen* (confessions of an Unpolitical Man, 1918):

Expressionismus, ganz allegemein und schr abgekürzt zu sprechen, ist jene kunstrichtung, welche, in heftigem Gegensatz zu der Passivitat, der demutig aufnehmenden und wiedergebenden Art des Impressionismus, die Nachbildung der wirklichkeit aufstiefste verachtet, jede Verpflichtung an die wirklichkeit entschlossen kundigt und an ihre stele den souveranen, explosiven, ruvksichtslos schopferischen Erlafs des Geistes setzt.[...] lassen wir aber gelten, dafs der expressionistischen kunsttendenz ein geistigerer impetus zur vergewaltigung des lebens innewohne....(Anz/Stark,1982,90-91)

[Expressionism to give a very brief general explanation, is that artistic direction which in vigorous contrast to the passivity the humbly registering and representing manner of impressionism, most profoundly disdains the impersonation of reality, unflinchingly reject all constancy to reasonable appearances and replaces it with the sovereign, touchy, heartlessly, inventive declaration of the psyche. [...] We should recognize however that inherent to the expressionist tendency in the arts there is an intellectual impetus to do violence to life.](Mann quoted from Donahue 3).

Some other expressionist writers are:

August Strindberg

Benjamin Fondane

Elmer Rice

Felix Aderka

Susan Glaspell

In *The Hairy Ape* we have a repetition of the subject in the unpleasant and bumbling districts of the spirit, finishing in death through the grasp of the brute. *The Hairy Ape* consolidates authenticity with typical expressionism and relates man to the strange powers, which pull at him and shape his fate. The movement towards self-realization is clearly observed in *The Emperor Jones*. The play is remarkable for an elaborate use of symbolism, which O'Neill made more complex. His tragic art evolves a sense of beauty, which emerges from a meaningful pattern of symbols and images in *The Hairy Ape* and *The Emperor Jones*. There are repetitive symbols, which control the situation, shape the characters of Yank and Jones and their actions. In *The Emperor Jones*, Jones' flight is presented in a deeply symbolic garb revealing a regenerative pattern, which is traced by Jones' passage to self-realization. In Eugene O'Neill's stage directions to *The Hairy Ape* he signals clearly his intention of giving us a 'poetic' (metaphoric) rendering of the world:

The treatment of the scene¹, or of any other scene in the play, should by no means be naturalistic. The effect sought after is a cramped space in bowels of the ship, imprisoned by the white steel. The lines of bunks, the uprights supporting them, cross each other like the steel framework of a cage. The ceiling crushes down upon the men's heads. This accentuates the natural stooping posture which shoveling coal and the resultant over-development of back and shoulder muscles have given the. The men themselves should resemble those pictures in which the appearance of Neanderthal man is guessed at. All are hairy-chested, with small, fierce, resentful eyes. (selden 68).

O'Neill had experimented in *The Emperor Jones*, particularly expressing character through dialogue and even interior monologue, which makes every character a thinker

as well as actor. O'Neill himself had been working on a play that left the black man alone with himself, removed from white society yet still not far away from a past that returns to haunt him unto death.

O'Neill's experimentations with expressionism were for the most part affected by Strindberg. *The Hairy Ape* is regularly ordered as expressionist theater. The approach is regularly observed as skeptical in that it normally discovers society to have genuine imperfections, yet most expressionistic theater offers some desire for development in spite of the fact that a character, for example, Yank does not receive the rewards of such change. The structure of the play does not need to concern itself as much with a strict order of time and grouping, so the writer has greater chance to make utilization of creative energy, O'Neill's plan is less worried with setting up a reasonable account way than painting an impression of Yank's character and separation. The writer can express his perspectives, make utilization of showy gadgets, for example, lighting and sound impacts and can misshape or overstate characters (while practical in some sense, the hyperbolic Yank is a decent case of expressionist character).

In *The Emperor Jones*, O'Neill is attempting to discover emotional intends to express the working of the subliminal personality. Maybe the simplest spots to see this are in O'Neill's utilization of the drumbeat to show Jones' pulse and in his sensation of Jones' little amorphous feelings of trepidation. O'Neill likewise externalizes Jones' over the top recollections in the dreams of Jeff and the jail involvement. Be that as it may, maybe the most effective of O'Neill's performance comes when he demonstrates Jones' mind dealing with racial recollections. Somewhere down in the openings of Jones' mind he eases dark history, the climax of which abandons him helpless oblivious woodland. From sensationalizing dread as a perspective to catching the

tormented soul of a race. *The Emperor Jones* wins as title as one of the stage's fruitful analyses with expressionistic strategy.

Chapter-2

The Hairy Ape

The Hairy Ape is an expressionist play by Eugene O'Neill produced and published in 1922. In this play we have O'Neill's own assertion that the original idea for the play was provided by the suicide of an Irish stoker he had known at the waterfront saloon he frequented in New York around 1911. In early 1920s, O'Neill wrote two plays that marked a distinct departure from his initial naturalistic works. Although he claimed that he wrote *The Hairy Ape* and *The Emperor Jones* "long before I had ever heard of Expressionism" (Sheaffer 76), both plays have characteristics that place them firmly in the expressionistic mode. It is true, however, as O'Neill contested, that the central figure in each of these two plays has much more depth of personality than is the norm for purely expressionistic characters who tend to be mechanistic and faceless.

The major characters in *The Hairy Ape* are Yank and Mildred Douglas. Yank is the most important character of the play. He is the protagonist and the whole story revolves around him. Yank's real name is Bob Smith; he doesn't uncover many points of interest of his family history. Yank fled from home, tired of lickings and discipline. In the start of the play, Yank gives off an impression of being happy with his work as a fire fighter. Mildred Douglas' response to Yank is impetus that makes Yank come to

class mindfulness. His endeavor to get exact retribution on Mildred Douglas broadens to vindicate on the steel business lastly the whole Bourgeois. All through his battle, Yank characterizes "having a place" as power. When he supposes he "has a place" to something he picks up quality, when a gathering rejects Yank, he is horrendously powerless. All countenances of society reject him. Indeed, even I.W.W. what's more, the chimp in the zoo rejected him. Yank symbolizes the battle of a cutting edge man inside modern culture; he can't break class or ideological hindrances, nor make new ones. Yank is the pariah and recently the oddity at the zoo for individuals to pen and point at. Another significant character in *The Hairy Ape* is the Mildred Douglas. She is the picture of devotion and administration. She is the weak girl of the proprietor. She has examined human science and is on the campaign to help poor. While on the sea she requests that consent visit the lower partitions ship to watch how the stokers live. On one hand she can be considered as the foe yet then again class as Yank similarly defrauds her.

The Hairy Ape expressionistic plays composed by Eugene O'Neill, which was delivered and distributed in 1922. It is typical of the corruption of human quality by innovative advance. In the confined forecastle of a transoceanic liner, Yank a merciless, idiotic and befoul is the perceived pioneer of the stokers, who are a definitive results of a general public subservient to machines. At the point when Mildred Douglas, little girl of the ship's proprietor, makes a slumming visit to the stokehole, she is stunned by the offensive climate, and blacks out at experiencing Yank's unashamed fierceness. Despite the fact that he is totally adjusted to this condition, he now finds that there is a world in which he doesn't have a place and *The Hairy Ape* as his companion Paddy calls him ends up plainly dreary and gloomy, start

to think about his position. In New York on Easter Sunday, he swaggers in filthy dungarees up Fifth Avenue, attempting futile to affront the blue-blooded strollers, who affably disregard him. Captured, he is sent to Blackwell's Island, where the detainees misjudging his defiance, encourage him to join the I.W.W, dismisses by the work association, he goes to the zoo to see the chimp, the main animal with which he can now feel family relationship. When he librates it, to help him wreak devastation, the mammoth pounds him to death. One of the critics Meenakshi Raman stated:

In *The Hairy Ape* we have restatement of this theme in the rough and inarticulate regions of the soul, ending in the death through the embrace of the beast. *The Hairy Ape*, written in 1922, combines realism with symbolic expressionism and relates man to the mysterious forces, which tug at him and shape his destiny. Nothing like this dramatic achievement had ever been felt in the American theatre. His was an incisive analysis of the American society and of the human situation. Like a genuine artist he wedded the aesthetics of dramatic form with the ethics of human values. He rejected the established strategy of a propagandist and with deep sincerity and honesty; he achieved a synthesis between theme and form, between purpose and design. (Raman 87).

The Hairy Ape starkly divided the critics.

The Freeman called it without question not only the most interesting play of the season, but also the most striking play of many seasons, while Billboard caustically accused the play of smelling like the monkey house in the Zoo, where the last act takes place and where the play should have been produced (Miller 35).

Members of the audience were generally convinced, and this goes for nearly all of O'Neill's plays through the 1920's, that they had either just witnessed a work of unfettered genius or were the butt of a complicated prank. Nevertheless, O'Neill's convincing use of dialect, his blending of Naturalism and Expressionism, which would later become the hallmark of American style theatre and his powerful Psychological treatment of Alienation in the modern world, all arguably combine to make *The Hairy Ape*, though definitely not his best work but one of the most revolutionary plays of its time.

According to the present research *The Hairy Ape* is observed to be an expressionist theater. With expressionism O'Neill portrays life not as he or his characters sees it to be. Expressionism has frequently gotten itself associated with social concerns. It likewise regularly delivers itself to a future, which might possibly ever be knowledgeable about the work. This approach is regularly observed as critical in that it generally discovers society to have genuine blemishes, yet most expressionist theater offers some expectation for development in spite of the fact that a character, for example, Yank does not receive the rewards of such change. Yank after his frustrated I.W.W. experiences, O'Neill wrote, "resolves he'll blow down a section of wall-and immediately an army of workers rebuilds the wall up before his eyes.

O'Neill's use of expressionistic techniques really is original because the play is not all expressionist as he said in 1922, nor it is a conventional progression from a representational frame story into the subjective reality of the protagonist. In *The Hairy Ape* O'Neill used expressionist technique skillfully, although here he used it only episodically. O'Neill insisted that he came up with the techniques that are associated

with the expressionism independently of the Germans. *The Hairy Ape* is an expression of social protest; the protest is specific and the language incisive. Furthermore, O'Neill makes the very effective experiment of changing the expressionist focus in this play. In the stokehole scene, the ape like traits of the workers are seen through Mildred's distorted and neurotic vision; in the Fifth Avenue scene robot like characteristics of the leisure class are seen through Yank's equally distorted vision the scene has become a classic example of expressionist technique O'Neill made occasional use of the technique in subsequent plays. His most effective use of it is in *The Hairy Ape* and *The Emperor Jones*. *The Hairy Ape's* aesthetics are a dialect between expressionism and realism that emphasizes O'Neill's fundamental theme in the play, Yank's inability to "belong". The trope of the cage is repeated in the scene in the jail that follows and once again the figure of Yank as the thinker contrast with the dehumanizing environment in which he has been put in the zoo. The penultimate scene, in the I.W.W. headquarters is a return to the representational as Yank interacts with the men on an equal basis.

Loss of familistise is another feature of expressionism as per as *The Hairy Ape* is concerned; we find that there is no reference about the family of Yank. He is living with other stokers and least bother about his family. He considers his ship as his own home and fellow workers as his family members. So through Yank, O'Neill has depicted the loss of familistise after WWII. Talking about the psychoanalytical technique, which is one of the elements of expressionism used in *The Hairy Ape*. The action of the play is more internal than external. What is happening in the mind of Yank and Jones is more important than any other factor.

Chapter-3

The Emperor Jones

The Emperor Jones is one of the finest plays of O'Neill. It is a short play separated into eight scenes. It is named after the focal figure, Brutus Jones, a Negro, who after a vocation of wrongdoing in the states turns into the sovereign of an island in the West Indies. It was first staged on Nov. 1920 in the Provincetown players' theatre, and it was an immense success. Such was the enthusiasm for it. So it drew large audiences that it had to be shifted from village theatre to Broadway where it was first staged on December 27, 1920. In the early 1920s, O'Neill wrote two plays that marked a distinct departure from his initial naturalistic works. Although he claimed that he wrote Jones long before he had ever heard of expressionism. Both the plays have characterizes that the central figure in each of these two plays (Yank in *The Hairy Ape* and Jones in *The Emperor Jones*) has much more depth of personality than is the norm for purely expressionistic characters who tend to be mechanistic and faceless. As O'Neill justifiably asserts "the character of Yank remains a man and everyone recognizes him as such"(O'Neill 76). Still *The Hairy Ape* and *The Emperor Jones* are the closest O'Neill came to writing purely expressionist drama. O'Neill himself has given us an account of the way in which it came to be written, and the

various influences which have gone into its making. He asserted, that the beat of blood in his eardrums amid an attack of jungle fever had given him the possibility of the drumbeat utilized all through the play. In this way the play is established in the individual encounters of the writer.

The real characters of *The Emperor Jones* are Brutus Jones and Smithers. Brutus Jones is a tall effectively manufactured, full-blooded Negro of middle age. He has a fundamental quality of will, a strong, independent trust in himself that rouses regard. He is a very cunning man he knows how to play with the blind faith of the common men and women of the island, believing that the natives will never get silver anywhere in the island. He considered himself to be superior to both Smithers and the natives over whom he rules. His pride is the pride of a bold adventurer, who has freed himself from bondage and servility, and by the use of his wits has acquired both power and pelf. Success has made him over-confident, proud and arrogant. Pride and over confidence lead to his downfall. Another character Henry Smithers is a cockney (London) trader who carries on his business in the island of which Jones is the emperor. He makes his appearance only in two scenes, the first and the last. His character is well contrasted with that of Brutus Jones and the contrast throws into sharp relief the salient features of the character of the central figure. He thus serves as a foil to the emperor.

O'Neill's great play *The Emperor Jones* tells of an American Negro, a porter, who, by some chance or the other, comes to an island in the West Indies. In two years Jones has made himself Emperor. Luck has played a part, but he has been quick to take advantage of it. Once a native tried to shoot him at point-blank range but the gun missed fire. Whereupon Jones announced that he was protected by a charm and that only silver bullets could harm him. When the play begins he has been emperor long

enough to amass a fortune by imposing heavy taxes on the islanders and carrying on all sorts of large-scale graft. Rebellion is brewing. When Emperor Jones rings the bell, which should summon his servants, no one appears. The palace is deserted but from deep in the jungle there comes the sound of the steady beat of a big drum. The islanders are whipping up their courage to the fighting point by calling on the local Gods and demons of the forest. Jones realizing that his reign is over starts to make his escape to the coast where a French gunboat is anchored. First it is necessary for him to travel through the jungle and as time presses he must go through at night. Back in the states he meets a good Baptist and he begins the journey through the dark places unafraid. But under the moonlight he cannot recognize any familiar landmarks and hard as he runs the continuous drumbeat never grows any less in his ears. Then demons and apparitions begin to torment him. First it is a figure of Negro he killed back in the states. He fires and the dim thing vanishes, but immediately he reproaches himself, for in his revolver he has only five shots left. Four are the lead bullets and fifth is the silver bullet one which he has reserved for himself, if, by any chance capture seems imminent. Other little formless fears creep in upon him. As his panic increases, the fears become not things in his own life but old race fears. He sees himself being sold in a slave market and then, most horrible of all, a Congo witch doctor tries to lure him to death in a river where a crocodile God is waiting. It is at this point that he fires his last bullet, the silver one. During the night he has discarded his big patient leather boots and most of his clothes in order to run faster from the drumbeat but it is louder now than ever and in the last scene we find the natives sitting about in a circle weaving spells and molding bullets. And it is to this spot that the defenseless and exhausted emperor crawls; having made a complete circle in the jungle as his panic whipped him on. From the point of view of theatrical effect, *The*

Emperor Jones is one of the best of the plays of O'Neill, though most of it is only a dramatic monologue. It is a powerful dramatization of psychological obsession-fear.

One of the critic J.W. Marriot rightly points out, "a realistic play is based upon superficial observation of detail- a mere photography: but expressionism has been likened to an x-ray photography."

One of the critic Skinner said:

The Emperor Jones is a play of profound disillusionment, but not of total blindness. The poet knows that pride must die before there can be a true release. There is something of the purge of true tragedy of the play but in killing of Jones with a silver bullet, there is a hint of pride still unconquered. As the malicious Smithers leans over the Negro's corpse, he exclaims, silver bullets . . . Yer died in the 'eight o' style, any'ow. Brutus Jones would have been proud to know that he had been killed with silver bullets- a final triumph for his quick wit and superiority. (Skinner 36)

According to Timo Tinsanen,

In our picture of *The Emperor Jones* the emphasis is on the importance of fusion and interaction. We can say that the play fulfils, mutatis mutandis, peacock's definition of paintings- a unified image pattern. All the elements of the scenes are adjusted and assimilated to each other within one predominant visual purpose. Instead the elements of the scenes, we have means of scenic expression, instead of a visual purpose, a theatrical one. (Tinsanen 73)

According to the present research *The Emperor Jones* is observed to be an

expressionist play with offstage drums pounding the mood of the show. *The Emperor Jones* symbolizes the fall of current man in the wilderness that is contemporary society. Brutus Jones, an African American dozing auto watchman who has been detained in the United States in view of a battle, has gotten away to an island in the West Indies, where probably on account of his insight, incredible physical quality and more extensive learning, he has made himself ruler of an island amid an upheaval. Jones has designated an unsavory white merchant, Smithers, as his guide. Jones turns into a despot, however he has persuaded that the local individuals that a silver slug can just slaughter him. Obviously, this is the way he kicks the bucket at last. A progression of imagination scenes advances the showiness of the dramatization. The play is likely to be offending modern sensibilities through its implicit racism, but certainly O'Neill chose a black man primarily because his story is so effectively dramatized. It would be difficult to find as clear a set of symbols of historical regression for a white character, Jones' fall is like Icarus' is a metaphor for the inability of any man to escape the limits imposed on him by the human condition. The expressionistic devices O'Neill employs make an experience this fall from within the character, and thus recognize a common truth, rather than allowing us the luxury of distance and dissociation.

The Emperor Jones is a remarkable tour de force, both as drama and as an exposition of expressionist technique. With the exception of the first and the last scenes, which Smithers is an independent intelligence, the play is pure expressionist. All the actions are the projections of Jones' mind this perfect exemplification of the expressionist manner contains no trace of the hysterical schrei of the social indignation or the fuzzy, elliptical language that characterized the German expressionism. Thus *The Emperor Jones* is a psychological study. In *The Emperor*

Jones O'Neill makes an extensive use of symbols to render inner or psychological reality for which the resources of the ordinary language are not enough. Brutus Jones symbolizes the irrational and brutish in every man. The silver projectile is the image of his pride and it likewise remains for common riches and covetousness for cash. The dim and thick woodland symbolizes the internal obscurity and perplexity of Jones. In order to render the inner terrors of the protagonist, O'Neill used interior monologue, which is one of the major features of expressionism. There is conventional only in the first and last scenes of the play. The remaining scenes i.e. scenes ii to vii which take place at night in the forest are extended pieces of monologue. They are in the nature of long soliloquies. It is through this extended use of interior monologue that the dramatist has given us a peep into the anguish of the terror stricken souls of Jones. Indeed, realism is the basis of O'Neill's expressionism. Scene i and scene viii consist of a realistic dialogue. Scene i give us the details of the past of Jones essential for an understanding of his present. The last scene, again a piece of realistic dialogue, gives an account of his death, and the different reactions of Smithers and the natives.

In this play he has used different unseen voices with telling effect. Throughout the six forest scenes we hear a number of unseen voices. In scene ii, we have the fateful voices of the great forest, broken only by the moaning of the wind and the mocking laughter like a rustling of leaves of the little formless fears. The description of these voices is an adequate expression of Jones' primitive, superstitious nature under the pressure of guilt-ridden fears. In the last two visions the "haunts" are not only seen but are also heard and they are heard as plaintive human beings. Jones joins them in their wail, which express suffering and which reaches an unbearably acute pitch until it is succeeded by the silence of death.

Chapter-4

Conclusion

In the end we may conclude that *The Hairy Ape*, can be called the expressionist tragic comedy of modern industrial unrest. As the entire play revolves around the concept of expressionism. As the play contains many elements of expressionism like use of masks, symbolism, destructive illusions, loss of familiarity, psychoanalytical technique, use of metaphors and heightened language etc. The long monologue of Yank, covers up the entire scene, gives a terrifying picture of a soul in agony. His suffering is symbolic of the suffering of an alienated soul in the contemporary world. *The Hairy Ape* is a forceful statement of the predicament of modern man. The title of the play is apt. It suggests the theme of the morbid obsession of Yank with the insult that has been heaped upon him and the consequent disintegration of his personality. Alienation and search for identity is also the basic concept of the play. In the beginning, Yank seems confident and proud of his superior strength. He is in perfect harmony with his work. Yank is isolated to the extent that any family associations are concerned. It is not work that Yank is looking for. What Yank needs is to realize that he "has a place"? He needs to discover what it is that has happened to the world, which isolates him from the acknowledgment that what he is doing is a fundamental and a fitting some portion of the life of the world. In short, *The Hairy Ape* dramatizes an important aspect of the human predicament in the machine age. Man does not live

by bread alone, spiritual health and well being is also necessary. Man can be lonely even in a crowd. The tragedy of Yank is the tragedy of millions in the modern age. The dying words of Yank are: "Ladies and gents, step forward and take a slant at de one only- (his voice weakening)- one and original- *Hairy ape* from de wilds of- (He slips in a heap on the floor and dies. The monkeys set up a chattering whimpering wail. And, perhaps, *The Hairy Ape* at last belongs). (Dickinson 496).

The Emperor Jones found to be an expressionist play from my research. O'Neill used expressionistic technique to express the psychological terrors and obsessions of the Brutus Jones, long before he had heard of expressionism. It is a complex work of art suggestive of a number of themes and ideas. It is the first serious play about a Negro, an expression of the so-called Negro renaissance- a revival of interest in the primitive, consequent upon the rise of romanticism both in England and America. This play is O'Neill's mastery of expressionistic technique. Expressionism is concerned with the representation on the stage, in a concrete manner, of what happens in the mind of the soul of the some character under the stress of external incidents and circumstances. *The Emperor Jones* is very good example of the expressionism. Its action takes place in the mind of the protagonist. The little nameless fears are the projections of his terror, and the next two apparitions conjured up are the victims of his own past crimes, while the last scenes, take us farther back into the past of the negro race, with its memories of the slave auction and witch-doctor. This play is not however purely expressionist. It mixes realism with expressionism. The play in fact charts a difficult course between expressionism and realism. Till the death of Jones the audience are carried away on a wave of expressionism. Basically it is a story of the flamboyant negro, enacted to the frenzy of the tom-tom, the sustained monologue and the rapidly shifting setting framed into one

single desperate action, are all unique elements which made the play an expressionistic. Throughout the play, all the scenes are sustained pieces of dramatic monologue. Through these monologues of the ex-emperor, his tortured and anguished soul is laid bare before the readers. They are clever pieces of psychoanalysis such as had never before been presented on the American stage. Throughout the play we are concerned with what is passing in the mind of Jones; our involvement in his spiritual plight is total. We do get involved as we share the emotions of the terrified Negro in the spirit of participation mystique but panic is by no means the substitute for tragic exaltation. In fact O'Neill has reversed the tragic process instead of going up the spiritual ladder, we go down. The regression of Brutus is akin to Lear's stripping, but Lear gains spirituality what he loses psychologically. Instead of revealing the nobility and grandeur of the human soul. *The Emperor Jones* shows that man is essentially a beast and that his progress in civilization has made him a bundle of nerves. His evolution is backwards, it is regression.

In *The Emperor Jones* and *The Hairy Ape* O'Neill uses expressionistic methods without completely abandoning his earlier realism, the greatness of O'Neill as a dramatist lies in his combination of realism and expressionism. He fused naturalistic detail with symbolist mood, suggestiveness and symbol. He resorted to the expressionist dramatic style of distortion of action, speech and scene, as in the weird cavalry of his *Emperor Jones* through the jungle and in the fifth avenue scene of *The Hairy Ape*. Throughout *The Hairy Ape* the attention has been focused on the soul of the Yank, and expressionistic technique has use to reveal his spiritual loneliness, frustration and disintegration. The real action of the play lies in the spiritual regression of Yank from Man to *The Hairy Ape*. On the other hand *The Emperor Jones* is an expressionistic play with formless and chaos. The action moves backward

and forward in time in keeping with the thought processes of the chief protagonist. In this play O'Neill has achieved a remarkable synthesis of symbol and dramatic action, of the inward and the outward. Brutus Jones emerges as a gigantic universal figure whose terror strikes, a responsive chord in the hearts of all. We are all involved in his fate; he moves every one of us.

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