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A Comparative Psychoanalytical Reading of the Main Characters in Eugene O'Neill's Long Day's Journey into Night and William Faulkner's Go Down Moses

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Dedication

To my dearest husband and children

To my beloved mother and in the memory of my father

To my beloved brothers and sisters

To my closest friends and relatives

Special thanks go to

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Abstract**

This dissertation examines the intricate relationship between literature and the human psyche, focusing on themes of trauma, the past, and the archetypal manifestations of the collective unconscious as explored by two prominent American authors, Eugene O'Neill and William Faulkner. Through a detailed analysis of O'Neill's play "Long Day's Journey into Night" and Faulkner's short stories "Go Down, Moses" and "The Fire and the Hearth," this study delves into the psychological underpinnings of these seminal works. Utilizing the psychoanalytic theories of Sigmund Freud and Carl Gustav Jung, the research investigates the characters' psychological disturbances rooted in their pasts and the broader implications of the collective unconscious. O'Neill's personal struggles, including his tumultuous family dynamics and battles with alcoholism and depression, profoundly inform his writing, particularly in "Long Day's Journey into Night," which is often regarded as his most autobiographical work. By comparing the psychological landscapes of O'Neill and Faulkner, this dissertation aims to illuminate the complexities of familial relationships and the enduring impact of trauma in American literature.

Key words: Human psyche/ Trauma / Past/ Archetypes /Collective unconscious / Character analysis

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General Introduction

Literature often serves as an intermediate through which authors explore the depths of the human psyche, going into themes of trauma, the past, and the archetypal manifestations of the collective unconscious. In this dissertation, we will explore the works of two renowned American authors, Eugene O'Neill and William Faulkner, focusing on O'Neill's play "*Long Day's Journey into Night*" and Faulkner's short stories "*Go Down, Moses*" and "*The Fire and the Hearth*" from the collection of short stories "*Go Down Moses*". We will also board on a comparative expedition through the psychological backgrounds of the two seminal works and dig into the psychoanalysis of characters in both works, drawing upon the theories of Sigmund Freud and Carl Gustav Jung concerning disturbance of the past and the archetypal collective unconscious.

Eugene O'Neill and William Faulkner stand as icons in American literature, renowned for their explorations of the human psyche and the complexities of familial relationships. Eugene O'Neill's life was marked by personal struggles and unstable household including a stormy relationship with his family and fights with alcoholism and depression, these experiences have greatly influenced his writings, and "*Long Day's Journey into Night*" is often considered as his most autobiographical work.

William Faulkner is known for his novels and short stories which often explored the class and family in the Southern United complexities of race, the legacy of the past States. His writing style is characterized by profound insights into the psychological complexities of the characters. He drew from his Southern roots and familial history to craft his complex narratives. Faulkner's literary land is populated by spreading family stories and richly drawn characters dealing with the legacies of the past. In "*Go Down, Moses*" and "*The Fire and the Hearth*," Faulkner goes into the depths of his characters weaving together tales of

generational trauma, racial tensions, and the search for identity in the unforgiving landscape of the American South.

Having done this research, we can maintain that it is significant to explain the studies in the deep analyses. O'Neill and Faulkner are considered as prominent writers in their era and they had described the nature of trauma and collective unconscious in the various forms throughout their works. By comparing the works of O'Neill and Faulkner, it can bring us into understanding the resemblance in the psychic condition of both authors, even though they never met in person. As researchers, we are really interested in psychoanalysis and this field has an opportunity to be applied in the literary study and has the possibility to unfold new knowledge and competence in today's era. Freud's and Jung's theories are still relevant until now, since there are still many phenomena of human behaviour which are hard to be understood.

This research is expected to be valuable because first, it gives a new contribution towards the study of literature in psychology. Up to now, we have known that literature is a reflection of human life. The art is strongly influenced by the author's biological and psychological factors and his social and cultural environment. In the case of Eugene O'Neill, he was born into a theatrical family which shaped his early life and development then he struggled with mental health problems, depression and the social climate turbulences including the consequences of the World War I and the great depression. On the other hand, William Faulkner came from a Southern family with a history of mental illness and alcoholism. His life in the American South was shaped by the complex legacy of slavery and racism. There are conscious and unconscious expressions which appear through the art. Therefore, this research expects to offer a clear picture about how biological and psychological factors, and social and cultural environment of the author are reflected in literary work. *Long Day's Journey into Night*, *Go Down Moses* and *The Fire and the Hearth*

are chosen due to the authors' representations of their own lives. Second, it is to increase the richness of psychological theory and clinical case management by providing extensive resources.

Review of Literature

William Faulkner's *Go Down Moses* and Eugene O'Neill's *Long Day's Journey into Night* have received much criticism and attention. In Sarah Gleeson White's¹ "William Faulkner's *Go Down Moses*, An American Narrative", she aimed not only to embrace the changing facts of history that condition the literary text but also to provide an adequate interpretation of it. White's main goal has been to understand and examine through the myths of race that have conditioned so many interpretations of the texts; and in order to do so, she takes one approach to both the content and context of the story. This book attempts to place *Go Down, Moses* in a historical framework. Though it was said that Faulkner was unsuccessful at his attempt to reach his audience with a glossary due to little recognition of it, White insists on that *Go Down Moses* does exactly what Faulkner meant. *He says*²

"It is the facts of history as articulated in words that have the most effect upon us". In order to draw these out, White writes³, "there must be a search into the historical events that Faulkner mentioned and the first intensive search of the book is that of the race mentioned frequently throughout various stories in the book".

Freed from its origins, *Go Down Moses*, according to White, has dramatically brought simple stories into the complexity of the human heart and left him with those characters acting out regression and perseverance into the newfound racial identity. The novel is a group of four-story cycles, sequenced to show a progression of the Mc Caslin family heritage, as well as a progression of Southern history as a whole.

At another critical level, McCaslin and Edmonds's land that changes hands between the McCaslin family and Edmond's family, that also resides there, is a miniature of the changing

face of the South through several historical periods. The novel *Go Down, Moses* is one of William Faulkner's luxury post-World War works. This novel has been read under a contradiction, for it can be seen in the context of African American literature where it represents a radical vision of the dilemma of black people in the Southern United States. The novel as a whole is about the changing of time and its effect on man's nature. It is set in the context of Yank McCaslin's plantation which has been handed down to him through his family ancestry.

Muhammad Fiqri Ichsan's⁴ article entitled "American Economic Hardship in *Go Down Moses* by W. Faulkner" refers to the economic aspect of America in Faulkner's novel (The economic crisis during that time was due to the South's heavy reliance on agriculture), with a specific emphasis on the oppression of blacks who struggled to make a living in one of America's most difficult times, the Great Depression. He states that⁵ "*Go Down, Moses* outlines the difficulties of a powerless American peasantry." Ichsan states that⁶ "*Go Down Moses* is an allegory of class struggle encompassing five thousand years of recorded human history", this is commenting on the way in which Faulkner has intentionally summed up the entire existence of man.

As for W.P Dawson⁷ in his "Fate and Freedom: The Classical Background of *Go Down Moses*," he stated that Faulkner focused on freedom through acceptance of fate, endurance through acceptance of death. He explained that the characters are shaped and chained by forces which are too great or ancient for them to understand. Comments made by Dawson on Faulkner's *Go Down Moses* show both Dawson's admiration for Faulkner and his ignorance of Faulkner's purpose in creating the novel. Dawson shows his admiration for Faulkner in a statement made in Fate and Freedom: "Faulkner... is always true to his artistic conscience. He states⁹, "Moses... is designed to typify not the Negro, but Man." Faulkner's classifying of man through the black race is deserving of criticism, and it is possible to argue that it is racist in

nature. The main objective is to explore Faulkner's intention of interpreting the fate and freedom of African Americans by white southerners in modern times through an ancient story. Faulkner was conscious of the continuity of human history and its unchanging nature in men's fate. Faulkner has given us a picture of the South's racial problems showing the fate and aiming to freedom.

On his part, D. Kuyk¹⁰ analyzes Faulkner's novel by artistic level and by his distortion of black and white folk traditions. Basically, Kuyk asserts that Faulkner's modern art has become his own brand of Romanticism. The title of Kuyk's essay in itself is a summary of his examination of *Go Down, Moses*. He sees one theme as "the invitation to a feast of disinheritance." This invites analysis on several levels.

Here, Kuyk points out that "Threads Strong" is not merely a phrase from one of the stories, but is the basic theme of both the book and individual human life that Faulkner tried to express the fate of the black people under the dominance of the white. Kuyk's discussion of the race and identity issue begins with one of the most telling metaphors of the novel - that of the white man inherently is the master of the black. "*Go Down, Moses*," according to Kuyk, paints¹¹ a "haunting picture of despair and hopeless entrapment" for the black man, and he submits that this proves that ultimately, the white man will never let the black man go free, nor does Kuyk believe that Faulkner thought it would be a good idea for him to have done so.

As regards O'Neill's work, Abu-Krooz and Saadoon¹² set out to investigate the social features of language of the characters in *Long Day's Journey into Night*. Since the main issue in this play is the failure to communicate, it is clear that the study of language is an essential basis for the interpretation of character development. The authors' study of the language of the play is very detailed and looks at how each character speaks, as well as any changes in their language, the reasons for these changes, and the effect of these changes on other characters. Hasan Hadi Abu-Krooz and Majid Mohammed Saadoon, in their" *Social Features of*

Language in Eugene O'Neill's "Long Day's Journey into Night" say that their study deals with the historical and materialist view in *Long Day's Journey into Night*¹³: "Our approach to literature is based on the belief that it is a type of superstructure and does not exist in a vacuum. It is a cultural product and reflects the ideologies and beliefs of its time." Their purpose is to discuss the social features of characters' language in Eugene O'Neill's play *Long Day's Journey into Night*. In investigating the social features of the language of the characters in *Long Day's Journey into Night*, they try to uncover the social constraints and determinants that influence the use of language, and how language is utilized as a tool in the struggle between conflicting ideologies. Language reveals information about the power relations in a society, how people perceive themselves, their conditions, and relations with others. The play is viewed as O'Neill's struggle to accept his past and his attempt to explain to his family why he did what he did. Mary's feelings mirrored his own and she became the character in which he could fully express himself. O'Neill uses Mary to realize the reality of his betrayal and the pain he has caused, resulting in an impossible situation of redemption in which all the characters deal with in their own way.

Likewise, Professor Patrick Maley's¹⁴ essay "Mary Tyrone's Crisis of Agency" discusses O'Neill's *Long Day's Journey into Night* with the character Mary as the focus. Maley aims to show how Mary's journey from self-deception to self-knowledge can be understood simultaneously as the atypical progression of an individual. Maley believes in *Long Day's Journey*, the Tyrone's desire to return to their idealized past is an attempt to escape present and future historical developments, particularly the development of a modern American culture which O'Neill increasingly saw as the picture of existential and historical pain. The Tyrone's face "crisis of agency" very differently but Mary, unstable and irregular is the central character who acts as an identity, this leads her to a life where she lacks self-esteem. Maley compares Mary to Eugene O'Neill himself, where both wanted to break from tradition of their

respective era and¹⁵ "He looked to a different image, but constantly he cross-pathed and never realized what he thought was poetic ideal of his 'fancy and imagination'" (O'Neill, 193).

Focussing on another perspective Karim Asim's¹⁶ analysis of *Long Day's Journey into Night* is relative to the temporal, ethical and emotional dimensions of memory, employing critical theory suggests that memory cannot be separated from the act of remembering and that it is a process which serves to unravel the past and events concurrent to one's remembering in order to shape one's present. It reveals a complex pattern of traumatic memory and further highlight confusion of the characters.

Memory is an existential function which helps people to understand who they are and why they are here, and the memory of an event is less important than its emotional weight on the rememberer. This is shown in *Long Day's Journey into Night*. Both Mary and Tyrone wish for a return to the past. Mary hopes to find peace in the nostalgia of morphine dreams, and Tyrone, being the last of his family to be of any real monetary worth, seeks to ensure his wife and family future security by purchasing the house where the play is set. Both realize that their wishes are likely Porter's¹⁷ analysis describes the one major room in the Tyrone's summer home as a gendered space, particularly the dichotomy between Mary's relation with the space and the males' relation with the space. Porter describes how the men's space is usually the world outside the home. In *Long Day's Journey into Night*, the father and sons' space is explicitly removed from the female space. They create a division between the two spaces by leaving Mary alone in the living room and calling her a "ghost haunting the past."

Laurin Porter's essay, despite the actual topic, talks about gender relations in the play. He stated that Mary's character is depressing and almost too hard to understand. When she's not crazy, she seems too normal to understand her husband, James¹⁶ Tyrone, and Edmund too poor to understand their feelings towards certain things. And when she's too sick, it's very different from the previous Mary.

In *Why Do I Feel so Lonely?* James Laurin Porter¹⁸ asserts that the older son of the Tyrone family in Eugene O'Neill's *Long Day's Journey into Night* feels great sorrow and dissatisfaction towards his family life. The gendered space that exists in the Tyrone household is an important concept both for this play as a whole and for the analysis of Edmund's emotions. Gendered space refers to the division of living space into two zones, one for the men and one for the women; this makes them feel lonely.

Issue and Working Hypothesis

From the review of literature, we deduce that the two great literary works "*Long Day's Journey into Night*" (1956) and "*Go Down, Moses*" (1942) written by the two eminent writers Eugene O'Neill and William Faulkner have been a great deal of criticism; however, to our best knowledge, no previous research has attempted to undertake a psychological study based on the major characters evolving within their social and cultural environments by applying Sigmund Freud's and Carl Gustav Jung's theories.

The specific purpose of this study is to offer a clear comparative psychoanalytical reading of the main characters in Eugene O'Neill's *Long Day's Journey into Night* and William Faulkner's short stories *Go Down, Moses* and *The Fire and the Hearth* referring to Freud's and Jung's theories of the haunting of the past and the collective unconscious archetypes.

Psychoanalysis helps us explore characters' fears, past experiences, traumas and family dynamics, unconscious desires and conflicts, asking the question : What are the similarities and differences do characters in both plays have in relation to their traumatic events that have happened to them?

Therefore, we will discuss in this dissertation, how psychological family trauma, historical influences and the collective unconscious archetypes are represented in Eugene O'Neill's

“*Long Day’s Journey into Night*” and William Faulkner’s selected short stories *Go Down Moses* and *The Fire and the Hearth*” referring to Freud’s theory of Trauma of the past, developed in his famous book *Beyond the Pleasure Principle* 1920, and Jung’s ideas of collective unconscious developed in his *Man and His Symbols*, 1964 p.43).

Methodological Outline

A reading of these works from the psychoanalytic angle implies a methodological conduct with a mixing of Freudian and Jungian ideas. At a methodological level, this research will start with a ‘General Introduction’ that states our main purpose. It includes a review of literature, dealing with critics on the selected novels Eugene O’Neill’s *Long Day’s Journey into Night* and William Faulkner’s selected short stories in *Go Down, Moses*. Besides, it contains the issue and working hypothesis, which is the task itself. The method section provides the definition of the past, summaries of the theories of trauma and the past and the collective unconscious archetypes according to Sigmund Freud and Gustav Carl Jung. The materials’ section consists of biographies of the authors, brief summaries of the two novels and the historical background. As far as the result section is concerned, we will focus on the findings of our research. The discussion section consists of two chapters; the first chapter deals with the main characters analysing them referring to the theories of Freud and Jung. Whereas the second chapter will deal with the thematic study which is the analysis of the main themes in the two novels. The study hopes to draw conclusions summing up the main points dealt with within the research.

The main research objective of this comparative study is to analyse the psychological trauma experienced by the characters of Faulkner and O’Neill. It will closely examine the theoretical perspectives of Freud and Jung on trauma and the effects of it on both individual and collective unconscious, with a special focus on how the trauma of the past suffering of the characters influences their inner psychology, as depicted by the authors.

Endnotes

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²*Ibid.*

³*Ibid.*

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⁹*Ibid.*

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¹³*Ibid.*

¹⁴Maley, P. (2014). Mary Tyrone's Crisis of Agency: Long Day's Journey Into Night, Ordinary Language, and the Tragic Humanism of American Drama. *Penn State University Press*, 35(1), 41-60.

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¹⁷*Ibid.*

Methods and Materials

1. Methods

In order to discuss the psychology of the main characters in Eugene O'Neill's "*Long day's Journey into Night*" and William Faulkner's selected short stories "*Go Down Moses*" and "*The Fire and the Hearth*" we will try to apply Freud's theory of trauma and the past and Jung's theory of the collective unconscious.

2. Significance of Past

The Oxford Dictionary defines history as "observation of past events with special attention to the vast factual details which maintain, transform, and reject the values and prescriptions that underlie the interpretation of man-made events. For that reason, we must recognize the continuity of (past) history, a never-ending block of time, a block whose sides are in rise and the bottom in rise. According to natural facts, the past is knowledge. These two concepts should be separated in the first stage, since the word "past" refers to the thought content about the "technique method" used to obtain information about any idea of what is produced on any phenomenon of human life".

Each person is not just an external element, but also an internal tradition and history. Man is the product of a long and complex history process. Throughout this process, human history was affected not only by the external physical and social world in which he existed but also by an invisible and wealthier world, the inner and psychic world. That is why the formation and development of individuals, societies, and cultures have a touch which made it possible for psychic facts to differentiate.

2.1 Summary of Sigmund Freud's Theory:

Freud's theory suggests that mental disturbances are always derived from the past and can be understood only by reference to earlier events. This is more or less the same as saying

that there is a chain of cause and effect for every conscious thought or action which masks a chain of associations often leading far into the past." *Beyond the Pleasure Principle* (1920)

Freud's theory of trauma and the past is based on his development of the human mind. For the conscious mind, Freud explains that an occurrence in a person's life is forgotten or repressed as it causes too great an emotional pain for a person to remember it. This memory is kept in the preconscious mind and can be recovered in the future.

For the unconscious memory, it is a memory of a traumatic event in one's life, of which an individual has no memory. Freud suggests that this unconscious memory shows itself at a later point in a person's life through a symbol or an action. This memory is what produces a neurotic state in an individual, as it is expressed in an unsuitable manner or at an unsuitable time.

Freud defines the harm of the past in his famous book *Beyond the Pleasure Principle* (1920), as "an experience which occurs outside the territories of normal human experience and could not be coped with. Such traumatic experiences hold a lifelong influence over one's psychological well-being."

According to Freud, factors from our family background, the traumatic events we have experienced due to our relationship with others shaped our ego. This also affects our memories that we tend to push deeper into our minds. The subconscious can produce various symptoms. All these definitions are provided by psychoanalytic theories.

Disturbance may be physical and psychological, and both can result in the endangering of the unconscious. The most common form of psychological trauma is stress. Anything that causes severe stress can result in trauma. Severe stress, in contrast to slight stress, that is, our natural stress level, is the most mentally and physically harmful and can lead one to psychological disorders and damage the brain over time. Our experiences in the past not only damage our brains but also form us. We constantly look at the world in our own points of

view. That is how past events determine our habits, thoughts, and desires. Furthermore, the way we show ourselves today may be our defence mechanism.

Freud's concept of the past is essential in understanding traumatic events; the importance of personal and collective histories is confirmed. This sense and expression are evident in the works of Eugene O'Neill and William Faulkner. The explorations of familial and cultural roots, of self-discovery and understanding, once more reflect concerns emphasizing on the current narrative movement in general and our quest for knowledge, understanding and expression.

2.2. Summary of Jung's Theory of the *Collective Unconscious*

Discussing the relationship between psychology and art, Carl Gustav Jung advises critics to explore a work's meaning and focus on aspects that can undergo psychological analysis. He notes that "the significance of a true work of art lies in its transcendence beyond the personal concerns of its creator".

Psychology enhances our understanding of life by revealing the meanings of symbols intertwined with literary works. To fully comprehend art, it is crucial to understand each symbol, as they carry profound meanings beyond ordinary comprehension. Additionally, the analyst must identify an archetype. Experiencing an archetypal situation creates a sense of profound freedom, where individuals resonate with the collective human experience. According to Jung, the essence of great art and its impact lies in the construction, elaboration, and activation of unconscious archetypal images.

Jung also points out that a work of art is often built upon two modes: the psychological and the visionary. The psychological mode draws from conscious experiences like passion, love, and suffering. The visionary mode, however, emerges from the depths of pre-human ages, evoking fears, nightmares, dreams, and other strange thoughts inherited from humanity's

collective past. Art that transforms the collective unconscious into a living experience is considered a true creative act and holds significance for the era in which it is produced.

The concept of collective unconscious in Jung's theory holds that there are a set of collective memories and ideas that were inherited from our ancestors. These ancestral memories are contained in an area that he called the archetypal level of the unconscious, identifying these archetypes through their effects on the human being, and their reappearance in myths and stories. In *Man and His Symbols*, he writes, "my thesis then, is as follows: in addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix. This collective unconscious does not develop individually but is inherited". (p. 43). He wanted to say that it is not a personal acquisition but in born.

According to Jung, our past remains in the present in the form of symbols, which may also develop into a symbol in the future. The symbols are unique in that they point to something personal or make new. These symbols are produced by the collective unconscious, the part of the brain that holds the structures and universal symbols that are common to all humanity. Our past affects us in a traumatic way, whereas our communal unconscious affects the collective.

He stated that we are born with an innate reservoir of inherited memories shared with the rest of humanity. The stored images in the collective unconscious are the basis of what Jung called the archetypal level of the unconscious. These archetypes such as the shadow, the animas/ animus pair, the wise old man and the trickster and many others carry the experiences of human history and contain traces of historical events that included spiritual experiences, cultures and customs. Jung used the collective histories of his patients and the history of mankind, as well as his own life experiences as a basis for his work on the collective unconscious. The collective unconscious is the accumulation of information and experiences

from our ancestors. This storage area of our mind is separate from the personal unconscious and the conscious mind. Jung used the archetypes to distinguish this area from the personal unconscious. Jung noted that these archetypes appear in various forms and stories throughout many cultures and many years.

In his Man and His Symbols, he stated that

"Archetypes are systems of readiness for action, and at the same time images and emotions, I have no idea of what the proper psychological terms might be for such things, so [I call them] mythological or archetypal. No one knows what the ultimate things are. We must, therefore, take them as we experience them. And if such experience helps to make life healthier, more beautiful, more complete and more satisfactory to yourself and to those you love, you may safely say, 'This was the grace of God'". (*Man and His Symbols*, p. 44)

Jung uses the concept of archetypes to refer to the various characteristics, images, and symbols that appear and reappear in art and life all over the world. Archetypes symbolize some essential elements of existence.

Jung confirms that our past is a living force which is permanently present in its consequences. So, our past has an impact just as in the earthquake: we feel its consequences on our own skin, and our behaviour and our attitudes are linked to its consequences. Thus, it can be said that the story is present in the present. According to Jung, the past is an experience that is transmitted through psychic heredity and begins to act gradually in human consciousness.

The mind into a conscious and unconscious sphere, with the unconscious is further divided into a personal and collective layer. The personal unconscious includes material acquired during this lifetime such as forgotten or repressed material as well as material too weak to enter directly into consciousness. In addition, to these personal

acquisitions, there exist contents that are universal and timeless, the mythological images of the collective unconscious.” (Ibid: 66)

2. Biographies

2.1.Eugene O'Neill (1888, 1953)

He was one of the greatest playwrights in American history. He was an extremely dedicated artist who justly found his place among the peculiar society after subjecting himself to solitary confinement. He was an influential American playwright known for his realistic and introspective dramas. He is considered one of the pioneers of modern American theatre and is celebrated for his curious examinations of family dynamics and personal struggles. O'Neill won the Pulitzer Prize for Drama four times and is a recipient of the Nobel Prize in Literature for his contributions to the American theatre. Being the son of the famous actor James O'Neill and Ella Quinlan, he spent the most of his early years on the road with his father in theatrical troupes or living in hotels. Though his father was an established actor and successful man at the time, O'Neill's life was marked by personal struggles and unstable household including a turbulent relationship with his family and fights with alcoholism and depression. These experiences greatly influenced his writing, all of his plays draw heavily on his personal life and struggles and can be seen as autobiographical and *Long Day's Journey into Night* is often considered his most autobiographical work.

2.2.William Faulkner (1897, 1962)

William Faulkner came from an old established family from the southern states of America. His family was relatively wealthy when he was a child as they owned land. This continued until William was six when his parents both died and left him and his siblings in their uncles' responsibility. The uncles were ineffectual guides and soon the family's fortune was wasted. The civil war was something that fascinated William Faulkner as his grandmother talked about it a lot and told him stories of his relatives who fought and died for

a long-lost cause. This nostalgia for the South manifested itself in William's youth. He was known for dressing in the ways of the old south and sometimes he would refer to himself as a colonel and even his university peers and teachers called him "Colonel Falkner".

It was the purpose of this section to consider the life and work of this influential American writer, who was also an authority on the southerner at that period, and who did much to interpret the southern way of life to the northern and western parts of the country.

3. Synopsises

3.1. *Long Day's Journey into Night* by Eugene O'Neill

It is an autobiographical work that portrays one devastating day in the life of an Irish-American fighter against personal and collective struggles. The play goes around the Tyrone family: husband and wife, James and Mary, and their two sons, Jamie and Edmond.

The story takes place at the Tyrone family's summer home in 1912. The family members fight with their demons and darkest secrets. Mary has recently returned from a sanatorium for her morphine addiction; Jamie is an alcoholic; and Edmund is suspected to have tuberculosis. Mary's behaviour suggests that she relapsed into her addiction and keeps expressing her dissatisfaction with her life and home. Further in the day, James and Jamie constantly argue over Edmond's health care, with Jamie worrying about the fees due to his meanness and Mary thinking about her lost dreams if she had not married him. As the days pass, Mary's addiction and her sons' alcoholism worsen, and the family is unable to escape the recurrent disputes and wounds of the past. The play addresses issues of addiction, shame, hatred and the slow breakdown of the family.

3.2. *Go Down, Moses* by William Faulkner

Go Down, Moses is the final short story in Faulkner's book of the same title and marks the culmination of the themes and stories explored throughout the book. The story centres on Ike

McCaslin, the last living successor to the prominent McCaslin family. As an old man, Ike returns to the hunting camp, where he learns that his family once owned slaves.

Ashamed and guilty, he decides to refuse the inheritance of his family's land to distance himself from this bitter past. This dates back to his adolescence when he discovered records of the McCaslin family participating in the slave trade. This moral tremor shocked him and challenged his family's morality, leading him to reject the wealth made from slavery and exploitation. Throughout this story, Ike recalls the rejection of his heritage. The story deals with racial injustice and slavery, as well as guilt, and touches another theme, namely family and inheritance.

3.3.The Fire and the Hearth

The Fire and the Hearth from William Faulkner's collection "*Go Down, Moses*» is the story of Lucas Beauchamp, an African American with close connections to McCaslin Land. He is the son of two former slaves, yet he carries white blood from the McCaslin family. Beauchamp now lives on the edge of the family estate. The story centres on Lucas' conflict with his white cousin, Zack Edmonds, the present owner of the McCaslin farm. Zack discovers that Lucas has been secretly extracting gold from the family land and claims a piece of the profits. This creates a strong conflict between the two men as Lucas claims the land for himself with all its goods. This becomes an obsession for him, as he is even tempted to divorce his wife, "Molly", who wasn't supportive enough in his search for treasure and gold-digging and refused to help or assist him. But Lucas Beauchamp prefers to quit money and gold for her beloved wife. At the heart of this story is the right to have the land go back to Zack, for he is white. The story deals with racial tension and its impact on heritage, pride, and independence as Lucas insists on having what he deserves, and finally, return to family and forgiveness as they insist on solving conflicts.

1. Historical Background

When dealing with the historical background of the two American writers Eugene O'Neill and Faulkner's, it is important to study the impact of the environment on both authors and the socio-cultural context in which their works were written. The influence of the World War I era on people is felt in the characters' struggles with their own traumas and the burden of the past. Likewise, there is a heavy influence of the Civil War and its aftermath, slavery, racism and injustice on the characters. This historical background offers a crucial and rich tapestry to Freud and Jung's theories of trauma, the past and the collective unconscious to explore the characters' psyches.

2. The Influence of the World War I on the Authors

In both works, the influence of the World War is palpable, as the authors dive into the complexities of trauma, the past, and the collective unconscious, drawing from their own experiences and observations during this pivotal period in history.

For O'Neill, the war brought the instability of the human psyche and the emotional wounds resulted from such a widespread damage. His characters in "*Long Day's Journey into Night*" face their own personal psychic problems, reflecting the societal trauma that emerged from the war. Faulkner, on the other hand, was extremely influenced by the disintegration of the Old South after the World War I. It is very apparent that he explored the influence of the war on the South and its inhabitants and presented it in the themes and characters of "*Go Down Moses*", as they struggle with the legacy of the war and its effects.

The experience of World War I had a deep impact on both Eugene O'Neill and William Faulkner, the authors of "*Long Day's Journey into Night*" and "*Go Down Moses*" respectively. The trauma and ruin of the war resulted in the social and political landscape of the time and the lives of people. Both O'Neill and Faulkner served during the war, and their experiences

undoubtedly shaped their understanding of human nature, trauma, and the collective unconscious.

3. The Influence of the Civil War on the Works

The way William Faulkner describes the South and its complex history in "*Go Down, Moses*" mirrors the continuous impact of the Civil War on the area and its inhabitants. Race, land, and identity in Faulkner's work are the themes deeply intertwined with the results of the Civil War and its impact on the collective unconscious of the South. Similarly, O'Neill shows in "*Long Day's Journey into Night*" that the Civil War has greatly contributed to his investigation of family dynamics, addiction, and mental illness. His civil war wounds rooted in his grandfather's fight for the union Army and his actor father's describing the after war era. The persistent trauma of war and its impact on succeeding generations can be seen in the characters' struggles with their personal fears and the weight of the past. Overall, the influence of the Civil War on both authors is crucial in understanding the psychological and historical origins of their literary works.

Results

The analysis of Eugene O'Neill's play "Long Day's Journey into Night" and William Faulkner's short stories "Go Down, Moses" and "The Fire and the Hearth" has revealed significant insights into the representation of trauma and the collective unconscious. Despite notable differences in narrative structure and setting, both authors effectively delve into the past and its psychological ramifications, illustrating the profound impact of these phenomena on the human experience.

Both O'Neill and Faulkner engage readers in an exploration of the psychic struggles that shape individual and collective identities. Their works highlight the vague conflicts arising from trauma, demonstrating how these conflicts resonate across generations. O'Neill's characters are deeply influenced by their past experiences, leading to repressed memories and unconscious conflicts that manifest throughout the narrative. Similarly, Faulkner's stories illuminate the enduring effects of slavery and racial injustice, revealing how generational trauma is embedded within the collective unconscious of a community.

Overall, the findings indicate that both authors provide a nuanced examination of the psychological and emotional consequences of trauma, emphasizing its lasting implications on both individual and collective levels. Through their respective narratives, O'Neill and Faulkner contributed to a deeper understanding of the complexities surrounding trauma representation and the collective unconscious.

Discussion

In this part of our research; we will focus on the main findings achieved from the analysis. In our paper, we studied the two American modern works, Eugene O'Neill's *Long Day's Journey into Night* and William Faulkner's *Go Down Moses* referring to some key notions of Freud's theory of psychic trouble of the past, developed in his famous book *Beyond the Pleasure Principle* (1920, p. 51), and Jung's ideas of collective unconscious developed in his *Man and His Symbols*, p. 43).

Thus, our dissertation is divided into two main chapters in order to answer the issue question. In the first chapter, through the comparative analysis of characters' behaviour in both works Eugene O'Neill's *Long Day's Journey into Night* and William Faulkner's *Go Down Moses* we have focused on the fact that both William Faulkner and Eugene O'Neill started from similar beginnings in negativity showing Freudian and Jungian sickness in their characters.

In the second chapter, we've deduced that both Faulkner and O'Neill have created a family dynamic which is rich in depth and also dysfunctional. Both works suggest that their characters' traumatic experiences in the past have played a significant role in shaping their unstable and frustrated lives. We have also shown that the characters are struggling, suffering from the harsh events. Both works begin with the introduction of a character who has returned to the family only recently after a long period of absence, and whose return seems to have started a decline in the family's happiness. This is the case for Jamie in *Long Day's Journey into Night* and for Uncle Buddy in *The Fire and the Hearth*. After their return, their family is never the same again.

Finally, we conclude that traumatic effects of the past lead to tragic ends, as long as the past and the collective unconscious archetypes hunt the present and thus the future of human beings.

Chapter One: Characters' Behaviours

The aim of this research is to present a comparative analysis of two great literary works by two distinguished American authors, Eugene O'Neill's "*Long Day's Journey into Night*" and the two short stories "*The Fire and the Hearth*" and "*Go Down, Moses*" from the collection "*Go Down Moses*" by William Faulkner. It aims at studying how the unconscious influences the behaviour of the major characters in these works. The characters chosen for the study of the works have their different fates as they evolve through the play, but what makes the comparative study interesting is the present behaviour shaped by the past. Both writers are influenced by the past events which has effect on the development of the present lives of the characters.

Two great works of literature that offer themselves to a comparative psychoanalytic reading are Eugene O'Neill's *Long Day's Journey into Night* and *Go Down Moses* by Faulkner. These two writers wrote at different times, O'Neill during the early 20th century and Faulkner from around the 1930s some years before his death in 1962. Thus, the cultural attitudes and intellectual climate of the writers' times would have differed when it came to the understanding of the human mind.

In both works, characters display some behaviour those make us feel Freud's and Jung's theories of psychic trouble of the past and the archetypal collective unconscious. The main characters in *Long Day Journey into Night* and *Go Down Moses* are doomed to live a life of darkness.

1. *Long Day's Journey into Night*: Overview of the Characters' Behaviour

Eugene O'Neill's *Long day's Journey into Night* is actually different from Faulkner's short stories "*The Fire and the Hearth*" and *Go Down, Moses* from *Go Down, Moses* but they can be associated through history and human behaviour. O'Neill's play is an autobiographical account of a day in his own life, with the characters being his own family, while a short

extract from a much larger work, Faulkner's short stories depict a scene of family life between slave children and an old black woman during the time of the civil war.

In the light of the background, as an addicted depressive himself, Eugene O'Neill makes his father, mother, and brother the main heroes of the play. As stated by Stephen A. Black¹⁹, Eugene Sr. drank off and on, but particularly heavily through 1925, the year his daughter was born. His diary for the year often records how many drinks he had consumed that day. He made plans for treatment with an analyst recommended by several friends. Then he stopped drinking altogether on New Year's Eve, 1925. The next morning, he wrote in his diary, "Welcome to a new dawn, I pray!" Except for several isolated lapses, he remained sober the rest of his life. (p. 123)

Although he changes the names in his play, he resorts to his father who is not able to approach him and who makes his life unbearable for him despite his understanding of his father, his childhood with his miserable, sick, and addicted mother, and his relationship with his brother.

A. Mary Tyrone, the mother of the Tyrone family, her character explicates the destructive power of addiction and how it can blacken the life of the individual and those around him. Her emotional and physical pain as a result of the loss of her infant baby led her to morphine addiction. Because of the lack of support of her husband, she took refuge in her addiction as a defence mechanism or as a survival tool. In addition to that, she is distant, isolated and avoids talking about her addiction and her past, all of these are symptoms of a classic trauma. The communication is dysfunctional in the family, instead of sharing her pain and opening up to her family.

She is immediately introduced to the audience. It is clear that she is addicted to morphine and that her addiction apparently serves as the source for all of the family's difficulties. She is excessively sensitive to the slightest gesture and puts herself in a stressed

state. She becomes extremely regretful. She feels as if she is isolated from the rest of the family and this causes her to become awfully apologetic, as mentioned²⁰ in Act I

“I’ve never felt it was my home. It was wrong from the start. Everything was done in the cheapest way. Your father would never spend the money to make it right” (O’Neil, 1942, p. 38).

And in Act II scene 1²¹ “Why do you look at me like that? (Her hands flutter up to pat her hair.) Is it my hair coming down? I was so worn out from last night. I thought I’d better lie down this morning. I drowsed off and had again when I woke up. (Forcing a laugh) Although, as usual, I couldn’t find my glasses. (Sharply.) Please stop staring! One would think you were accusing me- (Then pleadingly.) James! You don’t understand!” (O’Neil, 1942, p .59).

Here, we notice that Mary feels that she is disconnected from her family because of her morphine addiction struggle moreover, she is aware that her husband and sons don’t believe her. But her son Jamie tries to calm her.

B. James Tyrone, the father is shown as an old man with old Irish familial values. He is extremely prudent with his money and thinks that he can solve half of his family's problems by practicing hard love. He was an actor who didn’t make his way to success. His character is full of regret and hopelessness. His aim is to be rich, a dream he couldn’t realize. This obsession for wealth and money created a distance between his wife and two sons, participating in the family dysfunction.

We observe that both parents have a traumatic background with destructive consequences on themselves but not only. These factors have a major influence on the two sons' perspective.

In the play, James is over protective of his two sons and regularly argues with them. he, a high-functioning alcoholic who has never missed a performance in his life, admits to his younger son, Edmund, in Act IV²⁴ that his fortune was made by buying the rights to a popular play (in real life *The Count of Monte Cristo*) that restricted his ability to follow his

true passion, to be a great Shakespearean actor —“that God-damned play I bought for a song and made such a great success in—a great money success—it ruined me with its promise of an easy fortune”. (O’Neil, Act 4, 1942, p. 130)

C. Jamie Tyrone, the elder son, though he is very cunning, he is the generous but jealous antagonist of the play. Jamie has a rather real affection for his mother and does many things to please her despite the fact that he is alcohol addict. The play is introduced by showing that all the members of the Tyrone family are unable to escape from the past. Jamie is a complex figure, his character is based on his parents' pain and suffering. With his unfulfilled dream of acting and his addiction to alcoholism, we feel James and Mary carelessness and neglecting. It seems like he took the worst of his parents. A man with no hope and no ambition, there was where he tried to start an acting career. Unfortunately, he couldn't. He lives in a world where others succeed while he perceives himself a failure like his father. To escape the bitterness of reality, he escaped to alcohol and women.

Jamie suffers from deteriorating health, reflecting his destabilized mental state and identity crisis. Despite being sent to university, he consistently failed and, by thirty-three, became an unemployed, alcoholic actor relying on his family for support. He shows a deep desire for a narcissistic connection with his mother. Even within his family, a symbol of ordinary culture, he feels marginalized. Jamie's inner problem is evident when he confesses his need for revenge, especially against his family and himself as he said²⁵ “ Go to take revenge on everyone else especially you” (O’Neil, 1956, Act 4, p.146). He expresses a morbid hope that his mother remains ill, as he seeks to share his misery, not wanting to be the only "corpse" in the house. This confession reveals Jamie's self-destructive tendencies and his desire to harm those around him. His mother Mary said²⁶ about him

"Because he's always sneering at someone else, always looking for the worst weakness in everyone. [...] But I suppose life has made him like that, and he can't help it. None

of us can help the things life has done to us. They're done before you realize it, and once they're done they make you do other things until at last everything comes between you and what you'd like to be, and you've lost your true self forever".

(O'Neil. 1956, Act 2, p. 53-54)

Here she emphasizes on the fact that her elder son is self-destructing by his alcohol addiction and he can't escape that because his life is shaped to be like that.

D. Edmund Tyrone, the younger of the two sons, suffers from his illness, tuberculosis that isolated him from his family. He is traumatised by the past because his grandfather is dead of the same disease. Edmund suffers from alcohol consumption, a lung disease caused by poverty and inadequate medical care. Edmund is also defended by his brother Jamie who confronts reproaches to his father James about Edmund's illness accusing his stinginess and not having spent enough money to ensure that he got the best, this is evident in the play²⁷ as follows, Jamie: (moved his love for his brother coming out). "Poor kid! God damn it! (he turns on his father accusingly). It might never have happened if you'd sent him to a real doctor when he first got sick" (O'Neil, 1965, Act 1, p. 26).

Edmund's illness, which bears resemblance to tuberculosis, reflects O'Neill's own experience with the disease.

2. *Go Down, Moses, The Fire and the Hearth: Overview of the Characters' Behaviours*

In William Faulkner's '*Go Down, Moses*' and "*The Fire and the Hearth*," there is much to be found out about the main characters. **Isaac McCaslin, Lucas Beauchamp, Zack Edmonds, and Molly Beauchamp** are the very important characters in the two short stories. But Lucas Beauchamp is the character that has the richest personality and is most complete in this short story. The confrontation between Lucas and Zack, the direct representative of the plantation owning class, over the ownership and control of the ancestral McCaslin family lands serves as an image of the racial tensions in the post-Reconstruction South. Isaac (Ike) McCaslin rejects

the inheritance because of past injustices upon which it was built and Molly the black character, represents the unhealed wounds of slavery.

Isaac McCaslin is one of the most fascinating characters. He serves as the symbol of the old time to many of the black characters in the novel. He lives in memories, (the past in slavery) rather than in the present. Through examining Isaac, we see a picture of other black/white family relationships. The ideas here are that of the past as an influence on current dynamics within family roles. Occupying the central space in the novel, Isaac McCaslin (Ike) is the archetypal representative of the Old South. Named by his uncle for the founding father, he goes on to adopt his uncle's more suitable second name, Beauchamp, and continues his life as a caretaker of a plantation.

Lucas Beauchamp: In *the Fire and the Hearth*, Faulkner tells the story of Lucas Beauchamp, a sixty-year-old Black farmer who claims to be more of a McCaslin than Roth Edmonds, the legal family heir. Edmonds describes Lucas as embodying the essence of their ancestor, Carothers, showing pride and self-confidence but also contempt for a society that doesn't accept him as an equal. Despite his heritage, Lucas was not given a share of the family plantation, leading to an identity crisis.

Lucas's search for treasure symbolizes his desire to resolve this turmoil and find self-worth. Every night, he hunts for it with George instead of tending to his farm. This quest becomes his obsession, disregarding his family's opinions and considering divorcing his wife, Molly. His actions reflect deep-seated desires and a shift in his consciousness, as he hopes to balance his inner passions with society's rejection.

He claims to be the descendant of Carothers Edmond, the fruit of an interracial relationship. Lucky to have the right to inherit the McCaslin, and stubborn to get his right in the plantation, looking for the treasure, he challenges Zak till the end, saying²⁸

“I'm a nigger, but I'm a man too. I'm more than just a man. The same thing made my pappy that made your grandmaw. I'm going to take her back” (p. 33).

Here he demonstrates that he is self-confident, and he is convinced that he is more than just a black man and more McCaslin than Roth Edmonds.

Zack Edmonds who is Lucas' cousin, the white direct and legal landowner and inheritor of the McCaslin plantation, represents the continued white privilege and control over land ownership.

Molly Beauchamp: Lucas's wife represents the deep root of injustice, and trauma of the past experiences under slavery in American South shaping the present reality.

In both *Long Day's Journey into Night* and much of Faulkner's *Go Down Moses*, a preoccupation with history and personal ancestry exists and each author utilizes psychoanalytic method to retrace the ancestry of his characters: O'Neill has in a thoughtful attempt to better understand the lives of his family and himself whereas Faulkner has to convey the influence of the South's history on the present and the future.

Both O'Neill and Faulkner show how the past haunts the present – with Freud's theory as he said in his *Studies on Hysteria*²⁹ «Hysterics suffer mainly from reminiscences. Their symptoms are residues and mnemonic symbols of particular (traumatic) experiences” (1895:10).

This idea of past troubles manifesting as hysterical symptoms is highly applicable to the Tyrone family in O'Neill's play. It is possible to say that they both show how the repressed past often returns in the form of unresolved issues existing in the unconscious. O'Neill reveals the source of the family's disorder to have started with the marriage of the parents while they were still young. At this time, mother Mary was taking morphine to fight an illness and the father was becoming increasingly unsuccessful as an actor; it is stated that they neither had a clear understanding of what they were getting into. They got two sons and wasted the family fortune to send them to a good school.

The basic evidence is that these two works O'Neill's "*Long Day's Journey into Night*" and Faulkner's *Go Down Moses* and *The Fire and the Hearth* analyse the traumatic past of families, using complex and often disturbed family dynamics. The problem that is analysed is a Freudian theory of the past and the Jungian archetypal collective unconscious that affect the present and future of all family members. As stated by O'Neill (1956)³⁰ "there is no present or future, only the past, happening over and over again" (Act 4, part 3, p. 75). This suffering is based on past events that are repressed, but continue to affect the daily lives of the family. As asserted by Jung (1964)³¹ "Until you make the unconscious conscious, it will direct your life and you will call it fate" (p. 40).

This past is a repressed memory of shameful events that affect the present and future of the particular family. This past is usually the result of some kind of action by an authority figure, which is the cause of the shame felt by the family as it is proved by Jung³² (1959) "The collective unconscious is a part of the psyche which can be negatively distinguished from the personal unconscious by the fact that it does not owe its existence to personal experience and is not a personal acquisition" (p.42).

Both works show how such a past affects a family, twining their present and future, and both are written in a present window of time of the protagonist and his family. The protagonist has no clear sense of this past, but a strong feeling that it has resulted in the present situation of his family. These works are highly reflective of the unhappy childhoods of the authors and thus the families in both works are a presentation of the authors' own families.

Chapter Two: Comparative Analysis Similarities and Differences in the Portrayal of the Psychic Trouble of the Past referring to Freud's theory

The past defines the present and the present predicts our future. The Freudian theory of trauma is based on the effect of the past on our thoughts, emotions, behaviours and actions. He claims that any past and traumatic event, particularly those from childhood, shapes the unconscious. Therefore, the unconscious impacts the conscious then the behaviour of a person or/and a group of people. The emotions, the thoughts and behaviour are strongly linked. A traumatic past remains as a memory in our brain, as negative thoughts that will stay in our minds. These negative thoughts shape our emotions, these two main components predict our behaviours and actions.

In order to explore the similarities and differences in the authors' picture of the past, this dissertation elaborates a comparative analysis. In these works, the characters manifest different perceptions about their social lives and the cause of the bad experiences. Additionally, Faulkner and O'Neill explore the dynamics of family life and issues. However, the works also have some significant differences in their representation of turmoil of the past. In order to understand the significance of the differences and similarities of the description of trauma of the past in the plays, a brief historical background recounting is necessary.

If a member of a family suffers from one single traumatic event like an accident or disease, it would have major consequences on the victim but also the whole family. We can see that in O'Neill's *Long Day's Journey into Night*, every member in the Tyrone family has a history of traumatic events that affects the life of the whole family.

Similarly, in Faulkner's *Go Down Moses* and *The Fire and the Hearth*, the past has affected the characters and marked them.

O'Neill and Faulkner address extremely painful, negative effects of the past. This is the case when the victims of the past are incapable of understanding the cause to their suffering and feeling of guilt that reinforces this emotional wound which is closely linked to that kind of trauma. The writers make us aware that the present is simply a product of the past, and that any disturbance in the past time leaves lasting effects. In *Long Day's Journey into Night*, we see the past as very distant and unchangeable, too great to conquer, and the Tyrone family is unable to escape its negative influence, for instance: Mary lives in a cycle of regret over her past life especially due to her infant son death, James, her husband regrets his artistic career that he lost seeking money and their sons who are the family's dysfunction results, bound to suffer illness and alcoholism. *Long Day's Journey into Night* is a journey into the past and through the dialogue and actions the characters take, we are given a flashback into a time where the Tyrone family were a happier family. James Tyrone speaks of the past with affection, saying³³ "You were all so happy in those days. Nobody was ever so light-hearted as Mary- a laughing girl who danced for joy" (O'Neil, 1956, Act 4, Scene 2).

The contrast with the past and the present is harsh and the audience can really feel the sense of loss and tragedy from James's memories. The dialogue acts as an effective method to represent the distance between the past and the present, but the most powerful technique in expressing the past is the interpretation of the characters. In the past, Mary Tyrone was a happy woman who loved to sing and a very good wife to James Tyrone, and James Jr. and Edmund both had promising futures. This is very different from the drug addict Mary, the threatening James Jr., and the weak Edmund we see in the play, and as these characters are gradually shown through the action and dialogue, we feel a profound sense of loss for what was and what could have been.

Whereas in *The Fire and the Hearth*, and *Go Down Moses* we see a past which, though also traumatic, is less final, and there is a suggestion that the past can still be captured in the

present, and that resolution is possible. For example: Lucas Beauchamp works to claim his family's land though he is hunted by the legacy of slavery and racism and Molly Beauchamp's struggle to find her son symbolizes the black people fight to be recognized as equal members of the community.

Faulkner's short stories explore the shake of the South in the people that inhabit that land. The heavy social and racial discords of the region tire the individuals as well as their collective sense of responsibility. In some of the short stories, the characters who suffer through the trauma deep in their lives and feelings arrive at a sort of happiness. At the end of their emotional sufferings, they become aware of the root cause of their pain and perceive a possible way of healing their inner wounds. Only by confronting their secret trauma and being able to release the hold of their painful memories, illusions, and silences, can true healing occur both at the individual and at the collective level.

Similarities and Differences in the Archetypal Collective Unconscious

Referring to Carl Gustav Jung

Carl Gustav Jung's theory is based on the eternal truths of the man's archetypal self. Carl Gustav Jung, in his considerable studies of western psychology, has separated the deepest human instinct prototypes of humanity: the wise old man/ woman, tragic, hero, the self, great mother, shadow, animus/ anima, and a lot of others. He defined archetypes as "abstract forms unseen representations of instinctual symbols. *"Man and his Symbols"*

The Collective unconscious archetypes are ideas or images that are inherited from our ancestors. They are innate and inherited such as the idea of the woman that takes care of the house and the children; the man is destined to be the head of the family, the responsible, smoking cigarettes or consuming alcohol, ideas those refer to men.

These archetypes are numerous such as anima which is the feminine aspect within man's unconscious and animus is the masculine aspect within a woman's unconscious, the hero

archetype represents courage, strength and self-discovery. The trickster is the sly and malicious behaviour.

In the selected works, we can notice the presence of many archetypes, the shadow, for instance, that represents the dark hidden repressed and undesirable aspects of human mind, In *Long Day's Journey into Night*, James Tyrone, the patriarch, he is a self-made man, and he works to overcome poverty in a heroic way, he can be seen as the hero archetype "It was in my nature to be born in a tenement and to live the kind of life I've lived, where the idea of buying a drink for anyone else but myself is as alien as buying it for the man in the moon." He, also, embodies the shadow archetype as he struggles with his stinginess, Mary has always complained about in³⁴

"You've been a damned hard man to live with, Tyrone. Ever since I first met you, you've insisted I have the best of everything. You brought me up as if I were a millionaire's daughter. And in the end, you were right. You had to be, because I loved you and wanted to be what you wanted. But I have always suffered from knowing you had nothing, really, to offer me. And when I did try to be independent and earn money, you begrudged it, and then you'd blame me for not having enough. You'd have been a dead actor, washed up in the ditch if I hadn't taken care of you all these years!" (O'Neil, 1956, Act 3, scene 1, p.126).

Mary Tyrone, the matriarch, who suffers morphine addiction, and emotional instability, represents the anima archetype, reflecting the feminine aspect in the collective unconscious. She also figures the shadow archetype, by trying to escape doctors and reality and hiding her dark side which is embodied in her morphine addiction shown³⁵ in "I hate doctors! They'll do anything—anything to keep you coming to them" (O'Neil, 1956, Act 2, Scene 2, p. 64).

As far as their sons are concerned, Edmund himself represents the innocent hero archetype, as he challenges illness and alcoholism, as he said³⁷

“It was a great mistake, my being born a man. I would have been much more successful as a sea-gull or a fish. As it is, I will always be a stranger who never feels at home, who does not really want and is not really wanted, who can never belong, who must always be a little in love with death!” (O’Neil, 1956, Act 4. p. 135).

The anima archetype is shown with his interactions with his father and brother with his emotions and being the victim of the family dysfunction when seeking his own identity and struggling with his weakness. On the other hand, he represents the shadow archetypal image. Edmund shows here his weak health and mentions his relationship with his brother.³⁸ in “It’s a great game, if you don’t weaken. But I’m afraid I’ve weakened. I’m quite content to watch it played, however. I’m really not much of a fellow any more, am I, Jamie? I can see that now. I’m grateful for this chance to talk to you. We never do talk seriously to each other, do we?” (O’Neil, 1956, act 4, p. 137)

And said³⁹ Sure, I know you care, Jamie, and I’m going on the wagon. But tonight, doesn’t count. Too many damned things have happened today. (He pours a drink.) Here’s how. (He drinks.) (p. 137).

As for Jamie, he portrays the shadow as he struggles with his past and alcoholism, he says⁴⁰

“I’d like to see you grow up and forget this farm and Mary Tyrone and all the rest of it. Forget it all, kid. You’re young. You can start over. You’ve got a clean slate. Oh, it’s a great game, if you don’t weaken. But I’m afraid I’ve weakened. I’m quite content to watch it played, however. I’m really not much of a fellow any more, am I, Jamie? I can see that now. I’m grateful for this chance to talk to you. We never do talk seriously to each other, do we?” (O’Neil, 1956, act 4, p. 146)

Mary Tyrone and her son Edmund struggling with tuberculosis fight with their shadows. Moreover, Mary represents the animus archetype with her alcohol and morphine addiction. Likewise, in "*Go Down, Moses*", Lucas got aware of his darker side represents the shadow in

“I’ m a nigger,” Lucas said. “But I’ m a man too. I’ m more than just a man. The same thing made my pappy that made your grandma. I’ m going to take her back. (p 33).

Molly Beauchamp embodies the anima as she challenges oppressive rules in her society. She represents a strong, nurturing force, in Lucas's life. This nurturing quality is a key aspect of the anima archetype. “Molly Beauchamp had known Lucas for a long time. She had been with him since he was a child, through his troubled years and his burdens. She was there for him, a steady hand in the face of adversity, enduring his flaws and his struggles. Her strength wasn’t loud, but it was constant, like the earth beneath his feet and now this breaking up after forty-five years the home of the woman who had been the only mother, he, Edmonds, ever knew, who had raised him, fed him from her own breast as she was actually doing her own child, who had surrounded him always with care for his physical body and for his spirit too...” (Faulkner, 1929, p. 69).

With this, Faulkner (1929) showed that she was strong and constant, and though she would rage at him, and did, with words like stones and a voice like fire, she was dependable, inevitable, and she endured him as she endured the weather and the passage of time. Moreover, she can be considered as the grandmother archetype which can be embodied in her fertility⁴¹.

“He had known her for more than forty years, and she had borne his children and raised them, and she would still be there when he came home, fierce and enduring and unbreakable, like a weathered oak, twisted and scarred and strong, who had seen through the follies of the young, the madness of the old, and had kept the house in balance, never failing in her duties or her strength” (p.33).

Besides, she maintains harmony and order with her wisdom, showing her wise old woman archetype. Faulkner⁴² (1929) presents Molly Beauchamp as an important figure of wisdom, as he said in (p.34) that she was the foundation of the house, the rock on which it stood. It was

she who had seen through the follies of the young, the madness of the old, and it was she who had kept the house in balance, never failing in her duties or her strength. She had borne the brunt of the work, raised the children, and managed the household with an unyielding hand. Through all the trials and tribulations, she had remained a steady and unwavering presence, fierce and enduring, a testament to resilience and fortitude.

Besides, he, Lucas Beauchamp, represents the anima archetype in his relationship with his wife's infidelity, as mentioned in (p. 111)

Here, Lucas figures the anima as he accepts and understands the infidelity of his wife. The anima helps him engage in his emotions and inner experiences.

The elder brother Jamie Tyrone is the shadow and the trickster. He symbolises the archetype of the shadow with his battle against alcoholism, self-destruction and jealousy of his younger brother and embodies the trickster archetype with his sarcastic behaviour to manipulate and cope with his struggles.

Lucas Beauchamp courageously and proud states :

"There ain't a white man in this county can hold up his head higher than I can. I ain't a Edmonds nor a McCaslin, but I'm a Beauchamp. I done been through that with one woman. I ain't going to do it again. I reckon a man can have just so many women in his life, just like he can have just so many teeth" (p.34).

With the moral dilemmas he pilots, Lucas Beauchamp, seeking to understand his past and heritage, exemplifies the hero archetype in *Go Down Moses*, on the other hand, Lucas Beauchamp fights injustice, symbolizing the hero archetype, as he seeks liberty and equality, rejecting slavery and racial oppression and he embodies the self when searching for his self-identity, as stated in page (p.35).

“Because you are a McCaslin too,” he said. “Even if you were woman-made to it. Maybe that’s the reason. May be that’s why you done it: because what you and your pa got from old Carothers had to come to you through a woman....

He also figured the wise old man.

One day he knew, without wondering or remembering when or how he had learned that either, that the black woman was not his mother, and did not regret it; he knew that his own mother was dead and did not grieve (p. 65).

Moreover, he portrayed the trickster when he showed the cunning figure in (p.29)

He had not even found any other fragments of the churn or crock. That meant that the rest of it might be scattered anywhere beneath the cave-in. He would have to dig for it, coin by coin, with pick and shovel.

Still Isaac McCaslin or Lke can portray many archetypes, he represents the hero archetype as he went in the search of her identity and the quest for justice and truth as it is mentioned⁴⁴:

Edmonds said “Lucas is strong as a horse. He’s a better man than I am, right now”

(p. 61) “I’ m a man, Lucas said. “I’m the man here. I’m the one to say in my house, like you and your paw and his paw were the ones to say in his. You aint got any complaints about the way I farm my land and make my crop, have you?” (p.72).

Likewise, with his maturity, he becomes a figure of reflection and wisdom.

“You knowed I wasn’ t afraid, because you knowed I was a McCaslin too and a man made one. And you never thought that, because I am a McCaslin too, I wouldn’ t. You never even thought that, because I am a nigger too, I wouldn’ t dare. No. You thought that because I am a nigger I wouldn’ t even mind. I never figured on the razor neither. But I gave you your chance. Maybe I didn’ t know what I might have done

when you walked in my door, but I knowed what I wanted to do, what I believed I was going to do” (p. 36).

Zack Edmonds is the hero archetype as he has authority and influence and male power over the others, his sacrifice and protection can be seen as heroic. Faulkner wrote:

and it probably would, since he, Lucas, would affirm to his death that Zack Edmonds had been as much better a man than his son as old Cass Edmonds had been than both of them together:

Moreover, he struggles with human nature aspects, with his conflict with the moral and ethical effects, he represents the shadow archetype:

... “He does know! I told him!” (p.34) . He broke his wrist free, flinging her hand and arm back; he heard the faint click of her teeth when the back of her hand struck her chin and he watched her start to raise her hand to her mouth, then let it fall again.

So, *Long Day's Journey into Night* entirely lends itself to an interpretation of the tragic. This four-act play is a tragedy because it deals with common characters [James Tyrone, Mary and their sons: Jamie and Edmund] who have acquired a kind of tragic/heroic stature in their quest for personal dignity and integrity. They have endured great suffering and pain while trying to project their individual identities, which are very often hindered by family and immediate cultural and social environment. According to (Khelifa, 2007)

It is interesting to consider the psychoanalytical visions offered by Freud and Jung upon the past and the collective unconscious archetype. However, analysing the collective unconscious on a large scale is rather difficult. Both O'Neill and Faulkner show how the past haunts the present – with Freud's theory (1920)⁴⁵ in mind “Hurtful experiences that are too painful to be consciously processed are often repressed and pushed into the unconscious mind” (1920), and as asserted by Jung (1964)⁴⁶ “My thesis is that the individual and the social

unconscious extend far beyond the personal and embrace more than the empirical and personal worlds”.

It is possible to say that they both show how the repressed past often returns in the form of unresolved issues waiting in the unconscious. Freud's theory suggests that mental disturbances are always derived from the past and can be understood only by reference to earlier events. This is more or less the same as saying that there is a chain of cause and effect for every conscious thought or action.

Freud's theory of psychic trouble concentrates on childhood anguish and how the effects of disturbing experiences can remain in the unconscious mind as stated Jung, which can have an effect on the actions of the person from the demonstration of emotions to the weak and negative behaviour. Although these characters have different types of trouble, the comparison should be able to illustrate the similar outcome as a result of the trauma and the collective unconscious.

Eugene O'Neill and William Faulkner are different in style and characterisation; nevertheless, there are many similarities between O'Neill's characters and those of Faulkner. The mother in *Long Day's Journey into Night*, Mary, is a character whose life was hunted by trauma. Similarly, in the short story "The Fire and the Hearth," in which there is a very strong traumatic event which is slavery, Molly Beauchamp suffers the consequences of slavery and racism. These characters can be compared according to their suffering and then uncover the reasoning behind the severe resolution of giving in to their psychological dissatisfaction.

The past has had a profound impact on each of the four main characters in *Long Day's Journey into Night*. The events have left Edmund, the younger son, with consumption which has been caused by poverty and lack of decent medical attention. For example, Edmund shows hostility towards his father when they are arguing over his illness, “You and your penny pinching tried to doctor it on the cheap” Edmund's consumption demonstrates an

illness of the lungs and is often tuberculosis related which conveys when O'Neill himself suffered from the illness. As asserted by (O'Neil 1956)⁴⁷.

EDMUND: You never spent a penny more on a doctor for her than you had to. You always put the making of a dollar ahead of your wife's health and happiness! And that's the truth, isn't it? (With bitter sarcasm) Why, you're the model of American thrift and virtue! Fools like you are responsible for the way this damned country is run - in the hands of the rich who grow richer by bleeding the poor! You're nothing but a tightwad, like the rest of them! (Act 4, p. 195).

Effects of Past on Family Dynamics

The effects of past are presented throughout the play not as isolated incidents only affecting the victim, but on an entire family structure. Mary reflects on this in, stating “The past is the present, isn't it? It's the future, too. We all try to lie out of that but life won't let us” (Act 2, p. 75), and it directly affects family dynamics. In this play, the Tyrone family represents a typical dysfunctional family, resultant from many tragic events in their past. The effects of these events are reflected in the characters' interpersonal relationships by their interactions, language, and feelings towards each other. In reference to family dynamics, the playwright uses the setting. Symbolically, the Tyrone family is locked in a house living on the past events and present realities. Just like memory, the fog cannot be lifted and simply descends into darkness, which is exactly what occurs in the penultimate scene of the play. Throughout the play, the Tyrone family does not support one another. Lost in his own self-pity, James fails to provide any sort of positive upbringing for his sons. Edmund reflects on this, claiming that his father was “stingy, and Irish, and scared of poverty, that's why you couldn't do the right thing by you and mother” (Act 4, p. 122).

This failure is a direct result of James's own upbringing and past traumatic experiences. The death of Eugene and Mary's morphine addiction stole the boys of a proper childhood, and

that has affected throughout the entire play. Both sons fail to get along, constantly underrating one another, referring to the fact that they never received enough love or positive reinforcement from their father.

“You’ve never given her anything that would help her to stay off it! [Drug addiction] No home except this summer dump in a place she hates and you've refused even to spend money to make this look decent, while you keep buying more property, and playing sucker for every con man with a gold mine, or a silver mine, or any kind of get-rich-quick swindle! You've dragged her around on the road, season after season, on one-night stands with no one she could talk to, waiting night after night in dirty hotel rooms for you to come back with a bun on after the bars closed! Christ is it any wonder she didn't want to be cured” (Act 4 p.122)

Edmund has always accused his father for being stingy, neglectful and careless about his poor health or mother’s addiction. From Act 1, this failure is a direct result of James's own upbringing and past traumatic experiences. The death of Eugene and Mary's morphine addiction stole the boys of a proper childhood, and that has affected throughout the entire play. Both sons fail to get along, constantly underrating one another, referring to the fact that they never received enough love or positive reinforcement from their father. Edmund, James tries to calm his son:

James: You're a grown man now, Edmund. Why don't you get a job and take care of yourself instead of always whining and complaining?

But Edmund is desperate and pessimistic, wants to understand nothing (Act 2 scene2 p.66).

A job? In this state? Are you crazy? I'm too sick, in case you hadn't noticed! And if I wasn't, what the hell chance has a man got to get a job these days? You know damned well I had to give up my job on the ship because of this damn consumption. And now,

instead of sending me to a first-class sanatorium where I'd have a chance, you're too mean to spend the money!

Effects of Past on Family Dynamics on Faulkner's Characters

Faulkner's short stories explore the trauma of the South in the people that inhabit that land. The heavy social and racial discords of the region tire the individuals as well as their collective sense of responsibility. In the short story *The Fire and The Hearth*, the characters who suffer through the trauma of oppression, slavery “I’m a nigger,” Lucas said [to Zack]. ‘But I’m a man too’” (Faulkner, p 33) and injustice deep in their lives and feelings arrive at a sort of realization. At the end of their emotional sufferings, they become aware of the root cause of their pain and perceive a possible way of healing their inner wounds. Only by confronting their secret trauma and being able to release the hold of their painful memories, illusions, and silences, can true healing occur both at the individual and at the collective level.

William Faulkner devoted many of his works to the exploration of the past of the South. His short stories often focus on individual family members who are tortured by their memories and the heavy load of the past, as well as by the social and racial responsibilities that accompany the morals and customs of the South., Faulkner goes deep into the consciousness of his characters, using the technique of the interior monologue and showing clear the wounds of the past. In the short stories "*Go Down, Moses*" and "*The Fire and the Hearth*," several characters experience a revelation at the end.

The Freudian and Jungian state that the past affects the present and future of all family members. This trouble is based on past events that are repressed, but continue to affect the daily lives of the family.

The collective unconscious comprises”, as said Jung, “in itself the psychic life of our ancestors right back to the earliest beginnings. It is the matrix of all conscious psychic

occurrences, and hence it exerts an influence that compromises the freedom of consciousness in the highest degree. (Jung, 1964)

This past is a repressed memory of shameful events that affect the present and future of the particular family. This past is usually a result of some kind of action by an authority figure, which is the cause of the shame felt by the family. Both works show how such a past affects a family, twining their present and future, and both are written in a present window of time of the protagonist and his family. The protagonist has no clear sense of this past, but a strong feeling that has resulted in the present situation of his family. These works are highly reflective of the unhappy childhoods of the authors and thus the families in both works are a presentation of the authors' own families.

Effects of Psychic Trouble on Family Dynamics

The Freudian and Jungian psychic trouble of the past affects the present and future of all family members. This anxiety is based on past events that are repressed, but continue to affect the daily lives of the family. This past is a repressed memory of shameful events that affect the present and future of the particular family. This past is usually a result of some kind of action by an authority figure, which is the cause of the shame felt by the family. Both works show how such a past affects a family, twining their present and future, and both are written in a present window of time of the protagonist and his family. The protagonist has no clear sense of this past, but a strong feeling that has resulted in the present situation of his family. These works are highly reflective of the unhappy childhoods of the authors and thus the families in both works are a presentation of the authors' own families.

With regards to O'Neill's *'Long Day's Journey into Night'*, we have underlined the clear evidence that the story has strong autobiographical ties to the life of the author and his family as confirmed by Dr Sabreen Fathima in her Educationalist, “*Long Day’s Journey into Night* is an autobiographical drama by the author who came from a very turbulent past”.

Eugene O'Neill has used the description of his family - the authoritarian father, the caring mother, and the neglectful brothers - as an emotional freedom of his anger and his sadness of his lifetime of being hit by illness. In *Long Day's Journey into Night*, the past is a major theme that is discussed throughout the play. It is the main source of conflict and threat throughout the play. Each character has encountered events that they all perceive in differing ways. The techniques that O'Neill uses to appeal the past into the present are through the use of drugs and alcohol, the soil of the family house, and a piano. The play ends with Mary retreating back to the past, and the rest of the family each admitting that their lives are going to be haunted by the past until their eventual deaths.

We've also shown that '*Go Down, Moses*' is an excellent example of Faulkner's view of a connection between the past and the present. This recurrent image of the past symbolizes the past as a living memory and extending events to concretize them as patterns of human experience. This, in itself, is a way of identifying the influences of events through time. Faulkner shows that the character is still under the influence of an event, even if it is favourable or unfavourable in the long term by embarking on the memory of the character and what he has learned from his experience.

Unlike '*Long Day's Journey into Night*', Faulkner's short stories are generally set in the past, and some events are recalled as a memory from an elderly character. It is clear that Faulkner's image of the South where he was brought up was different comparing with modern-day South at the time of which he was writing the stories.

Finally, we have concluded that even though they were living in present with the past events lived, the characters suffered and struggled then arrived to a tragic end.

Endnotes

¹⁹Black, S. A. (1999). *Eugene O'Neill: Beyond Mourning and Tragedy*. Yale University Press.

²⁰O'Neill, E. (1942). *Long Day's Journey into Night*. Yale University Press. Act I, p. 38.

²¹*Ibid*, p. 59.

²²*Ibid*, p. 130.

²³*Ibid*, p. 146.

²⁴*Ibid*, p. 53-54.

²⁵*Ibid*, p. 26.

²⁶*Ibid*, p. 53-54.

²⁷*Ibid*, p. 26.

²⁸Faulkner, W. (1942). *Go Down, Moses*. Random House. p. 33.

²⁹Freud, S. (1895). *Studies on Hysteria*. Penguin Classics. p. 10.

³⁰O'Neill, E. (1956). *Long Day's Journey into Night*. Yale University Press. Act 4, part 3, p. 75.

³¹Jung, C. G. (1964). *The Archetypes and The Collective Unconscious*. Princeton University Press. p. 40.

³²*Ibid*, p. 42.

³³O'Neill, E. (1956). *Long Day's Journey into Night*. Yale University Press. Act 4, Scene 2.

³⁴*Ibid*, p. 126.

³⁵*Ibid*, p. 64.

³⁶*Ibid*, p. 135.

³⁷*Ibid*.

³⁸*Ibid*, p. 137.

³⁹*Ibid*.

⁴⁰*Ibid*, p. 146.

⁴¹ Faulkner, W. (1942). *Go Down, Moses*. Random House. p. 33.

⁴²*Ibid*, p. 42.

⁴³*Ibid*, p. 65.

⁴⁴*Ibid*, p. 61-72.

⁴⁵ Freud, S. (1920). *Beyond the pleasure principle*. International Psycho-Analytical Press. p. 34.

⁴⁶ Jung, C. G. (1964). *The archetypes and the collective unconscious*. Princeton University Press. (Original work published 1964)

⁴⁷ O'Neill, E. (1956). *Long Day's Journey into Night*. Yale University Press. Act 4, p. 195.

⁴⁸*Ibid*, p. 75.

⁴⁹*Ibid*, p. 75.

⁵⁰*Ibid*, Act 4, p. 122.

⁵¹Faulkner, W. (1942). *Go down, Moses*. p. 33. Random House.

⁵²Jung, C. G. (1964). *The archetypes and the collective unconscious*. Princeton University Press.

⁵³O'Neill, Eugene. *Long Day's Journey into Night*.

⁵⁴Faulkner, W. (1942). *Go down, Moses*. Random House.

General Conclusion

In the conclusion, we find that despite the fact that there are many differences in narrative structure and setting, both writers perfectly explore the past and the collective unconscious, revealing the deep impact of these psychological phenomena on the human experience. They both make the readers, through their exploration of the psychic problem and the collective unconscious, meet the vague conflicts that shape individual and collective identities, and show a different image of lasting consequences through generations and time. Both works bring a profound study of the psychological and emotional impacts of trauma on the individual and collective levels. O'Neill's characters are marked by their past experiences, resulting in repressed memories and unconscious conflicts. Likewise, Faulkner's stories shed light on the sequels of slavery and racial injustice, explaining how generational trauma is held in the collective unconscious of a community.

When dealing with analysis of Eugene O'Neill's play "*Long Day's Journey into Night*" and William Faulkner's short stories "*Go Down Moses*" and "*The Fire and the Hearth*" from the collection "*Go Down Moses*", we come to the evidence that both authors travel into the complexities of trauma representation and the collective unconscious. While Faulkner's stories explore the remaining of historical trauma and the intergenerational transmission of trauma within the context of the Southern United States O'Neill's works focus on the Tyrone family's internal conflicts and familial sufferings

Besides, we have proved that our exploration has revealed the permanent applicability of Freud and Jung's theories in literary analyses and the understanding of human experience. We feel a certain connection between the internal struggles of the characters and the understanding of trauma and the collective unconscious, stressing the influence of the unconscious mind and the past experiences. The research has focused on the importance of

psychological understandings in interpreting literature and has adopted a solid basis for additional exploration deep in the human psyche within these works.

Overall, our research that consisted of comparing the psychoanalysis of the main characters in Eugene O'Neill's "*Long Day's Journey into Night*" and William Faulkner's short stories "*Go Down Moses*" and "*The Fire and the Hearth*" has brought precious deductions of the human behaviour and clear understanding of the impact of trauma, the past, and the collective unconscious. We have experienced the appliance of the theories of Freud and Jung, those helped us to understand the characters and their motivations, their conflicts, and their psychological complexities. Thanks to our analysis, we have shown the ways in which the internal worlds of the main characters are framed by repressed memories, familial dynamics, and archetypal symbols, underlining the universal themes of pain, guilt, and the search for identity.

This research expects to give a new contribution towards the study of literature in psychology. Till now, we have known that literature is a reflection of human life. The art is strongly influenced by the author's biological and psychological factors, and his social and cultural environment. It also expects to offer clear picture about how biological and psychological factors and social and cultural environment of the author are reflected in literary work. *Long Day's Journey into Night* and '*Go Down Moses*' are chosen due to the author's representation of their own life. Second, it is to increase the richness of psychological theory and clinical case management by providing extensive resources. Till now, literature studies in psychology which apply psychoanalytic approach are just a few, though it is somehow difficult and complicated to deal with, we do insist on other students to explore this field as it is rich, and they have too much to discover.

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