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***The Tragic in Selected Works by Eugene
O'Neill and William Faulkner: Its Major
Forms and Meanings***

Submitted by: **KHELIFA Arezki**

Supervised by: **Pr. RICHE Bouteldja**

Board of Examiners

Mr. GARITI Mohamed; M.C.A; University of Tizi-Ouzou; Chair;
Mr. RICHE Bouteldja; Professor; University of Tizi-Ouzou; Supervisor;
Mr. BAHOUS Abbes; Professor; University of Mostaghanem; Examiner;
Mr. KACI MOHAMED Salah; M.C.A; University of Algiers II; Examiner;
Mrs. BENABED Fella, M.C.A; University of Annaba; Examiner.

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Abstract

This research seeks to explore the forms and meanings that the Tragic/Heroic assumes in selected works by Eugene O'Neill and William Faulkner. Methodologically it relies on a cultural materialist and dialogic paradigms borrowed from Raymond Williams's major works. One major of its findings is that O'Neill's and Faulkner's works do not simply hold a dialogue with previous and contemporary literatures and drama of their time, but they also reflect a debate with classical and modern critical theories of tragedy. The second finding is that tragedy is not dead as claimed by George Steiner but that its spirit remains alive even in the modern world and that it is shaped differently. The third finding is that the Tragic/Heroic is not developed only in the major classical literature but also in minor popular literatures of our time such as in Faulkner's *Sanctuary*. Its fourth finding relates to the deterritorialisation of the Tragic/Heroic from a modern myth to a Greek one. In fact, this Doctorate dissertation has charted an historical evolution of the Tragic/Heroic by emphasizing thematic continuity over strict chronological order; it has linked the texts discussed with ten correlating theoretical perspectives, and it deduced its meanings and forms from the personal stances and words of the forty nine Faulknerian and O'Neillian heroes and heroines it has analyzed. Because of this ongoing interrogation whose legacy about the Tragic/Heroic is recognized, this research contended to provide an answer to the following question: How has the Tragic/Heroic evolved aesthetically and ethically in relation to some major issues like Gender, Race, Class, Identity, Religion and Region since ancient Greek tragedians until the mid-twentieth century? It demonstrated the transcendent literary significance of the Tragic/Heroic throughout three different literary ages that it considers as periods at which there has been a constellation of influences and circumstances that opened new opportunity to question, reinvigorate, improve and give tangible form to new ethical and aesthetic meanings about the Tragic/Heroic. It considered that tragedy cannot be outdated or rendered obsolete. Seven novels by Faulkner and thirteen plays by O'Neill were analyzed because of the many theoretical perspectives this research has appealed to, and because of the many influences both authors underwent.

Methodologically and in accord with the afore-mentioned announcements, this Doctorate dissertation argued that new aesthetic and ethical meanings about the Tragic/Heroic have been conceived and crystallized out of three most essential historical, social and cultural backgrounds. The first great age in this literary investigation is located from the rise of the Greek tragic until Nietzsche, and it has been entitled: *The Rise of the Classical Tragic from Ethics to Aesthetics*. The second great literary age is labeled as: *The Tragic/Heroic between the Cultural Hegemonic Wholeness and the New Alternatives of the Romantic Age*. The third designated great epoch of the Tragic/Heroic is located in between World War One and the 1970's and it is entitled: *The Tragic/Heroic Encounter of the Modern and Post-modern 'Others'*. On the whole, it has been shown that Faulkner and O'Neill experienced an inevitable influence of all what is Greek [Aristotle], and that they were also affected by the many aesthetic and philosophical thoughts about the Tragic/Heroic as developed by Friedrich Nietzsche, G.W.F Hegel, August Strindberg, Henri Bergson, Berthold Brecht, Arthur Miller and Carl Gustav Jung. It has also shown that this ongoing transformation of the Tragic/Heroic can also be mediated throughout the application of postmodern theoretical notions as developed by Raymond Williams, and Gilles Deleuze. In sum, this Doctorate thesis sought to demonstrate the connectedness and the appropriateness of the Tragic/Heroic, under its various forms, to the modern literary works of O'Neill and Faulkner. Multiple examples of heroes [ranging from the classical and neo-classical to the narcissistic romantic, and to the solitary modern and modern-postmodern] have been analyzed in relation to their magnificent but impossible pursuit of identity uniqueness and comfort.

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General Introduction

Tragedy [...] like the clouds, whose shapes and colours are never twice the same, yet which always rise from the same natural cycle and catch the same sun, art moves from age to age through unrepeated shapes, but is always itself in essence. (Mandel, 1961: 162)

The following dissertation studies some selected works by Eugene O'Neill and William Faulkner and proposes to make the Tragic/Heroic as a departure and a reference point in its conduction and fulfilment. It purports to demonstrate the transcendent literary significance of the Tragic/Heroic throughout different literary ages. Following the critical lead of Oscar Mandel in the above definition about discourse and the literary significance of the Tragic/Heroic since the Greeks, Terry Eagleton observes that, "*Tragedy is an unfashionable subject*"; and that researchers ought to embrace the tragic dimension of the twentieth century literature with its complexity and inconsistencies (Cited in Bushnell, 2005: 129) In nineteenth century France, Victor Hugo also sought to release the Tragic/Heroic from past Greek artistic limits; he wanted to redefine it for his time. In a way and having a close affinity with these views, this thesis intends to discuss the Tragic/Heroic in the context of many historical literary ages in order to discern every aesthetic, social, political, economic and cultural experience within Faulkner's and O'Neill's works.

These two American authors, one a novelist, Faulkner, and another playwright, O'Neill will be taken as examples for the manifestation of the Tragic/Heroic in modern literature. In comparing a novelist with a dramatist known for the development of the Tragic/Heroic as aesthetic and ethical manifestations, I want to show how both of them have tried to go beyond the generic boundaries fixed to the Tragic/Heroic, and how it transgresses the idea of literary genre. In the same way as in drama, the Tragic/Heroic can be perceived as a fully-conceptualized sub-genre in prose. As regards this, Stendhal, a well-known French author,

already pointed in the 1820's to the fact that, "*Tragedy would survive in modern literature only if it were written in prose.*" (Cited in Steiner, 1961: 259) Therefore, the comparison intended in this thesis is based on the assumption that looks for the Tragic/Heroic in Faulkner's novels through the eyes of a dramatist like O'Neill and the other way round which can help shedding light on the malleability, the flexibility of the Tragic/Heroic as one of the sources of human quest for the heroic spirit. In accord with this kind of literary forecast and project, Walter Kaufmann has even remarked that "*it is not artistically less good to compare modern authors to Greek Tragedians [because] modern age is an age of unprecedented experimentation and staying with old forms seems unacceptable and dull.*" (Kaufmann, 1969: 373)

Mostly conforming to the afore-mentioned views, this thesis then attempts to study some of Faulkner's and O'Neill's works within the extraordinary and profound influence of the Tragic/Heroic, which has been redefined aesthetically in different ways at some crucial periods in the history of western world's literature. Thus, multiple analyses of the Tragic/Heroic from the Greek age to mid-twentieth century will be included because there were periods in Western literary history when the search for identity comfort had been more intense than at others. Such periods as from ancient Greeks to the Elizabethans, from the 18th century to the end of 19th century, or from World War I to the 1960s knew effective aesthetic changes in the art of the Tragic/Heroic. Indeed, one can observe that the history of the Tragic/Heroic has had a small amount of continuity and tradition. In this sense, Steiner asserts that many thinkers and philosophers succeeded to create a new frame of reference to transcend the ordered and stylized literary background of the ancient Greeks and of the Elizabethans (Steiner, 1961: 106).

It is acknowledged that Greek and Elizabethan Tragic/Heroic arts had been at the beginning dominated by a powerful religious creed to which the blend of a dark and hopeful

vision of the Renaissance world is later added. However, from the eighteenth century onward, some prominent philosophers and thinkers began to transcend these strict classical and neoclassical definitions of the Tragic/Heroic. They came to admit that life was always obscured by an inner feeling of tragedy. It is perhaps in conformity to this Romanticist premise that Walter Kaufmann has thought about giving researchers the formal literary guidance of using the geniuses of philosophers like Nietzsche or Hegel to, “*demonstrate that artistic tragedy has succeeded to flourish while great causes, ethos and great men have been more and more vanishing from this world.*” (Kaufmann, 1969: 421)

Historically, the Tragic/Heroic art in the West has known three great periods that have had a marked effect on Faulkner and O’Neill. In the following dissertation, I shall argue that ‘tragedy’ as a purely fixed classical artistic form is, indeed, dead as Steiner claims it. However, the Tragic/Heroic as a perennial essence of the human life is fundamentally a quality of human imagination; a quality which is energized by human dreams for a better humanity. Thus, the Tragic/Heroic can wear strikingly different garbs, but it remains almost the same through all times and places. Man’s intimate desire of freedom and happiness at all times has led him to fight the combats that his age and environment imposed on him/her.

One more justification for the conduction of this literary investigation can be sustained by our reference to Gerard Genette’s philosophical claim about the existence of only ‘one literary artistic universe’ in his concept of architextuality. Like him, I depart from the idea that William Faulkner’s and Eugene O’Neill’s texts are never closed and that they can be interpreted in different ways. Genette advocates that,

Etant donné le réseau inextricable de relations qui compose le monde de l’art, aucune œuvre [...] ne se suffit à elle-même, ni ne se contient d’elle-même : la transcendance des œuvres est sans limites. (Cited in: Frangne, 2012: 11)

This limitless transcendence of literary texts is central to my interest in the Tragic/Heroic. This study shall endeavor to demonstrate how the Tragic/Heroic that is aesthetically

structured at every great literary age is extant in the authors' selected texts. Genette's philosophical statement about the existence of one world of art reinforces the hypothetical assertion of this dissertation, which states that the Tragic/Heroic had without interruption been redefined at every great literary epoch. Along its progressive artistic enrichment, the Tragic/Heroic is reinvigorated by some unfamiliar literary and philosophical patterns. And it is fundamentally some of these new available developments of the Tragic/Heroic that will be analyzed, mediated, and commented within the various works discussed in this thesis.

In fact, new aesthetic and artistic ideas of the Tragic/Heroic have been crystallized out of a variety of historical, social and cultural backgrounds wherein a part of tradition and a part of modernity can be always ascertained. That is why this dissertation assumes that the Greek tragic hero has been replaced by many tragic heroes of other distant future ages. These new heroes have come to question the hero's literary and ethical values designed by Aristotle. Accordingly, I have chosen to compare the works of William Faulkner to those of Eugene O'Neill in order to capture and show that the Tragic/Heroic sense has always been redefined and imbued at every age with a much more qualitative enrichment in its literary significance and philosophical transcendence. To some thinkers at different ages, the Tragic/Heroic had always been associated with many different functions. For example, Plato believed that tragedy could incite a sudden release of uncontrollable emotions and disrespect toward gods; Shakespeare and the Elizabethans made kings fear to be considered by their people as cruel tyrants; Nietzsche and Hegel transferred the Tragic/Heroic into a world of reasoning and thinking whereas twentieth-century psychoanalysts assigned the tragic/heroic human desuetude and ruin to the psyche. So, the Tragic/Heroic can thus be conceived in various functions at different times.

For all the above assumptions, it is assumed in this research that the Tragic/Heroic has gone through three major literary periods and that its epochal and aesthetic characteristics will

be examined in at least two works, one by Faulkner and the other by O'Neill. The first age is concerned with the rise of the Tragic/Heroic from Greeks until Nietzsche, and it is entitled: *The Rise of the Classical Tragic from Ethics to Aesthetics*. Though Greek tragedy is very distant, Nietzsche's definition of tragedy is inserted within this part because it puts emphasis on the artistic opposition between two Greek gods: Apollo and Dionysus. These gods stand for two aesthetic aspects essential to the Nietzschean Tragic/Heroic art. To the Greeks' concern with morals and ethics, Nietzsche added an aesthetic tragic aspect. Through ethical 'magnified action', Greeks could elevate the Tragic/Heroic art to a literary position, which requires a great deal of effort to be emulated. (Baldry, 1951: 01) In reality, the ethical action of the tragic Greek hero is thought to have been already motivated by religious, economic, social, or political issues. For example, migration provoked land shortage which caused the fall of the old aristocracies. A new wealthy tyrant, who can be associated with the nineteenth century bourgeois, aroused to clash with the old nobility. And it is in the course of this powerful contest that an extensive historical source to Greek tragedy is established. The result of that clash between the two rivalrous groups lessened the power of the old aristocracy and paved the way to unfamiliar social struggle between the rich and the poor that gave rise to tragedy. (Ibid: 08) From late seventeenth century to mid-twentieth century, America has seen the same migration movements, the same subversive rise of the new mercantile and rich people in the stead of the old aristocratic world. Being at variance with each other, these social groups experienced all sorts of cultural developments that are serious objects of attention in Faulkner's and O'Neill's works. Similar to Greek times, American mercantilists and common people witnessed turbulences, for they engaged in bitter struggles for more political and social power, especially in between the two great wars. And Faulkner, like O'Neill, produced illustrious literary tragic heroes who have been able to commit the same magnificent and abominable acts that consist in undertaking unsuccessful heroic combats for

freedom, power acquisition though they have experienced suffering, violence, betrayal, incest, and fanatic self-pride in a world full of political, cultural and social oppressive forces.

The tragic fall of the hero is as frequent and intense in Faulkner's and O'Neill's works as in most Greek tragedies. The most prominent tragedians of Greece: Aeschylus, Sophocles, and Euripides designed "*the paradigmatic tragic course of a noble man who through impulse and pride commits evil acts, falls from high station and exacts punishment on himself*" (Milne, 2009: 311). By analyzing Greek tragedy, Aristotle has indicated the Greek tragedians' endeavour at illustrating life's uncertainties and death by focussing on man's struggle and ethics to overcome the cruel and oppressive rulers. Sophocles remarks, "*Men are helpless so far as their fate is concerned [...] and in suffering and dying, die and suffer nobly.*" (Cited in Hamilton, 1948: 189) This Greek inclination to self-esteem, suffering and ethics in the conception of drama is also, as it will be demonstrated, explored in Faulkner's and O'Neill's selected works.

In a different yet Greek myth-inspired way, Friedrich Nietzsche renovated and brought back the Greek sense of the Tragic/Heroic to its prominent position among literary genres by making it arouse again. He associates the Tragic/Heroic with man's hopes for cultural renewal, which is also one of the objectives of this study. For Nietzsche, "*Modern world must define itself in relation to tragedy.*" (Cited in Bushnell, 2005: 69) Though based on the German cultural revival conjecture, Nietzsche's conception of the Tragic/Heroic puts forward a new aesthetic device marked by the necessary opposition of the two Greek gods-Apollo and Dionysus- in the process of reaching truth, unity, magnitude, or identity comfort. Thus, the association of Nietzsche's definition of the Tragic/Heroic with the Aristotelian explanation might help to draw attention to the move from an ethics-based approach to a much more artistic conception of the tragic in Faulkner's and O'Neill's selected works.

The second great literary age is labeled in this thesis as: *The Tragic/Heroic between the Cultural Hegemonic Wholeness and the New Alternatives of the Romantic Age*. It seeks to discuss the re-invented new sense of the Tragic/Heroic. In their attempts, romantic authors perceived the inner impulse toward the tragic in individual experiences, and in the feelings of the ordinary man, whom the French Revolution “*plunged [ordinary man] into the stream of history.*” (Steiner, 1961: 116) For the first time, ordinary people’s private life is now being exhibited without restraint and limit in literature. Again the social changes remarkably played an important role in reshaping the aesthetic conception of the Tragic/Heroic after the French Revolution.

Throughout the eighteenth century, these social changes concerned more middle classes, for French Revolution and Napoleonic wars can be thought to have accelerated the victory of the capitalist bourgeoisie over the old aristocracy. Many threats related to the emergence of class distortions, to political, social, and economic inequalities, and to the not-yet-fixed cultural values constituted effective and true dangers to the old powers in Britain, France and Germany. In this respect, Edmund Burke pointed out to what he considered as an illusory French dream-pursuit when he notices that the French “*believed, along with Thomas Paine, that they could begin the world afresh and replace the old regimes of supposed corruption and error with new regimes of virtue and truth.*” (Cited in Thompson, 1994: 41)

In literature, the Romantic Age brought about a change in the definition of the Tragic/Heroic, whose interest has actually moved unto the boundary between the old cultural hegemonic wholeness and the new social, economic, cultural, or political alternatives; this is another reason why this study purports to demonstrate that both Faulkner and O’Neill have been subject to the marked effects of the major social, cultural, political, and economic ideals of the Romantic Age.

One of the great facts of literary studies is that the Romanticists started to give a wider significance to the Tragic/Heroic by interpreting it as a combat between classes. Moreover, they saw the tragic from a historical perspective. Romanticists were devotees of ‘History’, for it was perceived as “*conflict and contradiction, [and] as a process of growth and evolution.*” (Barzun, 1941: 318) That appeal to ‘History’ provided romanticists with a view point to understand the new, unstable and tragic national identities, altogether anxious about the common individual, the aristocrat, or the bourgeois. At the same time, the Romantic Age had deep respect and “*reverence for thought, true-liberality, and generous human feeling, exist side by side with the political passion.*” (Ibid: 329) Therefore, the philosophical tragic/heroic thought of the Romantics will be investigated in the third part of this dissertation. To this point, it is then assumed beforehand that Faulkner’s and O’Neill’s literary works, that are filled with identity predicament, rebelliousness, and injustice as felt and perceived by the middle and low social classes, may correspond to the Romanticists’ definition of the Tragic/Heroic.

As for the third great epoch of the Tragic/Heroic, it is located in this thesis between World War One and the 1960’s. It is entitled: *The Tragic Encounter of the Modern and Post-modern ‘Others’*. Like during the continental Napoleonic wars in Europe, the two World Wars also caused some crucial changes to take place in every field. Actually, the Romanticists’ old economic, political, and social ideals are being discredited. In the meantime in America, the dominant cultural discourse, which had sought to unify all people under same nationalist ideals, saw its old identity stability shaken and questioned by migrants and blacks. As a result, there were tensions and conflicts, which sometimes broke out into violent street demonstrations from the Roaring Twenties onward. Over the first coming decades life became harsher and difficulties aggravated, for people suffered from a total industrial paralysis; they felt a kind of tragic betrayal of the American dream. To accentuate the general

disappointing loss of most old beliefs, World War II came to reinforce that widespread tragic intellectual disillusionment.

Being modern, American authors such as Faulkner and O'Neill reproduced most of the pessimistic philosophical perceptions of their times. For a better inquiry about the Tragic/Heroic, some of the not-yet-defined post-modern conceptions of the Tragi/Heroic, which can be traced back to times when both authors were still alive, will also be discussed in this dissertation. This might reinforce the assumption of the unlimited aesthetic richness of the authors' works as already announced above.

On the whole, it is to this framework that I add my modest contribution which consists in demonstrating that Faulkner and O'Neill experienced an inevitable influence of all what is Greek, and been also affected by the many aesthetic and philosophical thoughts fostered by other thinkers like Friedrich Nietzsche, G.W.F Hegel, August Strindberg, Henri Bergson, Berthold Brecht, and Carl Gustav Jung. It will also be shown that this ongoing transformation of the Tragic/Heroic can be mediated throughout the application of the theoretical notions of Raymond Williams, Arthur Miller, and Gilles Deleuze who later gained recognition.

In most cases, the literary universe of O'Neill and Faulkner addresses the human condition of failure, suffering, death, dismemberment, disillusionment before ultimate tragic/heroic fall. It also underscores themes of race, gender, class, economics, politics, religion, sex, violence, and of the psyche, revealing new insights and deeper understanding of man's life. In an effort to understand the many conflicting social and cultural perspectives, Faulkner and O'Neill discussed in detail all types of traumas and evoked every tension within America whose survival depended on its ability to deal effectively with those new tragic realities. (Morse cited in: Cunliffe, 1987: 54) It has been ascertained that Faulkner and O'Neill placed the Tragic/Heroic at the centre of the human concern.

The definition and the nature of the Tragic/Heroic in the works of William Faulkner has drawn the attention of many critics such as George Snell (1947), Schmitter (1973), Urgo (1998), Thomas Inge (1970), Paul Poplawski (2003), and Yamaguchi Ryuichi (2004). They all see Faulkner as being preoccupied by the struggle against the morals of his social oppressive environment. They believe that the tragic situations are aesthetically an indication of the old order's decadence. Many of them link Faulkner's art to the glorious myths of the past, and explain how he drew on Southern themes, attitudes, and atmosphere to create a personal fictional tragic world.

In general, what emerges from the review of literature on Faulkner's works is what critics call his pessimistic view of the world regardless to his affirmation that his concern is with the Tragic/Heroic as such, not with tragedy itself. In other words, he was concerned with *"those who made a stand, not while sure of success, but though certain of defeat."* (Gwyn and Blotner, 1959: 47) This ethically-colored tragic/heroic sense of the world, I shall argue, traverses gender, racial and class considerations. Much has been written about Faulkner as a racist author, mindful of the pre-bellum aristocratic class; they failed to notice the fact that the Tragic/Heroic in his novels wears a human garb regardless of the social and racial ranks or of gender divisions. His tragic imagination is geared to the illustration of the heroic and human endeavor in order to maintain their humanity and its dreams of perfection. The usable past that he attempts to create is operated through double plots which are equally tragic in their dimension no matter the social or gender plans with which they are combined and plotted.

Almost similarly, Eugene O'Neill has been acclaimed as the one playwright who gave America its distinguished and noble plays. Eugene O'Neill has altogether won critical legacy and embarrassment. Critics like Harold Bloom (1987), Egil Tornqvist (2004), Richard F. Moorton (1991), Martha Bower (1995), John Henry Raleigh (1965), Tom Scanlan (1978), Joseph Kirk Folsom (1978), M. S Seller (1983), Floyd (1985), Manheim (1998), Joel Pfister

(1995), R. King Connell (1995), P. Whiten (1995), David R. Mace (1978), Crosswell Bowen (1959) and Winther (1961), point out to the fact that O'Neill's characters often long for respectability, and that they are victims of psychological and cultural confusion. They also underline the fact that he discovered the world of the American family drama and showed an interest for family failure and its tragic destruction.

Conforming to that pessimistic aspect of the Tragic/Heroic, the perspective of our inquiry suggests that to exist, tragedy needs an age of pessimism to which it may stand as a reflection. Like for Faulkner, my claim is that O'Neill is not so much interested in the tragedies of life as he is interested in the Tragic/Heroic which is an inescapable dimension of human imagination. To say it differently, the Tragic/Heroic does not only spring from the immediate social, political, cultural, economic reality, but from the human heroic response to that reality through an appeal to imagination as a reservoir of never-defeated ideals. And what makes William Faulkner and Eugene O'Neill artistically interesting is that they rendered back and depicted that tragic sense of life in very particular poetic and aesthetic ways. Speaking of tragedy, Faulkner says,

But tragedy, as Aristotle saw it, it's – I would say, is the same conception of tragedy that all the writers have: it's man wishing to be braver than he is, in combat with his heart or with his fellows or with the environment, and how he fails... (Ibid, 1959: 51)

The remarkable thing in this quotation is Faulkner's recognition that tragedy has not changed in its essence over time in spite of the trappings that it might have worn in the past and despite the new mantles it might be developing in the present. For Faulkner, tragedy is a heroic form or shape that man shows up in as he confronts the tragic essence of his environment. So, the tragic essence ought to be understood here as a distinctive quality of humanity that tries to apply itself by heroism. The fulfillment of this heroic wish is lived by man at many levels- psychological, social, economic, and cultural. Thus, man is necessarily involved in combat with his fellowmen and society in defense of his ideals and interests.

Furthermore, Faulkner's conception of the Tragic/Heroic is described when he refers to the manner of performing it. For him, it is not so much the true heroic combat as the way it is conducted that matters. The heroic combat is assessed not by winning a victory or losing it, but by the final dignity and satisfaction with which it is waged. That dignity is human dignity. It is a question of ethics, much like the Aristotelian one. Faulkner believed that freedom of choice and action constitute the ground to happiness, but that tragic heroes throw themselves into the contest with all their force before an ultimate tragic defeat. Very often, Faulkner's typical boy-hero withdraws into a family-secured environment where he discovers the old outrageous crimes of his ancestors. Very shocked, he engages in a collision with society which defeats and destroys him in most occasions. And here we see that Faulkner's tragic or heroic sense has not only an aesthetic sense, but also an ethical one.

For his part, Eugene O'Neill depicts ordinary people, whose lives were very tumultuous at the beginning of the twentieth century. The anxiety felt about the quick changes constitutes one central theme to O'Neill who never ceased to jostle and question the dominant cultural discourse. He put emphasis on the individual who is set against his family's oppression. While defying the dominant power of the society and family, O'Neill's typical hero is subject to rejection, isolation, disappointment, and final tragic failure. O'Neill adopted the pattern of introduction-complication-resolution which is aesthetically essential for the achievement of tragic sense. Golub reveals the great importance of journeys that often bring O'Neill's hero home unfulfilled in most plays. (Cited in Moorton, 1991: 21) In sum, true and heroic struggles for a permanent search to secure a stable and respectable social, political, economic or cultural position characterize the literary works of either Eugene O'Neill or William Faulkner.

Issue and Working Hypothesis

Despite the bulk of studies and critiques, none of them has seemingly compared the Tragic/Heroic in Faulkner's and O'Neill's works. In separate ways, some of the studies by J. Kibler, Cleanth Brooks, Susan and Tuck Wittenberg have identified sameness in themes and plots with Greek tragedy. Kibler observes that, "*Those who have commented on the Faulkner-O'Neill connection point particularly to their uses of the plots and devices of classic tragedy.*" (Cited in Wittenburg et al., 2000: 1) But to the best of my knowledge, no other study has compared their works for the purpose of exploring the Tragic/Heroic' with reference to the above three selected epochs or theories. Therefore, this Doctorate thesis aims at exploring in selected works the Tragic/Heroic as it is aesthetically and ethically reshaped during those aforesaid periods and how the two authors deployed those new forms and ethical meanings to fulfill different functions.

Methodology

Our investigation of the Tragic/Heroic in Faulkner's and O'Neill's works will be conducted from both formalist and thematic perspectives. These perspectives will be informed by the various theories about the Tragic/Heroic; the most salient and noticeable of which are Aristotle's *Poetics* and Nietzsche's *Birth of Tragedy*. These 'classical' theories applied in the second part of this work will be supplemented by other no less famous theories in the two other parts of this research study. For instance, Hegel's dialectical process of determining the Tragic/Heroic will be used in the third part along with August Strindberg's, Berthold Brecht's, and Arthur Miller's theoretical notions about the Tragic/Heroic. These thinkers have adopted the Tragic/Heroic to the social, cultural and identity needs of their times in much the same way as imagined by the Romanticists throughout the end of the eighteenth and nineteenth centuries. In *Miss Julie*, August Strindberg, for example, investigates the causes of the brutish and insensitive struggle for survival, and sets out on a journey that reveals "*the*

powerful mental processes that are hidden from the consciousness” of the falling tragic Romanticist hero. (Strindberg, 1986: 382) Some decades later, Bertholt Brecht redefines it because he believed that fixed views about reality prevented any effective social and political change. Brechtian Epic Drama offers new political perspective for transcending and imploding the actual status quo. It aims at provoking a public instruction by inspiring thought and reasoning instead of emotional involvement. To Brecht, *“Epic theatre is the theatre of the hero who is beaten. A hero, who is not beaten, never makes a thinker.”* (Benjamin, 1998: 35) In the same respect, Arthur Miller’s conception of the modern American Tragic/Heroic is in some ways similar to Hegel’s, Strindberg’s, or Brechtian’s approaches because he made his hero strive for knowledge before empowering him for a fanatical engagement whose objective is a possible alteration of the dominant social, cultural, economic and political conventions of the society.

Since as I have claimed above that the Tragic/Heroic in O’Neill and in Faulkner is not simply a matter of aesthetics but also of ethics, I shall also appeal in the fourth part of this dissertation to a cultural materialist theory as developed by Raymond Williams. This may show how the two authors were deeply involved in the ethical questions of their times. R. Williams’s theoretical model is appropriate to understand the way Faulkner’s and O’Neill’s artistic works embody multiple cultural significances, shown through the un-interrupting combats between hegemonic and counter-hegemonic social, political, and economic forces. Williams’ principles may help to reveal every non-canonical tragic feature in either Faulkner’s or O’Neill’s literary works. While exploring the development of Tragic/Heroic in drama and novel, Williams noticed the changes in the form of the Tragic/Heroic as art; he also rejected the academic separation of tragedy and human suffering. Moreover, he showed the connectedness between the different works he studied despite their historical and cultural specificities. (Cited in Eldridge, 1994: 125)

This appeal to Williams's principle of disagreement, contentiousness and controversy between 'the dominant' and 'the emergent' ideologies allows access to Gilles Deleuze's post-modern theoretical concepts of major 'Root' literature which is opposed and challenged by minor 'Rhizome' literature. However, for the purpose of excavating the psychic suffering that transformed modern man into a post-modern, protesting and rebellious person, I have also applied Henri Bergson's and Carl Gustav Jung's theoretical notions. Henri Bergson's and Carl Gustav Jung's approaches are used in order to show that psychological order is essential to identity construction. In fact, the association of Henri Bergson's and Carl Gustav Jung's theoretical views with Raymond Williams's and Gilles Deleuze's ones may help to complete measuring more precisely the modern cultural tragic/heroic sense of the twentieth-century man. In almost the same vein as Jung or Bergson, Gilles Deleuze posits the intellect as the place wherein and from which everything is construed while building one's personal identity. His philosophy gives indication about the hero's tragic/heroic fight for the subversion of the meanings contained in the official and major literature. Thus, the minor postmodern hero uses an excess of unpredictable and multiple modes of thought to resist old unchangeable cultural values, and articulate new enunciations and desires.

Materials

The Tragic/Heroic will be analyzed in William Faulkner's *Light in August*, *The Sound and the Fury*, *Sanctuary*, *Absalom, Absalom!*, *Go Down, Moses*, *As I Lay Dying*, and *Intruder in the Dust*, and in Eugene O'Neill's *All God's Chillun Got Wings*, *The Great God Brown*, *Long Day's Journey into Night*, *Mourning Becomes Electra*, *Beyond the Horizon*, *Desire under the Elms*, *The Fountain*, *Strange Interlude*, *Hairy Ape*, *The Emperor Jones*, *Abortion*, *Bound East for Cardiff* and *The Rope*. The choice of this corpus is dictated by two chief reasons. First, these works represent the various attempts Faulkner and O'Neill made during their long literary careers in order to capture the Tragic/Heroic in human life with reference to

class, ethnicity, and gender. Second, the study of so many works may help to follow, though not in a linear way, the course of their literary evolution and demonstrate every hypothetical idea this research work aimed at achieving.

Accordingly, our dissertation will be divided into four parts, and each part is divided into two chapters in order to show the interplay of the aesthetic and the ethical in at least two works, one by each author. This Doctorate thesis will attempt to seek and demonstrate the connectedness and the appropriateness of the ‘Tragic/Heroic’, under its various forms, to the modern literary works of O’Neill and Faulkner. For instance, multiple examples of the classical and neo-classical man placed within stable and oppressive cultural and religious tradition will be depicted in the novels and plays analyzed in the second part of this dissertation. As for the images of the narcissistic romantic man and of the solitary modern and modern-postmodern man, they are shown within the other two parts in relation to their noble but impossible pursuit of identity uniqueness and comfort. To the three parts of the discussion, another part about the historical background and about the theories applied is added. In part two, whose title is: *The Rise of the Classical Tragic/Heroic from Ethics to Aesthetics*, there are two chapters. In part three which is entitled: *The Tragic/Heroic between the Cultural Hegemonic Wholeness and the New Alternatives of the Romantic Age*, there are also two chapters. Whereas, in the third one whose title is: *The Tragic/Heroic Encounter of the Modern and Postmodern ‘Others’*, there are three chapters. In every chapter of this research study, two works of both authors are, at least, discussed always from a different but already designated and announced theoretical view point.

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Part One Historical Background and Theories

It is important to recall that from seventeenth century until now, Americans have evolved within three major cultural forces: ethnicity, politics and economy. Being referred to in Faulkner's and O'Neill's works, this evolution will show the hard struggles fought by the minorities and immigrants while they pursued their quest of construing a new identity in America. These alienated new American citizens had had to belong and transcend the racial, political, economic and cultural boundaries set by the dominant bourgeois society.

Subsequently, a turbulent ethnic and cultural environment emerged to challenge the old fixed order of the white middle class. On the economic level, the newcomers and the poor of most minorities moved to cities, which knew an important industrial growth. They wanted to acquire and possess but they had not the same opportunities as the white bourgeois. Such prompt cultural, political, religious and economic claims had always been rejected by white Nativists ever since the independence. This continuous discriminatory and oppressive attitude will constitute one major element for the portrayal of heroes' tragic combats in the works discussed in this thesis. As the United States were becoming more urbanized, problems related to industrialization, immigration, family disruption, religious change and profound class divisions began to appear.

Hence, the modern American consciousness, which is shaped by all these changes, will bring about the moral and psychic tragic/heroic fall of the American individual as it will be carried out in following parts of this thesis. The result is that both William Faulkner and Eugene O'Neill studied their society in ways closer to the extraordinary unpredictable social, religious, economic, political and cultural changes the United States experienced. It will be shown that this historical background has been of paramount importance to both our

modernist authors in the process of elaborating and expressing the tragic/heroic sense of the American modern individual.

Chapter One E. O’Neill and W. Faulkner: Lives and Times

In this chapter, this dissertation is concerned with the historical background in its first half and with the theories selected for the conduction of our analyses of the Tragic/Heroic in its second half. It is important to understand the implications of the major historical contexts in the process of the construction of the complex American identity. The historical background will help to show how the Tragic/Heroic had been impacted by the philosophical and artistic movements of the western/American thought. It would establish artistic and ethical links with the main theoretical concepts I have made appeal to in order to explain the presence of the Tragic/Heroic in Faulkner’s and O’Neill’s literary universes.

1. Lives

Faulkner, William (1897–1962)

One of the great American writers of the twentieth century, William Faulkner concentrated in his writing on his own region, the South. Most of his novels are set in Yoknapatawpha County, an imaginary borough in Mississippi with a colorful history and different types of population. The county is a minor representation of the South. Faulkner’s novels examine the effects of the dissipation and disintegration of traditional values. His themes centered on racism, class and family. William Faulkner won the Nobel Prize and the Pulitzer Prize and was best known for his novels *The Sound and the Fury* (1929), *Light in August* (1932), and *Absalom, Absalom!* (1936). He also published many volumes of short stories, essays, and poems.

William Faulkner was born on September 25, 1897, in New Albany, Mississippi, to Murray Falkner and Maud (Butler) Falkner. His great-grandfather was a plantation owner, a colonel in the Confederate army, a railroad builder, and an author. William Faulkner's father moved from job to job before becoming the business manager of the University of Mississippi in Oxford. During World War I, he was rejected by the U.S. Air Force because of his height, so he enlisted in the Canadian air force but did not fight any war.

Then in 1920 he left the university without a degree and was once fired for reading on a job in New York. It is Sherwood Anderson, novelist and short story writer, who encouraged him to write fiction instead of poetry. The following novels did not sell well: *Mosquitoes* (1927), *Sartoris* (1929), *The Sound and the Fury*, and *As I Lay Dying* (1930). It was only after *Sanctuary* (1931) was published that he began to sell.

One of Faulkner's primary themes was the abuse of blacks by southern whites and his novels are peppered with violent and sordid events [...] He often forced the reader to piece together events from a seemingly random and fragmentary series of impressions experienced by a variety of narrators. His narrative style varies from traditional storytelling (Light in August) to a series of snapshots (As I Lay Dying) or collage (The Sound and the Fury). (Oakes, 2004: 123)

The publication of *The Portable Faulkner* in 1946 rescued him from near oblivion. However, hard drinking and his wife's drug addiction have weakened his health. After he was awarded the Nobel Prize in literature in 1949, he became more and more famous. In 1962, he died of heart attack at the age of 64 after he had fallen from a horse.

O'Neill, Eugene (1888–1953)

Eugene O'Neill is regarded as the first great American dramatist and one of the greatest dramatists of all time. He was the first American playwright to receive the Nobel Prize for literature (1936). O'Neill also won the Pulitzer Prize for four of his plays: *Beyond the Horizon* (1920); *Anna Christie* (1922); *Strange Interlude* (1928); and *Long Day's Journey into Night* (1957). Eugene O'Neill was born on October 16, 1888, in New York. His drug-addicted

mother, Ella, accompanied her husband back and forth across the country. Like Faulkner, he was fired from Princeton college. He toured around the world, visiting a lot of places like Buenos Aires, Liverpool and New York before being confined in a sanitarium for tuberculosis. There, he read most of the classics in drama and wrote a lot of one-act plays.

O'Neill carried out characters that were new to the American theatre. He drew on his travel experiences, filling the stage with sailors, dockworkers, and outcasts. *Beyond the Horizon* (1920) impressed the critics with its tragic realism. He wrote many other important plays during the 1920s like *The Emperor Jones*, *Anna Christie*, *Desire under the Elms*, *Strange Interlude*, *Mourning Becomes Electra*, and *Moon for the Misbegotten*. These plays were often employing modernist devices and themes. After 1936, he was severely criticized but managed to write his most profound plays: *The Iceman Cometh* (1939) and *A Long Day's Journey into Night* (1957). He had a troublesome family life though he continued to write he caught Parkinson's disease in 1944. He waited for his death until November 27, 1953. (Oakes, 2004: 267-68)

2. Times

"He who makes the city makes the world"
(Boyer, 1992: 178)

From the eighteenth century onward, Americans have evolved within three major cultural forces-ethnicity, politics and economy-which collided against each other, at individual and group levels. This evolution shows the hard paths undertaken by the minorities while they pursued their quest of making a new identity in America. The first of these major cultural trends is ethnic. It is basically formed by the Native American civilization, black slavery and immigration, reflecting the diversity of the human society in the United States. The second one is political. It has always been seeking to unify the people under the ideals of

Americanness and Patriotism. The last one is economic, and it is driven by capitalist competitors for making profits.

Ethnic culture in America is based upon racial, cultural, and religious values. These values have continued to influence the American society into the twentieth century. At this point, there have been immigrants who have never ceased to affect the public life of the United States at distinct times of history though the nativists had already settled an Anglo-American protestant dominant culture. Such an influence did not come all of a sudden, but it occurred after the immigrants have experienced difficulties of integration due to differences in cultural beliefs and practices; as a result, tensions sometimes erupted into violence to reveal the American Nativism.

Nativism can be defined as discrimination towards newcomers by the old population in many fields. This turbulent cultural pluralism has been obviously witnessed by O'Neill and Faulkner. Ethnic and regional groups had to struggle for the preservation of their group or individual identity. Some stayed in countryside, but a lot of others moved to urban areas. They left to enjoy significant socio-economic progress in the city. The nineteenth century was a period of acquisition and possession. America saw the most important agricultural and industrial growth. The end of the century can be viewed as the culmination of a rural-urban society though people aspired to move on to a metropolitan-type of society. Youths, men, and women took new roles and sought more living comfort in cities. Hence, by the beginning of twentieth century agricultural population declined while industrial and urban population increased. At the same time millions of people contributed to the development. But the encounter of the immigrants with native Americans gave rise to passionate debates over equality, opportunity and national identity, which reality is captured by Faulkner's and O'Neill's literary works. "*America is like an orchestra to which each ethnic group adds its characteristic instrument.*" (Mauk and Oakland, 1995: 44) For example, thousands of

unskilled Irish immigrants went to work as mill or factory workers, miners, sailors, fishermen or construction employees.

On a religious level, there was a Protestant hatred toward Catholicism, which had begun to develop on American soil more than a century before. European settlers who came to the new world carried with them their fears and threats of Catholicism. Their forefathers lived and witnessed wars waged by Catholic France and Catholic Spanish Armada against the Protestant England. They felt that any attempt to restore an allegiance of America to Popery was no more than a threat to its independency. They also considered Catholicism as a vehicle of a possibility of over-throwing the king of England. So, anti-Catholicism had historically been associated to patriotism and nationalism. Though its roots were localized in England, hatred toward Catholics crossed the ocean and remained almost unaltered.

Many colonies experienced such a nativistic sentiment in America as early as the seventeenth century. Either in Massachusetts or Maryland, Catholics were persecuted, fined and forbidden any religious activity. Though they were uncertain, some information circulated on Popish plots wanting to put an end to the Protestant religion in America. To protect their people, these two colonies issued laws prohibiting the Irish, who were predominantly of Catholic faith, to settle within their territories. (Billington, 1964:08) Even if this objection to religious freedom was less depictable in other colonies, anti-Catholicism was general among Americans.

At the beginning of the eighteenth century, the exercise of Catholicism became more difficult, rigorous and rigid. Catholics were not allowed to win converts or baptize protestant children; otherwise, they would pay heavy fines and be imprisoned. This hostile feeling toward them continued along the whole century. It happened that mainstream American thought considered that Catholics with Negroes and Indians were plotting against the government. Whatever threatened the Puritan authorities of the colonies was tightly identified

as being of Papist origin.

Being nurtured by American press and propaganda, this hatred toward Catholics regenerated or regressed at many phases of the American history. During the years of Revolution, government dissipated the anti-catholic mentality for diplomatic reasons. However, hatred of Catholicism was so deeply rooted that it was difficult to be concealed inside political treaties with countries such as France or under the humanistic ideals of the Declaration of Independence. For many coming decades, religious tests to prove ones' Protestantism were required for every candidate seeking to hold a public office.

Although by the beginning of the nineteenth century, the Americans were absorbed by developing their country, anti-Irish resentment did not disappear totally. There was still a minority of politicians who viewed those many Irish arriving from Europe with suspicion. They were afraid that the United States would be re-plunged into a European influence or that it would abandon the policy of Isolationism very dear to them. It followed that new Nativistic measures were issued like the lengthening of the probationary period for naturalization. Furthermore, many states, which abhorred the Irish Catholicism, continued to assume an important political role for having permitted the resurgence or renewal of Nativism.

In fact, the advent of foreign immigration on a large scale during the 1820s had reawakened the latent fears of Catholicism. Despite the United States' need for unlimited manpower for the construction of the country, they could not solve the problem of assimilation due to their different religion. On the other hand, Americans saw the emergence of new social problems within their society as pauperism and bad life conditions. The nativists were alarmed by the poverty of these new comers who had exhausted their money during the voyage. In addition, their countrymen formed charitable organizations in America to help those who arrived, a fact which was politically condemnable and estranged in the host country. On both political and economic levels, the example of the Irish people that aroused

strong distrust was fundamentally not desired for its religion. Americans feared any papal power on their soil and considered the hierarchical system of the clergy incompatible and out-of line with the American ideals and democratic institutions. Most of that denunciatory position was held by the Protestant propagandist press at that time.

Propaganda journalists and thinkers sought to enlist the American masses to their cause. They stressed on theological attacks provoking convents' burns and street riots. People in many states fought against Catholics. Native citizens attacked Catholics' homes, schools and convents. Nevertheless, a lot of Americans were shocked by these assaults on defenseless women or children. They denounced the harsh treatment and abhorred the destruction of private property and housing in a land of liberty. Yet, many were rather amazed than horrified at these merciless attacks. Some lecturers like Morse and Beecher (Ibid: 131) showed that those immigrants were dangerous to their country-men. The result was that many of their citizens embraced that cause and made sporadic attempts to establish nativistic parties in their cities. The parties denounced the idle, pauper and vicious Catholic immigrants.

Nativism was vigorously revived during the first decades of the twentieth century because im/migrants built slums around the cities, and were held responsible for the rise of pauperism, illiteracy and crime among themselves. Besides, work which was formerly available for the natives was lessened and the general standard of life lowered. That social disruption compelled the nativistic activists to declare again the necessity to check im/migration movement.

On a political level, arrivals of im/migrants had urged the natives to suggest not allowing the vote to the newly naturalized immigrants as well as to blacks and women. To enjoy the privileges of the ballot box, every stranger had to exceed a six month period of life on the American soil. Secondly, they requested to extend the probationary period for naturalization to twenty one years. Thirdly, they wanted to appoint only the natives in elective offices. These

three political measures were defended by countless writers, editors and journalists who exerted pressure over the nativistic parties so as to incorporate these measures in their platforms. Anglo-protestant Americans considered that im/migrants of different minorities could force the achievement of their political theories on the American soil. So, their revulsion doubled and grew in violence. They seemed to believe that immigrants wanted to embroil the United States in disastrous European affairs. As never before, immigrants took jobs from them; as a result, they aroused great discontent and antagonism.

When the United States were becoming more and more urbanized, problems related to industrialization, immigration, family disruption, religious change and profound class divisions began to appear. All these transformations occurred in the growing cities among blacks and other communities. Society continued to change from agrarian to urban. Hence, most American thinkers, philosophers and intellectuals shared preoccupation in controlling the behavior of the increasing populations in those areas. Modern American consciousness was then almost entirely shaped by these city changes, which would, many decades later, bring about the moral and psychic tragic fall of the American individual- the main target of this dissertation.

Thus, industrialization and im/migration emerged as national phenomena. They developed mainly around towns and along the rivers, lakes; trains conveyed goods and thousands of menacing and sinister immigrants. Many new expanding urban centers were considered as places where drunkenness, pauperism, crime and violence concentrated. The quickening pace of industrialization after the Civil War and the arrival of the im/migrants from Europe and the south intensified and complicated life and its organization within the American cities, and sometimes even in the rural areas. According to Stephan Thernstrom and Peter R. Knights, there was an “*extraordinarily volatile pattern of geographic mobility among the urban population.*” (Ibid: 68) Though they started in the East, such conditions affected

the West of the country, which a lot of Americans imagined virgin and devoid of moral and social degeneration. During the 1880s and 90s, industrialization and urbanization of the cities, accompanied by waves of immigrants, widened to cause fear and anxiety to the millions of Americans who still lived in countryside. *“The new comers, especially after 1890, were often more alien-seeming-in dress, religion, and mores-than those of the antebellum period”* (Ibid: 124) Groups from Ireland, Italy, Hungary, Austria, Poland, and the Balkans, Jews and native-born Americans continued to arrive into the developing cities, creating a confused social reality.

In general, im/migration could only receive negative attention; many congressmen pledged to stop the entrance of the physically and morally unfit European immigrant. Contrary to the traditional view of the founding fathers who thought the nation under the motto *“e pluribus Unum”* [out of many one] (Ibid: 56) and who came to America *“largely to get away-that most simple of motives [...] to get away. Away from what? In the long run, away from themselves. Away from everything”* (Lawrence, 1923: 09) The American authorities opened Ellis Island of New York Bay under the political pressures in 1892. This island was a depot for immigrants who were now undesirable.

That volatile social reality had accelerated family disruption and class gaps. As foreign and black people arrived, the rich and well- to-do inhabitants departed from their cities. They were selling property lots very fast. Towns were divided into suburban inner parts of work and low income and middle class districts. Migrants took control of areas abandoned by the richer classes and often lived in pitiful poverty inside decaying and disintegrating districts. Nevertheless this was the beginning of political power acquisition for some foreign groups like the Irish one. The two last decades of the nineteenth century witnessed a permanent deterioration of slums in the cities. The local authorities sought to install infrastructures adequate to the demographic changes. But new im/migrants continued to flood the cities

where criminality aroused. Police arrest rates for robbery, assault, crime, and murder reached high levels. New York and Pennsylvania, for example, witnessed frequent street battles between many communities because they did not speak the same language nor did they have the same religion or customs. Disorder plagued most of the American towns; political corruption, gambling and prostitution created an atmosphere of lawlessness and insecurity. In sum, violence was familiar in towns from the antebellum period, but in the gilded age it became more apparent and more threatening. That social, cultural and identity unrest was denounced by labor forces working in the railway corporations. Massive strikes led to armed encounters with the government forces in Chicago, Saint Louis, Milwaukee, New York, and Cincinnati. For the middle class and wealthier Americans, these social developments were the source for deep moral and social uneasiness, which later generations would inherit.

Responding to these developments, American Protestantism through the voice of its imminent leaders, Lyman Beecher and Charles G. Finney, attempted to regulate the American society and to moralize it. (Ibid: 132) To reform that perplexing modern cities, the Protestant church considered two distinct strategies. Those who were direct drifted toward imposing coercive and repressive measures. For instance, Theodore Roosevelt is “*the best known of many urban moral crusaders in this decade [1890’s] who adopted a hostile and coercive tone toward the people they wanted to reform.*” (Ibid: 176) The others directed their interest to the improvement of the environment by offering a better solution for the remodeling of immoral life of the city. In this respect, charity organization societies elaborated plans of moral controlling of the city dwellers. They approached every family in order to reach the heart of the city and change its mischievous morality. At a wider level, progressive reformers were convinced that any influence could have been decisive only if it had been based on broad government programs that utilized public forces to impose them. All in all, nineteenth century moralist struggle had helped to shape the psychic and moral crisis and decadence that

Americans would experience during the three first decades of the twentieth century.

The progressive movement, whose leader was Theodore Roosevelt until 1912, knew another prominent figure: Woodrow Wilson. Wilson won the presidential election at the end of that same year. Though he belonged to a different political party, President W. Wilson had very similar ideas with T. Roosevelt. At the head of the government of New Jersey, he had succeeded to satisfy people's expectations. "*He had reduced bribery and corruption there; and he had introduced reforms such as laws to give workers compensation for injuries at work.*" (Pearson, 1990: 83) He passed many other reforms like reducing customs' duties to encourage trade; he established facilities in lending money for farmers, shortened the power of the trusts, and forbade child labor in factories. The progressive movement could alter and ameliorate life conditions of millions of Americans at the eve of the Roaring Twenties. Throughout the 1910s, beliefs related to race superiority philosophies, to patriotism and to a communist ideological insecurity made Congress limit the number of newcomers, and introduce the principle of national origins quotas in 1921. During the twenties, The National Origins Act and The Oriental Exclusion Act were passed to ensure that America would remain a nation of Northern European ancestry predominance [Anglo-Saxon Race].

As for the roaring twenties, they were altogether "*good times and wild times*" (Ibid: 92). They were good because after World War I the United States of America had plenty of raw materials, and a great number of factories were turning out every kind of products; the electrical industry also developed quickly and brought light into large numbers of homes around the country. The national income was higher than that of other countries in Europe, be it in Great Britain, France, or Japan. Ordinary Americans could buy huge quantities of products. Millions among them earned high salaries. Automobiles, refrigerators, or radios invaded the homes of America. Businessmen like Henry Ford aroused to become national heroes. President Calvin Coolidge, 1923-1928, admired them when he said that, "*The man*

who builds a factory builds a temple.” (Ibid: 92) However, roaring twenties had had many disadvantages. While the rich became richer, workers, farmers, aged people, single women, and African-Americans did not take profit from the national prosperity. These times were wild because girls danced Charleston and gangsters took hold of the streets in many big cities, so the old moral values were again tremendously ignored by young people in the 1920’s. *“The new woman was associated with the iconic image of the flapper, a figure ridiculed by conservative critics as frivolous but that suggested the enlarged cultural possibilities that women were beginning to claim.* (Anderson, 2010: 13)

In addition, the two first decades of twentieth century were characterized by the reappearance and reinforcement of anti-immigrant sentiment: Nativism. The United States issued laws to exclude, to control, and to restrict immigration on the basis of origin, race, sex, and class. The Chinese, for instance, were almost refused access to the American soil; and the 1924 Immigration Act reduced entrance for the southern and eastern Europeans. Nativism focused its attention on the physical, psychological, and economic adjustments that immigrants brought to the country. The most influential historical study on Nativism was conducted by Ray Allen Billington in *The Protestant Crusade*; a book whose concern is mainly anti-Catholicism contributed to its popularity. John Higham, another remarkable historian of Nativism, started his encyclopedic book *Strangers in the Land*. He began at the point where Billington had stopped his historical inquiry. Higham affirms that *“Nativism from 1860 to 1925 arose from both fundamental cultural differences between natives and new comers and specific events and movements of the period that enflamed these cultural differences.”* (Cited in Ueda, 2006: 180)

Moreover, immigrants who came to the United States very often stuck to laws and norms they knew in their mother countries, and encountered difficulties to embrace or adopt the values of the host country. At the level of labor, religion and im/migration had very often

been interconnected to one another. Some historians as William I. Thomas and Florian Znaniecki underlined the immigrant worker's inferiority. They pretended that im/migrants came from less organized and more demoralized peasant areas into a new modern urban milieu. (Ibid: 395) Therefore, such historians comforted the racist views and clichés from which the new proletariat suffered. In other ways acculturation and assimilation were slowed down by religion. Later, foreign laborers participated in communal services. They joined different leagues and organization; they became sometimes respected individuals among others though they were conscious of being integrated to a mainstream culture which was dominated by a protestant religious sensibility.

Parallel to the previous tumultuous events, anxiety about Communism reached its highest point in the early twenties when bombs were placed in the homes of the U.S Attorney General A. Mitchell Palmer and others who were perceived as enemies to workers' interests or im/migrants. These terrorist acts and the Red Scare were essential to the immigration restriction that culminated in 1924.

The Thirties did not really stop the economic crisis. People suffered from bankruptcies, closed factories, and from an industrial paralysis. Low agricultural prices, droughts, and floods plagued rural America. Millions of people were unemployed. The serene vision of Americans about their future was deeply and definitely altered by industrialization, immigration, World War I, the rise of Communism, the Roaring Twenties, and the Great Depression. All these phenomena contributed to revolutionizing the ways American people viewed themselves and their place in the world. That was also the beginning of modernism as an artistic and literary movement. The American way of thinking of the nineteenth century was being completely revised during the first decades of twentieth century. *"In the modern world, thinkers were giving up "the old belief that things could be seen 'steadily and whole' from some privileged viewpoint at a particular moment" and embracing a "non logical,*

nonobjective, and essentially causeless mental universe.” (Anderson, 2010: 64) In 1924, Virginia Woolf suggested that the exact moment of change in people’s way of thinking could be traced back to the year 1910. A change in religion, politics, literature, economy, and culture brought about shifts in the relation between parents and children, between, masters and servants, between husbands and wives, and between governments and their peoples (Ibid: 65)

As a result, authors like William Faulkner and Eugene O’Neill looked for ways to explore new literary approaches, which were all closely associated to the phenomenal unpredictable social and cultural changes the United States knew. They used the historical background as reference and as departure-point for interpreting the conscious and subconscious realms of their characters’ tragic/heroic destinies. By dramatizing Americans’ dreads of miscegenation, they came to exemplify and express, in most elaborated literary ways, the tragic/heroic sense and failure of the American individual during the first half of twentieth century.

It can be concluded from what is written above that Americans look to their founding-fathers as Romans looked to Romulus and Remus. But what the term “founding” may imply is that their identity principles are permanent and necessary for all Americans at all ages. Have these constitutional principles blinkered any other identity ideals for people of the coming ages in America? This issue has been a source of debate in William Faulkner’s and Eugene O’Neill’s literary worlds.

Although this seemingly unchangeable founding identity is central to the American mainstream culture, America as always been, on another side, a land where one seeks to renew oneself by searching to encounter and explore the mythical and arduous unknown [Heroic quest for truth/happiness]. This almost unachievable quest for happiness has also prepared America to be a nation of immigrants.

Immigration is one of the greatest themes in America; Eugene O’Neill, whose origins are Irish, examined his issue in most of his plays. Personal transformation and promises of happiness were seen both as remarkable and distressful for these arriving people. Most of them failed to realize their dreams when others suffered from loneliness for decades before they could see their children become fully American citizens. It was difficult for certain Americans to believe the cultural diversity and its constant cultural upheaval to be valid and essential to American national identity. *“They fear that unless immigration is carefully controlled, the basic character of the nation may be altered beyond recognition and thereby undermined.”* (McClay, 2000: 59) And this controversial subject is extant in Faulkner’s and, more specifically, in O’Neill works. The subject of immigration has always been controversial. Thinking and writing about immigration reveals one of the deepest tragic/heroic aspects of the American character.

The pursuit of happiness and liberty is enshrined by America, and immigrants were those who very often grasped this sentiment far better than the natives, who refused, as demonstrated above and at distinct times of the American history, to make room to those subcultures.

The subcultures in America were based on race, ethnicity, religion and origin. Such issues have always held central positions in American history. People from non-protestant origins and slavery prolonged public disagreement about what values would mould the dominant American identity. Nativists (or racial purists) had enormous difficulty to accept cultural diversity as to be shown in Faulkner’s and O’Neill’s works. They sensed the extent to which the ‘British’ founding characteristics were being questioned by minor racial groups.

The South

More than any other region, this is the one that has endured in order to maintain its cultural identity. By the time the Constitution had been adopted, and the Northern states had abolished

slavery, the two regions had begun to diverge. Such divergence was reflected in growing economic antagonisms, and also in issues of regional identity. While Northerners deplored the use of slave labor as moral depravity, Southerners denounced inhuman and unfairly toil of free-labor. There was myth and exaggeration in such southern cultural distinctiveness and civilization. The South was,

less urban, more agricultural, economically underdeveloped, strikingly biracial, and strongly hierarchical, with a clear-cut ladder of social organization, marked disparities of wealth and poverty, and a powerful guiding ethos (in the white elites) that melded the ubiquitous Protestant Christianity with neo-medieval chivalric ideals, including especially a fierce and combative sense of honor. (Ibid, 2000: 91)

The South emerged as a different region to play the important role of ‘the Other’ in national identity; modern American ideals defined themselves in relation to the South whose main characteristics survived well into the twentieth century. Specific identity features have persisted and filled American daily life and its literature. Therefore, Faulkner’s and O’Neill’s heroes and heroines quests for identity comfort and happiness are hindered and impeded by those dominant identity values that have come out and survived since the days of the United States became a nation.

Chapter Two: Theories Applied

-Aristotle’s Ethical Tragic as Action Imitation [Part Two]

As for methodology, it is relevant to make reference to Aristotle’s aesthetic principles about Greek tragedy because modern literature has never ceased to revitalize and to re-explore the Greek myths. Greek tragedy offered high standards of literary achievements to compete with. Modern audiences started to assimilate the principles of the Greek tragedy as defined by

Aristotle. Some of these principles, as explained below, will constitute the starting point for the achievement of this literary investigation.

Aristotle begins by explaining the artistic imitation of what he calls the tragic poet. He assumes that tragedy is like a statue which is imitated by words and characters (or agents). The poet is inclined to represent the agents as better than most human beings are. Other elements as plot, diction, and music contribute to the effect of the whole – the delight and satisfaction felt by the spectator/reader. (Murray, Rogers and Cooper, 1943: 728) The artistic representation is then different in tragedy, comedy or epic poetry. Generally, Aristotle discusses all the literary devices of poetry, including those related to tragedy, epic poetry, and comedy but what is of paramount interest to this thesis is his particular explanation of the tragic. Thus, a poet/playwright, for him, is one who has an imitative faculty and a power of constructing plots.

Aristotle defines it as,

an artistic imitation of an action that is serious, complete in itself, and of an adequate magnitude; so much for the object that is imitated. As to medium, the imitation is produced in language embellished in more than one way; one kind of embellishment being introduced in one part, and an other in another part of the play. And as to the function of the whole, it is to arouse our emotions of pity and fear, and by arousing to purge them away.” (Ibid: 736)

The first element of the six constitutive ones that are important for the completion of an artistic drama is everything appertaining to the appearance of the characters like the costumes, scenery, and the stage properties (spectacle/opsis). Next, he lists a set of other devices as the composition of Music/Melos, the composition of words/lexis, the Moral Character/Ethos of the agents, and the Intellect/Dianoia, or reasoning and arguing which determine whether the characters fail or succeed. Finally, the fable or Plot/Muthos combines into a coherent whole the incidents of the imitated action.

Though Aristotle holds that all the six elements were absolutely necessary for the Greek tragedy, he operates a kind of classification from the most central to the surface element as follows: plot, moral ethos, intellect, diction, melody, and spectacle. Therefore, most important of all the six is the plot or action. As tragedy is in essence an imitation, plot is very essential for it because it stresses on the happiness and misery of men whose actual deeds make them be either. In order to cause the catharsis (pity and fear), the incidents in a tragedy are ordered in such a way as to constitute the major aesthetic purpose of the play. Second, the moral ethos of the character is carefully worked out, fitting the action of the tragedy. It should reveal the moral choices of the agents in assuming or in avoiding an action. The intellect (*dianoia*) comes third in importance; it is the character's faculty of reasoning, of understanding objectively and of expressing what is suitable in a given context.

From chapter seven to chapter ten of the *Poetics*, Aristotle reconsiders again the plot in order to produce the ideal dramatic effect. Samuel Henry Butcher confirms that the central thought of Aristotle's art is "*an expression of the universal element in human life.*" (Butcher, 1895: 140) To obtain this dramatic effect, the poet must eliminate all what is pointless and particular, and reveal only permanent and essential features. (Ibid: 280) Aristotle insists on saying that tragedy is an imitation of an action that is complete in itself, forming a whole of adequate magnitude. By a whole, he means a story which has a beginning, middle, and an end. Moreover, a well constructed play must have size and order. In the eighth chapter, he explains that the unity of a plot is located in the fact that its incidents must reflect a union of the reactions among the different characters. Its incidents must be ordered in a way that does not allow removing any of them to avoid any dislocation or disorganization of the whole. In the ninth chapter, Aristotle draws the difference between a poet and an historian. He says that a poet must not be interested in relating particular events but must display and represent what might happen in a given situation. And in the tenth chapter, he sets the actions in a plot into

two categories. The first action is called uninvolved action. It is an action whose incidents follow one another in a single continuous movement. Its change of fortune comes without reversal (*peripetia*) and without a discovery (*anagnorisis*). Whereas an involved action is one in which the change of fortune is due to reversal, or discovery, or to both.

A reversal (*peripetia*) of situation is an alteration from one state of affairs into its precise opposite in some part of the plot. It often constitutes the turning-point of a tragedy. (*Ibid: 376*) Discovery (*anagnorisis*) which is a transition from ignorance to knowledge may give rise to both pity and fear. It is at its best when it is attended by a reversal of fortune. Learning someone's identity and recognizing him/her through desire are stated as being among the possibilities of discovery. In addition to these two parts of the plot, Aristotle has pointed to *pathos*, a physical incident of a cruel and devastating kind. All of reversal, discovery, and *pathos* help to make the ideal plot, which brings an entire degree of tragic effect and artistic enjoyment in drama. To Aristotle, the best form of plot must deal with persons who are neither exceptionally good nor just, and not be concerned with persons whose misfortune originates from depravity and vice. Misfortune must come through *hamartia*, a tragic mistake. To be perfectly tragic, a plot must not have a single issue; and the passage of fortune should be from happiness to misery.

In chapter fourteenth of the *Poetics*, Aristotle discusses the ways a poet proceeds when producing the effect of fear and pity. Such effect can be produced by means that belong to stage performance like dreadful costumes, masks, ghosts, furies, and wretched appearances. However, the structure and the incidents in the play remains the mark of a higher poet. As for the sources of tragic catharsis, Aristotle considers that when friends or persons related to each other by blood or marriage are involved in some horrible action, pity is aroused. The deed of horror should be done by "a person aware of what he is doing to another one who knows the identity of the doer" (*Ibid: 488-90*). It can also be done by a person who ignores the

unpleasant nature of what he is doing, who afterwards discovers its own link to that previous victim. Finally, the murder can be executed by someone who has meditated it to another of whom he may discover the identity in time not to prevent the catastrophe. Of all these possibilities, Aristotle chooses the last one.

Moving to the moral dispositions of the characters in chapter fifteen, he lists four artistic and aesthetic criteria which the poet must aim at. First, characters must be good, but also fully capable of making a harsh and cruel action. Second, they must conform to the type of social status they belong to. Third, they must be true to life; they should express themselves naturally. Fourth, they must be consistent and not contain logical contradictions all along their presence in the play.

In chapter sixteen, Aristotle states several types of discovery. Those discoveries which are introduced arbitrarily, or by means of tokens and marks are less artistic than those which come through a natural turn of the events. Some are made through memory and remembrance and others through the process of reasoning. The most excellent are those growing out of the natural evolvment of the action in the tragedy. And those revealed by the process of reasoning follow in importance.

As for language, the poet can use current and ordinary words to be mean and clear; he must also use rare ones, metaphors, and long statements so as to attain majesty and distinction. So, a poet should operate an admixture of these two styles. But most important of all, showing proficiency of metaphor is typical to measure a playwright's genius, for metaphor involves insights into resemblances between objects that are superficially unlike.

-Friedrich Nietzsche's Tragic Dionysian-Apollonian Aesthetic Dynamics

[Part Two]

Preferring energy over reason and art over science, Friedrich Nietzsche considers the artist as “*the prime example of an individual responding joyfully to the challenge of shedding the illusion of truth*” (Leitch, 2001: 871). In *On Truth and Lying in a Non-Moral Sense*, he attempts to go back to the origins of the human search for truth and to determine whether language can express all the realities. As for truth, Nietzsche has evoked two main reasons of man's eternal search for truth. The first is the individual's fear of other individuals, which makes him use his intellect for concealment and dissimulation. The second is related to necessity and boredom. In the very distant past, Man felt the necessity to live in society, so he used peace treaties to eliminate the unfit forms and fix what was to be the ‘*truth*’ for the coming ages. Language for which Nietzsche shows suspicion and resentment was used to write the laws of ‘*truth*’. (Ibid: 876) In fact, he affirms that “*where words are concerned, what matters is never truth.*”

This suspicion toward language is based on several factors. The first is that man uses words to designate things in relation to him, and in order to express them he mostly appeals to metaphors. The second reason is that ‘*truth*’ has as first element a nervous anxiety or apprehension, which is turned into an image before it is referred to by a given word. The third is related to the formation of concepts. For Nietzsche, each word is originally aimed at serving as a memory of a unique, individualized and primary experience. This same experience will later embody countless of other more or less similar experiences. Therefore, words cannot express the same individualized primary experience. The individual differences are forgotten in favour of a set of never equivalent experiences. “*Like form, a concept is produced by overlooking what is individual and real, whereas nature knows neither forms nor concepts and hence no species, but an ‘X’ which is inaccessible to us and indefinable by us.*”

(Ibid: 878) In fact, man cannot aspire to live in peace, security and consistency unless he forgets his primitive world of metaphors. In the same book, Friedrich Nietzsche speaks of epochs in which the man of reason and the man of intuition cohabited together. In an age dominated by *the man of intuition*, culture can develop and art prominence can be achieved like in ancient Greece, but from his point of view, art could flourish only under the duality of these two men.

It is this same idea that he continues to develop in *The Birth of Tragedy as the duality of Apolline and the Dionysian*. Nietzsche underlines the centrality of tragic experience to Western thought, and gave his own definition of the tragic. He considers that “*Every human being is fully an artist when creating the worlds of dream and the lovely semblance of dream is the precondition of all arts of image-making, including, as we shall see an important half of poetry.*” (Ibid: 885) He states that half of any tragedy should be of dream (Dionysian) and the other half of poetry of reason (Apollonian). It is important to notice that Apollo is the god of individuation, and of the boundaries of justice. Apollo does not allow the individual to overstep some delicate line when searching for unity, truth and reconciliation with nature. But the magic of the Dionysian drive offers the possibility of forgetting oneself completely by means of intoxication, singing, and dancing. In the name of the Dionysian myth, Nietzsche declares that “*all nature’s artistic power reveals itself here, amidst shivers of intoxication, to the highest, most blissful satisfaction of the primordial unity.*” (Ibid: 887)

The natural urge of the individual who attempts to overpass and cross the borders of individuation and in the process of searching unity makes him commit a big mistake. Such offense often provokes an abrupt outburst of supernatural and god-like energies from the part of the individual who attempts to break the rigid laws of individuation his/her society imposes. This heroic quest for truth cannot succeed because it should be constituted of “*the fundamental recognition that everything which exists is a unity; the view that individuation is*

the primal source of all evil; and art as the joyous hope that the spell of individuation can be broken, a premonition of unity restored.” (Ibid: 893)

Therefore, a glimpse of Nietzsche’s literary theory can be summed as follows: truth is an illusion and a comfortable lie, for man cannot catch its primitive sense. And, every experience which is translated into human words (language) lacks authenticity and truthfulness. As the external world alienates man, he endures in the face of all difficulties. He considers this world as “*fallen*” or “*evil*”, so he proclaims his anti-Christianity by making use of his creativity, will and genius to become an “*Overman*” who eternally seeks to celebrate reconciliation with the inaccessible and primal state of nature. Man is then sentenced to live in a world devoid of sense and finality. Nietzsche has proclaimed the death of God, but does not perceive a way out of nihilism. So, he resolves to accept life as it is for the eternity despite all the suffering and misery humanity would endure. This doctrine of eternal recurrence founded the eternal principle of cyclical repetition. However, by his concept of Will to Power, he transforms suffering into joy with a burst of the Dionysian interpretation, trying all the time to assert his control upon life in an indifferent and harsh world.

-G. W. F Hegel’s Dialectics of Master and Slave [Part Three]

Dialectics is a discussion or a dialogue that seeks to attain truth or totality by making gradual inquiries in building a clearer insight of common issues to reveal their underlying or deep structures. And Hegel stands beside Plato as a modern exemplar of this philosophical thought. This progress from ignorance to knowledge starts with the activity of thinking which encounters the ‘other’ in the form of an object it brings into the dialectical process.

The urge and the move toward totality begins by what Hegel calls ‘sublation’ in which a negative moment is recognized, preserved or remembered, and then overcome. The dialectic of Master and Slave [Lordship and Bondage] as explained in *Phenomenology of Spirit* (1998

[1807]) gives a dramatic example of sublation. To unfold the inner implications of an emerging totality, the slave who first believed his master to be absolutely powerful, unchangeable, static, and eternal begins to re-evaluate him and to question step by step that dominance. While remaining obedient to the master, the slave learns to develop self-consciousness and acknowledge that the world can be altered by his own activity or labor. The slave advances toward truth and totality by negation [master's imposed identity values] and then by invalidating them progressively.

As for Hegel, man is the manifestation of the subjective spirit [very much appraised by Romanticism], he is at the mercy of History or the objective spirit. Hegelian dialectics discloses and exposes the contradictions existing between the bourgeois and lower social classes though it does not entirely solve them. In sum, dialectics is interested in singular, isolated, and non-assimilated identity quests. Modern man in either Faulkner's or O'Neill's works has struggled to free himself and resist the bounds of the social and cultural values of his time without being entirely successful in his enterprise to dismantle the historically centralized hierarchies.

-August Strindberg's Naturalistic Tragedy [Part Three]

Until the time of August Strindberg who advocated new forms to free modern dramatists from the past tragic model as shaped by Greek tragedians and by the Elizabethans. Maurice Valency notes that "*August Strindberg desired to know everything and experience everything.*" (Valency, 1963: 238) His acquaintance with Nietzsche made him believe that he was a superman, and that he had the power to arouse misery and restlessness in others. In his art, Strindberg has on all occasions and in most of his plays created neurotic situations. The other reason why Strindberg's theory about drama is chosen for the conduction of this chapter instead of Ibsen's, for example, is his powerful insight and remarkable originality. His art is

filled with intense disproportionate feeling of tragic loss, and with distorted and abstracted characters. When he finished *Miss Julie*, he warned his publisher that this modern “*play will be recorded in the annals.*” (Goran, 2004: 1)

Strindberg defines the aesthetic precepts of Naturalism from the perspective of theatrical performance in *The Preface to Miss Julie*, one of his famous plays. He has thus positioned the play in the avant-garde of Naturalism and identifies its genre as tragedy. He declares, “*I have not tried to accomplish anything new, for that is impossible, but merely to modernize the form according to what I believe are the demands a contemporary audience would make of this art.*” (Tornqvist and Steene, 2007: 63) In accordance to this statement, Strindberg’s artistic improvements in theatre have been of paramount importance to modern drama. His play *To Damascus I* has also been a reference to most modern dramatists for three interrelated reasons. First, it deals with the subjective virtues of the characters. It induces the audience to share the characters’ subjective experiences of life. And it also makes use of intricate and interweaving themes, of symbolic plot, of “*archetypal reference to life stages of visionary and metaphoric characters.*” (Ibid: 19) And its hero exerts his/her free will, and has the opportunity to make a moral choice unlike in classical Greek or Elizabethan tragedy, in which lives and destinies are controlled by gods and invisible forces.

In *The Preface to Miss Julie*, he speaks about themes, characterisation, dialogue, scenery, acting craft, and the technical aspects of composition. Concerning themes, he states that *the theme of rising and falling* is one of life’s greatest pleasures, and considers that every event in life is the consequence of multiple deep-seated motives. As for characterisation, he considers them as conglomerates of past and present, a mixture of the old and the new, for they were living in an age of transition. For him, the old noble warrior was actually conceding much advantage to a new nervous, psychotic, hysterical and intellectual character. (Ibid: 66) In line with this, he permits to his characters’ brains to act irregularly. Characters can start a

new discussion before the subject of the first conversation is exhausted. While playing on an impressionistically painted stage, the actors speak and move slowly so that they can be understood. Strindberg writes that,

In a modern psychological drama, where the subtlest trembling of the soul should be mirrored more in face than in gestures and romping, it would probably be best to experiment with strong side lighting on a small stage and with actors wearing no make-up, or at least a bare minimum.” (Ibid: 72)

As far as the technical aspects of composition are concerned, he eliminates the act division to exert a hypnotic influence upon the reader. To keep the artistic illusion, he adopts three other art devices that he borrows from Greek tragedy: monologue, mime and ballet. Many of his monologues are only sketched because he thinks the actors can in this way be given the opportunity to escape from the grip of the artist.

In his other essay *On Modern Drama and Modern Theatre*, he confirms the emphasis made by the new naturalistic theatre on mental and inner course of events even though its action focuses on life and death, honour, battlefield struggles, and love competition. Taking Ibsen’s *Ghosts* as an illustration, he also reminds that three-act plays are most aesthetically constructed than five-act ones, for they observe the unities of time and space. Five-act plays, on his opinion, contain a lot of stuff and non sense. (Ibid: 84) In sum, Strindberg goes beyond the artistic limits old drama conventions assigned, and it is this artistic and ethical transcendence which is going to be sought in the works of Faulkner and O’Neill.

The conclusion is that the naturalistic determinism of *Miss Julie* is an artistic pattern where the laws of cause and effect are applied to the uncertain and disrupted condition of modern characters. Therefore, conditions are favourable and propitious to the rise of new tragic/heroic forms and meanings.

-Berthold Brecht's Political Tragic Representation [Part Three]

A man can live in hopelessness if he knows how he got there. (Brecht, cited in Benjamin, 1998: 30)

During the two decades that followed World War One, new theatre experiments took place in Germany. A lot of artistic novelties are introduced, especially in drama. So, the instance was that aesthetics suffered a lot from artistic difficulties, so Brecht decided *to set up a basic model for Epic Theatre*. In order to launch his literary enterprise, he has taken as an example an incident which can happen at the corner of a street: *“an eyewitness demonstrating to a collection of people how traffic accident took place ... the point is that the demonstrator acts the behavior of driver or victim or both in such a way that the bystanders are able to form an opinion about the accident”* (Bentley, 1990: 85)

After studying some of Berthold Brecht's works like *The Decision*, *The Mother*, and *Three penny Novel*, John Willett attempts to set out those elements of Brecht's political approach which gives his work its unique character. The ultimate aim is to get able to study a text and understand how Brecht could inject a political point in it in a very simple way. First, Brecht believes that a work of art has not only to be realistic but form an undivided whole as well. Second, it has to fit into what he sees as the great Western tradition, a blending of peasantry and industry. One of his fundamental attitudes is to see the peasants as important as the industrial proletariat; hence, his emphasis on the plebeian in many of his works. He claims that any popular art has not to be generated from above. In his Stalin Prize speech, he warns and insists on the fact that *“the future of mankind can only be seen from below, from the standpoint of the oppressed and the exploited.”* (Cited in Willett, 1984: 222-23) Another basic element of his theory is also dialectics. Brecht argues that the early Epic Drama had been designed for the bourgeois audience, but now it brings about seeing opposing things clash continually to create a new situation where everything is in a state change. *“A world is*

motion was congenial to him, a world of contradiction, inconsistency and paradox even more so." (Ibid: 223) Everything in the work of Brecht is significant, every sentence, movement, or musical phrase.

Another newness of Brecht's theatre is its irregular forward progression. It is different from the traditional plot of the well-made play. The spectator or reader has to put order in the dismembered unities by his own. Reacting against what he also thinks to be a verbal and emotional wastefulness of Expressionism, he sets out his works economically, with as less words as possible.

As for the doctrine of Alienation, Willett signals that from the beginning of his career Brecht wants to shatter or destroy illusion and stop the spectator or reader from getting influenced by stage performance. Thus, Brecht authorizes the use of counter measures in order to keep distance between text and reader. He reader must remain critical and uninvolved. Brecht's Alienation sets up on a firm basis the idea of making familiar objects become unfamiliar. In other words, his drama theory always seeks to shed a new light on the actual reality. Whatever is intended to produce hypnosis and induce intoxication has to be abandoned. Berthold Brecht observes that,

Even when a character behaves by contradictions that's only because nobody can be identically the same at two un-identical moments. Changes in his exterior continually lead to an inner reshuffling. The continuity of the ego is a myth. A man is an atom that perpetually breaks up and forms anew. We have to show things as they are."
(Cited in Willett, 1974: 15)

For her part, Elisabeth Wright refers to Brecht's attack against Aristotelian dramatic theory which advocates that mimesis affects a catharsis and that the audience is purged through pity and fear. Pity and fear are turned by Brecht into "*desire for knowledge*" and "*readiness to help*". (Wright, 1989: 25) Brecht wants to combine Knowledge with pleasure. Knowledge

represents continual readjustment of meanings, resulting from the interaction between the changing needs of people. Brecht states,

The theatre, which in our time became political before our eyes, had not been apolitical up to then. It had taught us to view the world in the way that the ruling classes wanted it to be viewed... Now the world could and had to be represented as caught up in development and continuous process, without any limits being laid down by any one class regarding these as necessary to its interests. The passive attitude of the spectator, which essentially corresponded to the passivity of the great majority of people in life, made way for an active one. (Ibid: 27)

Thus, the hall mark of epic or dialectical theatre is its focus on the text as a site of production involving author, reader, and history. The whole theatre should change. For him, stage is not representing the real world, but it is the fictional side of life and the re-writing of history. Performance is not mimetic but interpretive; what he calls a demonstration is done for social purpose and has social significance. The author and the reader must look at the character or actor in its social and historical context,

To the street demonstrator the character of the person demonstrated remains a quantity that does not have to be entirely defined. Within certain limits he can be this way or that way, it does not matter. What interests the demonstrator are accident-prone and accident-proof qualities. (Ibid: 33)

The gestus of the narrator or actor reveals the personal and political repression exerted upon him/her by society.

One other innovation Bertholt Brecht brought is Epic theatre's reliance on narrative more than traditional drama, whose plot is the absolute basis. It turns the spectator into an observer and forces him to take decisions because he is brought face to face with a situation only to a point of recognition. This gives the reader/spectator the possibility to stay outside to study and analyze that same situation whose sensations are used in old drama to emotionally involve him. For Epic theatre, the human being is the object of the inquiry- man as a process- contrary to the

unalterable man of the old theatre. Thus, man in tradition theatre is thought as a fixed being determined by thought. By contrast, it is social being which determines thought in Epic theatre. In old theatre, the play's linear development obeys to an evolutionary determinism based on feeling while Epic theatre puts emphasis on jumps and on the study of every scene by itself, and the whole resembles a kind of montage instead of growth. (Willett, 1974: 37)

As far as the text is concerned, Brecht insists on the fact of writing a straightforward and instructive text. *"It had to be neither moralizing nor sentimental, but to put morals and sentimentality on view."* (Ibid: 38) Speaking about the literarization, Brecht says that,

Literarizing entails punctuating 'representation' with 'formulation'; gives the theatre the possibility of making contact with other institutions for intellectual activities; but is bound to remain one-sided so long as the audience is taking no part in it and using it as a means of obtaining access to 'higher things'. (Ibid: 44)

Brecht has not failed to provide some directions for the promotion of his theatrical genre. He explains that the demonstrator needs not to be an artist. In other words, *"he should not transport people from normality to higher realms."* (Ibid: 86) His performance must be iterative. The actor has no right to provoke any artistic illusion; he should remain estranged to the person demonstrated by using *'He did that - He said that'* language forms while performing (Ibid: 91) The views and feelings of either the demonstrator or the demonstrated are never blended into one.

One other essential instruction is that the demonstration should be given a social significance. To realize this, the demonstrator must select only interesting characteristics of the incident which would best correspond to the final picture. For example, he can put emphasis on an action or an idea through careful movements and a slow speech delivery. Whenever it is necessary, he can cut off his imitation and give explanations. Thus, the character is subordinated to the action from which he endeavors to highlight the conclusions he would like

the spectator to draw. As for the scenery, it can be instructive and beautiful, for Epic theatre is at same time entertaining and an instructive.

-Arthur Miller's Fanatical and Tragic Commitment [Part Three]

Very similar to Berthold Brecht's drama, Arthur Miller's plays can be considered as lessons aiming at helping people improve their lives. He wrote on social and moral issues central to American people like betrayal, guilt, love, success, failure. He acknowledged the literary influence of classical Greek, Henrik Ibsen, Tennessee Williams, Leo Tolstoy, and Fyodor Dostoyevsky. Like the Greek tragedians, Miller is concerned with the individual's place within the oppressing society, and with the sense of the past. (Abbotson, 2000: 19) A past which is brought back to the present to destabilize characters and justify their punishment for the laws and the order they broke.

As for Arthur Miller's realism, it comes from Henrik Ibsen's artistic work. Miller generally shows an ordinary domestic scene at the beginning, into which crime and guilt gradually enter to cause a violent eruption of the denouement. (Bloom, 1987: 11) He also shares with Ibsen the ideas that a play must be moral and embody a social purpose. Miller's audience always identify itself to the characters so as to captivate the message, and does not find happiness easily in a harsh and hostile world. Added to this, he acknowledges Ibsen's solution to the achievement of *"a viable unveiling of the contrast between past and present, and an awareness of the process by which the present has become what it is [...] what is precious in the Ibsen method is its insistence upon valid causation."* (Ibid: 12)

In the manner of Tolstoy, Miller exhibits barely his soul in his plays and shows a frantic personal commitment. Arthur Miller was also very impressed by O'Neill's intellectual commitment and considered him as a prophetic spirit. (Abbotson, 2000: 21) The editor of the book entitled *Understanding Arthur Miller* prefaces that,

Like O'Neill, Miller always relates the family to a larger context, society and the world, his constant theme being 'How may a man make of the outside world a home...to find safety, the surroundings of love, the ease of soul, the sense of identity and honor which... (All) have connected in their memories with the idea of family?' (Griffin, 1996: xi)

Arthur Miller provides other keys for assimilating and appreciating his artistic drama. For instance, he adds that in order to understand character and story, a play must restrain the time and endow its characters with symbolic significance like in Greek tragedy whose unity of time is due its great interest into the hero's destiny. Arthur Miller believes that *"the more we attain a better understanding of a human being, the more we have opportunity to discern in him conflicts, values, and challenges that he may not acknowledge himself."* (Miller, 1967: 15) In this respect, his plays imply that conflicts must be discovered and cleared; they also presume that life has sense. He claims that his plays *"are responses to whatever idea was 'in the air' [...] They are a means to say to my neighbor: "This is what you see every day, what you think, what you feel; now I show you what you know really, but what you had no time, curiosity, intelligence, or means to understand."* (Ibid: 20)

In a series of essays, some critics like Raymond Williams attempted to build up a comprehensive theory of Miller's drama. He points out that the strong points of Miller's dramatic art were its 'heightened consciousness', and its characters' quest for 'passion to feel' and 'passion to know'. (Cited in Bloom, 1987: 19-20) For his part, Clinton W. Trowbridge underlines Miller's rejection of any American theatre which separates the individual from society. He argues that Miller's common hero is raised above his fellows, not by his aristocratic status but by his noble spirit. Commenting Peter Ustinov's criticism, Miller confirms that he is,

Not calling for more ideology, as Ustinov implies. I am simply asking for a theatre in which an adult who wants to live can find plays that will heighten his awareness of what living in our time involves. I am tired of a theatre of sensation, that's all. I am tired of seeing man as

merely a bundle of nerves. And I am trying to find a way, a form, a method of depicting people who do think. (Ibid: 41)

Likewise, it is important to notice the distinction Miller makes between pathos and tragedy in the preface to *Death of a Salesman* and the introduction of new stage techniques such as the 'engaged narrator'. Pathos is defined as the pessimistic mode of the hero who is incapable of struggling because of his witlessness and insensitivity. Whereas, tragedy vehicles a sense of an optimistic virtue of the protagonist who refuses "to remain passive in the face of what he conceives to be a challenge to his dignity, his image of his rightful status." (Ibid: 41-2) Though he posits the ultimate destruction of the hero, he values the hero's fight as a demonstration of the indestructible will of man to achieve his humanity. In *The Action and its Significance: Arthur Miller's Struggle with Dramatic Form*, Orm Overland has found resemblance between the "the engaged narrator" and the Greek chorus because it is not a fully structured character but only a voice which supplies information on characters, on action, and clarifies some moral implications for the audience or reader (Ibid: 57) In addition, Arthur Miller integrates non-speaking extras like walking-on characters and background figures to materialize tableaux of a world outside his characters' world.

As far as Miller's tragic hero is concerned, Leonard Moss focuses upon the obsessive willingness of the tragic hero to throw all he has into the struggle to the point of being considered as a fanatic. Such fanatical self-assertion causes the violent contest of the individual against his society. However, the unchangeable society is not the only villain in Miller's tragedies, for self-love or esteem can lead to an unavoidable defeat. When opposed to these forces [society and self-esteem], Miller's heroes may react/respond in two possible ways. They may either re-examine their personalities by undertaking a process of self-knowledge or continue to assert their fanatic constancy and attachment to their ideal of self-love which will bring disaster to them and to their families. In this second situation, the proud hero who longs

for respect negates truth can even commit suicide in order to “*maintain the sanctity of his ‘name’ -pride in his adequacy as a father or lover, citizen or businessman- and to prevent the exposure of his secret weakness, dependence, malice, or shame.*” (Ibid: 79) To conclude, Miller’s plays, like those of the Romantic Age, encapsulate themes of destruction, failure, family loyalty and betrayal, obsession, despair, and man’s frustration and opposition to the oppressive society.

-Raymond Williams’s Cultural Materialism and Tragic Individual Emergence [Part Four]

As a key figure of British cultural studies, Raymond Williams attempted to define a new theoretical pattern dependent and contradictory at the same time with Marxism which tends to reduce culture to the economic benefits. In works like *Culture and Society* (1963), *Marxism and Literature* (1977), *Towards 2000* (1983), and *The Politics of Modernism* (1989), Williams registers and explains that all literature and arts are social uses of a material cultural production. This type of materiality of texts is also acknowledged in Pierre Bourdieu’s and Michel Foucault’s works.

Enriching the theory of Antonio Gramsci’s hegemony, Williams develops in relation to history some most distinctive concepts such as ‘selective tradition’, ‘structure of feeling’, ‘the emergent’, ‘the residual’, and ‘the dominant’ ideologies. Understood generally as something that the past handed down to the present, tradition to Williams is a selection made in the present by the dominant class through some of its powerful institutions like the Church, the university or the school. As for the ‘structure of feeling’, it is essential for us to get and understand the sense of any lived experience. Williams insists on the fact that such a feeling helps culture to transcend social class and gender divisions and yet remain marked by them. The ‘structure of feeling’ is primarily concerned with the issue of counter-hegemony. These structures are mental ones that must be analyzed in relation to their historical formation and

process because they always constitute a response of a particular social group to a particular situation in every literary work. Describing this new act of writing, he says, “*Yet whenever I write I am aware of a society and of a language which I know are vastly larger than myself: not simply ‘out there’, in a world of others, but here, in what I am engaged in doing: composing and relating.*”(Cited in Eldridge, 1974: 111) So, these structures are a means for examining history as a process with a sense of movement and continuity, not as a fixed past event. He considers that the tragic must be examined in terms of interconnectedness between styles, themes, and language in order to express the complex totality of life as it is experienced by the artist.

Furthermore, he distinguishes between ‘the archaic’ and ‘the residual’ ideologies. Unlike ‘the archaic’ which belongs to the past, ‘the residual’ represents those cultural aspects that continue to be experienced actively in the present though they are part of a past social and cultural strong institution. It also challenges the contemporaneous dominant institutions by proposing new alternatives to the cultural hegemonic wholeness. This oppositional characteristic leads to ‘the emergent’ that undertakes a kind of reworking of the selective tradition. The ‘emergent’ ideology threatens to destabilize the dominant cultural certainties of the bourgeois life; and it is at this ‘*moment of novelty within the dominant*’ (Ryan, 2011: 1340) that Williams believes that art shall be used in order to question the historical fixity of cultural practices and re-imagine the community’s life socially and culturally again and again. Williams connects the tragic to a revolutionary change when he observes that,

The tragic action, in its deepest sense, is not the confirmation of disorder, but its experience, its comprehension, and its resolution. In our own time, this action is general, and its common name is revolution [...] and in the disordered struggle against the disorder, we have to recognize this suffering in a close and immediate experience, and not cover it with names. But we follow the whole action ... We make the connections. [...] Then to see revolution in this tragic perspective is the only way to maintain it. (Cited in Eldridge, 1974: 127)

Rather than being universal, the intuition or imagination of the individual shall grasp his/her intimate hopes and desires, and thus demonstrate that the tragic has to be discovered within ordinary experiences. In every chapter of the third part of this research paper, Raymond Williams's theoretical concepts of 'the archaic', 'the residual', and 'the emergent' will all be associated to Bergson's, Jung's, and Deleuze's concepts so as to understand how the imagination of every individual, under society's cultural influence, can shed light on the aesthetic and artistic quality of life.

-Henri Bergson's Tragic Nothingness of the Psyche [Part Four]

Henri Bergson is a French philosopher who carried profound studies on the intensity of psychic states, on their multiplicity and organization. He also dealt with the concepts of Duration and Free Will. In a strict sense of the term, his philosophical thought cannot be considered to be a system; it deals with progress in the construction of an individual's identity. It is an ever renewed effort to harmonize one's inner life with the external one, for the identity comfort of the individual declines whenever it refuses to advance. Bergson showed that though it is painful and grievous to any individual to achieve a rupture with old accustomed habits at the beginning, he/she is later filled with a higher sense of joy because he acknowledges an ongoing share in the effort of fulfilling one's destiny. To live, man must always recreate himself. More distinctive of all, Bergson is convinced that the world is always in the making, *"the continuous progress of the past which gnaws into the future and which swells as it advances."* (Steven, 2009: Vol. 93)

In relation to the intensity of psychic states, he discusses the concepts of hope, future, sorrow, and rhythm. He explains that much more charm and pleasure are found in future than in present reality because the future is full of attractive possibilities. Thus, when man thinks of the future, *"all [...] sensations and all [...] ideas seem to brighten up: it is like childhood back*

again.” (Bergson, 1988: 08) However, these same exciting sensations and ideas are impoverished when man faces and contemplates his past. The past is very important for man in the process of his perpetual quest toward reaching identity comfort. Bergson writes that, “*to be able to understand the new we are obliged to express it in terms of the old.*” (Cited in Chevalier and Clare, 1928: 75) The past engenders a sort of a crushing failure and a feeling of nothingness to man’s struggles. The past always presses itself forward, wanting to mingle and share in the accomplishment of the present action.

Likewise, the notion of memory is at the centre of Bergson’s past. When the resurgence of the past occurs, man may have the sensation of having mastered the flow of time, which is often accompanied by a musical rhythm. Bergson explains that,

if musical sounds affect us more powerfully than the sounds of nature; the reason is that nature confines itself to expressing feelings, whereas music suggests them to us [...] feelings develop into images [...] we should never realize these images so strongly without the regular movements of the rhythm by which our soul is lulled into self-forgetfulness, and as in a dream, thinks and sees with the poet. (Ibid: 15)

Concerning the multiplicity of conscious states and Time Duration, Bergson advocates that a moment can be added to those which preceded it as if adding units to others. Thus, each moment vanishes forever, and its perception is depicted through the lasting trace it has left in space. Every next moment eclipses the one before it in order to achieve a qualitative progress or what is generally interpreted as a change in magnitude. When these past moments are separated from each other, the feelings they evoke lose in intensity and in emotion. And this separation may mistake those who believe that they have analyzed their feelings and come to master them, for in reality they have just replaced a conscious state by another, a little lifeless than its predecessor. And this new conscious state often carries a residue of impersonal impressions rooted and imposed by society. Little by little, inner conscious tensions are

expelled to the external world to exacerbate and worsen more the inner disturbance of the individual's identity.

As regards the organization of conscious states and Free Will, Bergson announces a veil which hangs between consciousness and reality through which real and true self penetrates to grasp and perceive the new harmonious other. Bergson distinguishes between superficial states and deep-seated states. The separation is so radical that deep-seated states are said to form the real personality, the seat of Free Will. By contrast, superficial states are subject to the law of the association of ideas. Therefore, Bergson speaks a two-self individual: the free fundamental self, and the superficial self, which is under the law of necessity and society. (Balsillie, 1912: 09) Bergson also draws a distinction between knowledge of things 'as made', and knowledge of things 'in the making', for by a vigorous effort of "introspection", man must endure and change. (Ibid: 22)

For Henri Bergson, perception of reality is tightly linked to memory. Perception is the perpetual shadowing of memories over the present experience. Perception establishes a contact between spirit and the material world. And memory blurs the boundaries between past, present, and future. It enables the individual to analyze past images that may provoke a change in magnitude. At the same time, Bergson insists that memory is the basis of all knowledge. (Ibid: 56) Memory is the prolongation of the past into the present. It gives a sense of significance and belonging to the individual. People remember events in relation to their needs, fears, and interests, so memory is not mechanical.

In *Time and Free Will*, Bergson demonstrates the radical difference between two kinds of multiplicities: an actual quantitative, discrete, and homogeneous multiplicity that coincides with space, and another qualitative, heterogeneous, yet continuous multiplicity that corresponds to psychological Duration. (Moulard, 1972: 11) Bergson's seminal insight lies in

the insistence against all scientific and philosophical approaches' claim that time cannot be confused with space. In *Matter and Memory*, Bergson explains that the homogeneous, quantitative multiplicity which informs about spatial representation corresponds to the superficial self or social life. And as people advance further into the depths of consciousness, the deep-seated self, which senses, loves, deliberates, and decides, is encountered; its psychic states influence one another and provoke a deep alteration in the individual's personality.

As for Time, it ought to be regarded not as real because present is always contained in the past, and because there is always an emergence of something new, a creation. Time Duration perceives the essential of the psychic change that occurs in the process of becoming other. It is a constant outpouring of creation, which is dominated by a tendency toward production of higher or more autonomous living beings. *"Life is creation; life is hunger for creation; it can only be maintained save [sic] by continually renewing and going beyond its present self, in accordance with the initial impulse it has received."* (Chevalier and Clare, 1928: 264) Man is wedded to social signs, rigid norms and formulas that oppress him and limit his freedom.

As a conclusion, the Bergsonian philosophical world proposes experiencing creative power in order to prevent habits, heredity, and social conventional norms from fettering and restraining man's quest for happiness and identity comfort. To avoid tragic fall and destruction, man must turn every obstacle into a stimulus. *"It is creation that goes on forever on virtue of an initial movement, which constitutes the unity of the organic world. It is the continuity of a single and identical élan which has split up along the lines of a divergent evolution."* (Kallen, 2001: 141) Alike, the Tragic/Heroic in Faulkner's and O'Neill's works is concerned with time and memory that comes back to the present to cause trouble and confusion in the lives of their modern heroes.

-Carl Gustav Jung's Tragedy of Archetypal Activation [Part Four]

Speaking about the relation of psychology to art, Carl Gustav Jung advises the critic to inquire into a work's meaning and treat only the aspect of it which can be submitted to psychological analysis. He observes that "*the significance of a true work of art resides in the fact that it has escaped from the limitations of the personal and has soared beyond the personal concerns of its creator.*" (Cited in Leitch, 2001: 997) Psychology raises in value the understanding of the phenomena of life, for it reveals the meanings of symbols the artist weaves in a literary work. And to be able to comprehend an artistic work, it is first essential to understand every symbol because it carries meaning which is beyond the normal power of people's comprehension. Second, the analyst must construct an archetype. During the occurrence of an archetypal situation, a sentiment of extreme liberty is felt, and man is no longer an individual but a race wherein all mankind resounds. To Jung, the secret of great art and its effect upon us consists in the construction, elaboration, and activation of the unconscious archetypal image in it.

In order to prompt the occurrence of an archetypal situation, C.G Jung points out to the fact that a work of art is often constructed upon two modes: the psychological and the visionary. He thinks that the psychological mode is based on materials drawn from people's conscious life like passion, love, suffering, or any other crucial outer experience. As for the visionary mode, it is an unfamiliar expression which emerges from "*the abyss of pre-human ages*" (C.G Jung, 2003: 106) It reminds people not of everyday life but of fears, nightmares, dreams, darkness, death, and of any uncanny thoughts man's mind has inherited from human collective past. Thus, every artistic work whose collective unconscious is transformed into a living experience is considered as a true creative act, and must be important for the epoch it is produced in.

Concerning the artist, Jung does not use the personal experience as key for the understanding of a work of art. He considers the artist as a creative person with contradictory qualities. As a consequence to this difference with Freudian psychology, Jung enunciates a new psychic mechanism he calls The Transcendent Function. It is a dialogue between the conscious and the unconscious. Jung suggests a way to associate consciousness with unconsciousness in order to compensate the one-sidedness of the first and capture the significance of the second. There is a constant and complementary relationship between the two.

To accomplish the Transcendent Function, Jung proposes some keys. He suggests the individual must rely on his active imagination to find a way into his/her unconscious emotional states before he starts producing conscious representations- pictures, symbols, images, or associations- for them. (Ibid: 23) The result of this confrontation often culminates in a dialogue between the unconscious and the conscious; a dialogue which gives birth to a Living Third. This new attitude produces meaning and purpose for the patient and helps him to transcend his psychic difficulties and become a renewed person.

It is important to understand that Jung's psychological method is modeled upon the Western world's consciousness which itself has always been constructed on binary and opposite principles such as good/bad, subject/object, life/death, light/dark and so on. According to him, the psyche is divided into pairs of opposites; one resides in consciousness and the other inhabits the unconscious. They must engage in a dynamic psychic debate because if separated, the individual will remain un-whole, unrealized, and will be psychologically destroyed.

The transcendent function is prompted by Archetypes in order to attain Individuation, a rebirth and a revelation of a new essential man. When identified, they are used as mediators to provoke the unity of the two opposites. (Ibid: 64) One of them is Anima. It includes the

feminine characteristics of man while the Animus refers to the masculine aspects of a woman. Animus and Anima might guide a person to its unconscious and make it be in terms with the unknown or stranger inside it, fostering, thus, the emergence of a new personality (or Individuation). The two other major archetypal structures are Persona, the Shadow, and Self. Persona holds and carries the individual's psychological aspects which conform to the norms of society. And Self contains the whole psychic mechanism (both conscious and unconscious), so it is the archetype of unity and totality.

In sum, Jung states that to experience the Transcendent Function in every day situation, one should reject the splits between the opposites. S/he shall try to enter into the contentious field because problems often indicate that something unconscious is being moved. And the person should also visualize the social milieu because an archetypal force always works underneath every everyday situation. Many other activities like reading, dancing, playing, writing, music, yoga, artwork, meditation, and poetry may help to uncover the Living Third, or engage the Transcendent Function (Ibid: 141-42) So, Jung's psychological mechanism offers us reliable opportunities to understand to the fullest extent the way the unconsciousness erupts into consciousness in order to operate and provoke the emergence of a new person.

Speaking of different psychological types, Jung differentiates between introverted and extroverted types,

Proposing that the libido of the extraverted is directed outward towards objects, while the interest of introverted is directed inward toward the subject. Based on that distinction, Jung now expands his type theory to include four psychological functions: thinking, feeling, sensation, and intuition. Although each function can be either introverted or extraverted, usually one function and one type, such as thinking/introvert or feeling/extravert, predominates one's personality, while the opposite or inferior function, because of disuse, sinks into the unconscious where it causes a variety of psychological disturbances...Until the inferior function is reclaimed, the individual

leads a fractured existence, cut off from a deeper source of psychic unity and meaning. (Smith, 1990: 59-61)

As regards Individuation which is the ultimate concern of his Transcendent Function, Jung explains that,

The mind into a conscious and unconscious sphere, with the unconscious 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)

Individuation is a process by which an individual becomes “*the definite, unique being*” or attain its Self, the archetype of wholeness, uniqueness, and of unity. As already mentioned, “*The self in this capacity serves to unify the entire personality-both consciousness and the unconscious-into a coherent whole.*” (Ibid: 68)

As for Persona, it is the embodiment of cultural identity founded on the values and standards of the society. It is necessary to the individual because collective ideals must be internalized. Therefore, Jung notices that this archetype is,

a compromise between individual and society as to what a man should appear to be. He takes a name, earns a title, exercises a function, he is this or that. In a certain sense all this is real, yet in relation to the essential individuality of the person concerned it is only a secondary reality. (Ibid: 69)

Persona is all the time a mistaken identity because it is a social construction; it does not offer enough substance upon which to found a meaningful and lasting selfhood. All in all, Jung insists on the fact that symbols do not refer to signs already known, but it is the psyche which “*spontaneously produces symbols when the intellect is at a loss and cannot cope with an inner or outer situation.*” (Samuels, 1985: 94)

-Gilles Deleuze's Minor/Major Discourse Tragic Struggle [Part Four]

In a letter to Michel Cressol, Deleuze declares, "*What I detested above all was Hegelianism and the dialectic*" (Cited in Hardt, 1993: ix) Therefore as a post-modern philosopher, he refuses the dominant order of state. He insists on the freedom of the multiplicity of life organization. From a Hegelian perspective, it is unacceptable to conceive a state only upon the individual desires of its people. And in order to confront Hegel, he selects some philosophers like Spinoza, Nietzsche, and Bergson as partners in this struggle. Their works have allowed him to move further toward the realization of his project.

Collaborating with Felix Guattari, Gilles Deleuze wrote *Anti-Oedipus*, *Kafka: Toward a Minor Literature*, and *A Thousand Plateaus: Capitalism and Schizophrenia*, wherein he attacks mainstream philosophy, orthodox and radical Marxism, and Freudian psychology. In *Kafka: Toward a Minor Literature*, he defines and lists the characteristics of a minor literature. He denounces the academic philosophy, which he thinks is a pure representation of '*the same rooted tree*' the West world protects in order to preserve its identity. So, he substitutes the tree by a rhizome, looking for the conception of a new mode of thinking that must always move into unforeseen directions, and that has neither beginning nor end. It must also be concerned by becoming, not by being.

As regards literature, Deleuze assumes that authors adopt new and peculiar meanings because they seek to detach themselves and their texts from the grip of the mainstream immovable discourse and order. Deleuze and Guattari state that writers deterritorialize from the oppressiveness of their cultures to reterritorialize themselves in another place. They consider that, "*a minor literature does not come from a minor language; it is rather that which a minority constructs within a major language.*" (Cited in Leitch, 2001: 1598) The main role of literature is that it must make industrious effort to secure a position to defend despite of

perpetual movement and action. Concerning language, it means literature uses to display a great quantity of deterritorialization. In Major Literature, family, economic, political, and social concerns of the individual are just partial and dispassionate issues whereas in Minor Literature they carry absolute political signification;

Everything in it takes on a collective value [...] There is not a subject; there are only collective assemblages of enunciation, and literature expresses these acts insofar as they are not imposed from without and insofar they exist only as diabolical powers to come or revolutionary forces to be constructed. (Ibid: 1599)

In sum, the three main features, Deterritorialization, Political Connection to one's environment, and Collective Enunciation designate the revolutionary conditions of any minor literature which emerges inside a major and official one.

In *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze discusses again the concept of Minor Literature and discerns the typical aspects and features of a Rhizome-book. He notices that all what literature offers and talks about are “*multiplicities, lines, strata and segmentarities, lines of flight and intensities, machinic assemblages and their various types and bodies.*” (Ibid: 1600) He thoroughly distinguishes between two kinds of books: the Root-book and the Rhizome-book. The Root-book is what is known as classical and considered as the major vehicle of the imposing binary thought of the western world. The Rhizome-book (called also Radical-book or Fascicular-book) is modern, revolutionary and undergoes permanent improvement. It aims at destroying the principal root of Western thought (or mainstream discourse). It dabbles and plants secondary and multiple other roots which graft onto it. (Ibid: 1603) The structure of the Rhizome-book does not totally break with dualism and binary system. Nevertheless, it creates a new world full of chaos, an anarchic milieu (or cosmos). One other characteristic of the Rhizome-book is its ability to connect a point to all the other ones. A Rhizome-book is anti-genealogical and is a short-term memory account.

Contrary to the “centered (even polycentric) systems with hierarchical modes of communication and pre-established paths, the rhizome is an acentered, non-hierarchical, non-signifying system without a general and without an organizing memory or central automaton, defined solely by a circulation of states.” (Ibid: 1605) Therefore, the Rhizome-book is constituted of many plateaus located in the middle from which multifaceted and multi-directed ideas may spring. It is also very much concerned with sexuality. At the level of style, the Rhizome-book can be divided into three fields: the reality (the world), the representation (the book itself), and the subjectivity (or the author). The Rhizome-book puts forward the Nomadic Thought Deleuze and Guattari have brought to the act of writing. He opined that the classical Root-book has never attempted to comprehend what is outside of it.

Considering Nomadic Thought, Deleuze believes that each alienated individual has its personal thought on whatever issue. Melissa McMahon points to the fact that,

For Deleuze, thought occurs at the ‘edges’ of a given system as the principle of its initiation and revolution: thought occurs not ‘naturally’, but when we are forced to think. We could also say, putting it another way, that whereas the image of thought as re-presentation assigns a passive or speculative role to the thinker as spectator, for Deleuze the thinker is an actor, with all that this implies of being at the juncture of an event and being engaged in a drama. (Cited in: Stivale, 2005: 46)

No matter what circumstance, Deleuze considers thought as having no common ground and no shared reality. In another sense, thought is necessarily a solitary activity from which emerge “isolated and passionate cries.” (Ibid: 49)

Political Connection and Micro-politics are two other major philosophical concepts which Deleuze explains as follows,

The real, which includes the social, the individual (‘the actual’) and the virtual, is composed entirely of lines or ‘segments’[...] Micro-politics, then, I take to refer to three possible things: (i) the scrutiny of the lines and the systems of reference that can then be applied as hermeneutic to a field of enquiry and action; (ii) a focus upon rupturing practices that one kind of line or segmentation-the molecular- and one kind of assemblage-the abstract machine of mutation- are peculiarly capable

of; and (iii) a style of intervention that Deleuze and Guattari consider to be distinct from, and more adequate than, what is called the 'macro-political'. A liberal democratic project of reform, such as 'democratising' Iraq, is a good example of the latter. (Ibid: 90)

To illustrate the power and influence of mainstream discourse, Deleuze explains the role of official history, whose main target is to get a majority, and to achieve a state of domination. Every static majority and domination can be conceptualized in terms of macro-politics. Macro-politics' aspiration is contrary to the political objectives of the 'on becoming' minority. According to Deleuze and Guattari, the minority is defined as,

a molecular entity, a deterritorializing movement, a non-localisable relation or a zone of indiscernibility. On the other hand, the becoming of the minority can decompose the standard measure of the majority." They added, "What History grasps of the event is its effectuation in states of affairs or in lived experience, but the event in its becoming, in its specific consistency, in its self-positing as concept escapes History. (Cited in Buchanan and Parr, 2006: 126)

As for the notions of Deterritorialization and Reterritorialization of language, Ronald Bogue explains that,

Language's primary function is not to communicate neutral information but to enforce a social order by categorizing, organizing, structuring and coding the world [...] When language users subvert standard pronunciations, syntactic structures or meanings, they 'deterritorialize' the language, in that they detach it from its clearly delineated, regularly gridded territory of conventions, codes, labels and markers. Conversely, when users reinforce linguistic norms, they 'territorialize' and 'reterritorialize' the language [...] In a minor literature, 'language' is affected with a high coefficient of Deterritorialization. (Ibid: 111-12)

Unlike traditional literature, Minor Literature has two main characteristics: it deterritorializes language, bringing the individual closer to politics. And it engages a collective assemblage of enunciation, which opens up enumerable and new opportunities for political action or revolution. Speaking about Deleuze and Guattari, Buchanan declares that, "*the central*

political question is the mystery of voluntary subservience [...] which was to preoccupy both (or them) for most of the rest of their lives.” (Buchanan and Thoburn, 2008: 7) Revolutionizing and subverting the actual conditions of life must constitute the permanent and necessary combat to every individual.

To conclude, this longing for the destruction of Fascism and oppression is a central political issue for Deleuze. He enumerates the many incarnations and kinds of Fascism: rural, city, youth, left, right, family, school, and office. Hence, he suggests the subversion of the ‘signifying totality’ of the western social organization. To remove order, stability, hierarchy, authority, denial of the other, Deleuze has invented the concept of organizational rhisomatics, wanting to free man from the rigid life structures he is doomed to endure. (Fuglsang and Sorensen, 2006: 66)

Conclusion

This chapter attempted to chart the evolutionary history in relation to the major components that shaped the American culture in order to make it possible for us to assess of the tragic within the literary works of O'Neill and Faulkner. This part also explains how the studied texts connect with audiences again and again because they embody different artistic and ethical forms of the American identity evolution through different times. And this thematic continuity will be more crucial than strict chronological order in our demonstration of the Tragic/Heroic. It has signaled the inseparability of the Tragic/Heroic with other issues like gender, race, culture, and historical political evolution in America. This chapter has also dealt with the many theoretical thoughts that construed the Tragic/Heroic in western literature since ancient ages. Thus, the value and inclusion of these philosophical and artistic insights of the Tragic/Heroic in Faulkner's and O'Neill's works is to be assessed by making reference to these metatexts by Aristotle, Nietzsche, Hegel, Strindberg, Brecht, Miller, Bergson, Jung, Deleuze and Raymond Williams who related meanings to their sources by examining, not a set of abstracted problems, but a series of statements by individuals. In a much similar way, this work will attempt to find meanings of the Tragic/Heroic mostly in the heroes' personal stances and words.

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Part two The Rise of Classical Tragic/Heroic from Ethics to Aesthetics

Introduction

First, Nietzsche's definition of the Tragic/Heroic is associated to the Aristotelian one regardless to any temporal consideration. In fact, this association has been possible because both of these tragic/heroic theories are concerned with morals and ethics. Nietzsche added that raving Dionysian spirit. It is assumed that the Aristotelian 'magnified action' with all its moral and ethical rightness has been enriched by the Nietzschean 'magic and creative Dionysian drive'. The other reason to this association is that in the process of reaching truth both of Aristotle's and Nietzsche's definition of the Tragic/Heroic value religious, philosophical and metaphysical parameters despite the fact that the two forms are close to the distant histories of Greece and Germany.

Thus, the third chapter in this part unfolds the tragic/heroic fates of the heroes in William Faulkner's *Light in August* and Eugene O'Neill's *All God's Chillun Got Wings* and *The Great God Brown* by applying Aristotle's poetic conception of the Tragic/Heroic. In all these works, O'Neill and Faulkner portray heroes who experience catastrophes the external cultural world they live in has engendered, especially in the domain of race interrelations. In *All God's Chillun Got Wings*, Jim Harris never succeeds to find happiness because of his intellectual and ethical error that consists in the rejection of his black culture and the valorization of the white's cultural world. Like every Greek hero, O'Neill's Jim struggles to understand the prejudiced world in which he lives. As for *The Great God Brown*, the plot revolves around Dion, Margaret and Brown. The ethical constraints of the dominating social order have spoiled the personal integrity of Brown who uses the mask to negotiate a secured position for himself within the duality of his human nature which opposes primitiveness and naturalness

to materialistic aspirations. The mask and the love story constitute the intellectual and ethical tragic fault that both Dion and Brown have made.

In *Light in August*, Faulkner designates racial hybridity as the main cause to identity distortion and uneasiness. Joe Christmas makes the ethical tragic fault of killing Joanna Burden, his white lover. He does not understand whether he is black or white. He refuses to obey the strict and severe laws and rules of his southern society. His ardent passion, irascibility and estranged attitudes illustrate his chaotic and disordered identity. In the Aristotelian sense, *Light in August* portrays the reinforcement of racial categorization within the southern white community. So, it will be demonstrated that Joe Christmas can never change the direction of his life because he cannot alter the racial prejudices of the southern society in America. As a result, Joe Christmas's actions are morally understandable within his nature. At the end of this chapter, it will be shown that Faulkner's and O'Neill's characters, like those of Aeschylus, Sophocles or Euripides, have powerful individualities.

As for the fourth chapter, which is entitled Tragic Duality between Reason and Intuition in William Faulkner's *The Sound and the Fury* and Eugene O'Neill's *Long Day's Journey into Night*, it encounters Nietzsche's philosophical thought about the Tragic/Heroic. In both works, Faulkner and O'Neill believed that the fall of the Compsons and the Tyrons is due to Dionysian vices. Considering that truth is often conveyed by society to its individuals through language, *The Sound and the Fury* and *Long Day's Journey into Night* are approached from the assumption that the heroes' identity quests are to be explained in closer relation to the concepts of language and time. Morality, intellect and time, as essential elements to man's identity imaginary in *The Sound and the Fury*, are approached in accordance with Nietzsche's concepts of language metaphors and eternal recurrence in order to see whether Benjy, Quentin, Jason or Caddy can survive within the racially coded southern environment.

Likewise, solitude and nostalgia have been identified as the main causes of the tragic/heroic destinies in *Long Day's Journey into Night*. The Tyrones have endured great suffering and pain while trying to project their individual identities. Very often, these identity constructions are hindered by family and immediate cultural environment.

All things considered, this part of the thesis will attempt to show that survival has been the most important desire and that all the characters in Faulkner's and O'Neill's works are making most of the times vain resistance to the past memories, morals and ethics in the process of attempting to establish new comfortable identities.

Chapter Three

Ethical Tragedy: Racial and Moral Boundaries in W. Faulkner's *Light in August* and E. O'Neill's *All God's Chillun Got Wings* and *The Great God Brown*

Introduction

This chapter attempts to study the tragic/heroic fates of the heroes in William Faulkner's *Light in August* and Eugene O'Neill's *All God's Chillun Got Wings* and *The Great God Brown*. To achieve this purpose, Aristotle's poetic conception of tragedy is applied because of at least three main reasons. First, like most of the authors, Eugene O'Neill and William Faulkner impressed their own interpretation of human life upon the Greek mythical legends. Just as Euripides and other Greek tragedians who viewed differently their mythology many centuries ago, they had also been interested, each in his way, into the inner turmoil of the modern man. John Jones has also noticed this difference of mythical vision between Euripides, Aeschylus and Sophocles. Euripides "*appears with a new interest in, and new reverence for, the humanity of mere consciousness. Consciousness is solitary and inward.*" (Jones, 1962: 241) The second reason is that every drama must be rooted in its age. In a way greatly unknown to the Greek individual who struggled in vain against gods, modern man struggles without success for happiness and survival in a heterogeneous and industrialized world. The modern tragic hero is torn by his inability to live happily in a materialistic and chaotic world. So, modern man experiences tragic fate in a much similar way as the Greek hero. The third reason is related to the modern hero's use of a great amount of scientific and psychological knowledge when confronting issues he has partly brought to life because of his loss of faith in older religious and cultural ideals. It follows that though modern drama is not concerned with dethronements of high-ranked people, it puts forward very true responses to love, death, happiness, or failure. All of which are among the main themes of either Greek or

modern tragedy. The only difference is that modern authors put emphasis on the nobility of human nature, not on noble class. O'Neill and Faulkner portray heroes who experience catastrophes of which they share responsibility along with the external cultural world they live in. J.W Krutch observes that O'Neill, for example, stresses man's dignity, his moral law, and the 'tragic flaw' of the universe. (Krutch, 1961: 36-37) The essential aim of this chapter is then to inquire about the true motives of the modern hero's tragic fall.

As far as the method is concerned, only three of the six key concepts in Aristotle's theory on tragedy (plot, moral ethos and intellect- key elements of tragedy) will be applied though a complete explanation of Aristotle's theory is already given above. Aristotle basically conceives tragedy as a process of becoming, not of being. It imitates action and life and generates at the same time pity, fear, and an enduring pleasure. Added to this and coming back to the poet's first role which consists on relating what may happen according to the law of necessity and possibility, due consideration is here given to plot. Tragedy must be concerned with a single, whole, and serious action of magnitude. It should embody the inner motives and the mental processes (moral ethos and intellect) of the hero in order to show his personal will whilst struggling against the outward oppressive world. So, there is a conflict or more exactly a tragic action of moral forces because of competing wills and desires. The struggle is not between many antagonists but it is between the hero and the forces of the external world.

Review of literature

Faulkner's and O'Neill's works have been subject to a great deal of criticism. Faulkner's *Light in August* (1932) has received the attention of critics even since its publication. The reception of the Novel was positive in the principal American journals and news papers. The most influential one was Henry Seidel Canby's critique in the *Saturday Review* of October 8, 1932 wherein he writes,

It is a novel of extraordinary force and insight, incredibly rich in character studies, intensely vivid, rising sometimes to poetry, and filled with that spirit of compassion which saves those which look at life too closely from hardness and despair if the writing is sometimes as slovenly as at other times it is pointed and brilliant, if there are scenes too macabre, characters in whom fantasy transcends its just limits, and an obscenity, or rather, a turgidity in symbolism which is often annoying, this is merely to say that it is not a perfect work of art... [Faulkner] needs self-discipline, and the discipline of study and reading but he can be trusted to find his way. (Milgate, 1987: 13)

Similarly to Canby, an important review in the "New York Times Book Review" of October 9, 1932 was published by J. Donald Adams. He emphasizes that *"With this new novel, Mr. Faulkner has taken a tremendous stride forward. To say that Light in August is an astonishing performance is not to use the word lightly. That somewhat crude and altogether brutal power which thrust itself through his previous work is in this book disciplined to a greater effectiveness than one would have believed possible in so short a time."* (Ibid: 13)

Cathy Woegner has shown an interest to the rhetoric of revision in Faulkner's works. She states that *"in his work dominated by the rhetoric of revision, Faulkner deliberately traps the reader in a 'fallacy of imitative form'. The reader finds himself revising on two levels: he participates in the revision the characters are making, and is including them in a revision process of his own."* (Woegner, 1983: 28) The narrator-participant attempts to make sense of past and present events, as well as of themselves and the figures around them though they very often fail to know the truth about their origin.

In analyzing *Light in August*, Gail L. Mortimer speaks about the need to cling and deny loss- that constitutes a central emotional reality in most of Faulkner's fiction. She also explains that *"Faulkner's own identity as the descendant of a southern aristocratic family is important because the consciousness of 'the southern aristocrat manqué' provides the perceptual reference point from which we can understand why things in Faulkner's world are viewed as they are."* (Mortimer, 1983: 12) Mortimer evokes also the writer's appeal to myth

in order to transcend the terror of history and time. He suggests a possibility of escape and “Intuitively, he turns to myth, an immortal and boundless realm, to undo the effects of his otherwise time-entrapped perceptions of reality. He evokes the mythic through two devices: that ritual behavior can lead to unboundedness and that his characters embody a mythic defiance or transcendence of boundaries.” (Ibid: 99)

Some other remarks are given by Evan Shipman in the "New Republic" of October 26, 1932. He points to some sources within *Light in August*. He states that,

[Light in August] combines all the faults and some of the interesting qualities of his previous book. For instance, the lack of unity in the handling of diverse themes is so marked as to seem a willful misleading of the reader. The extravagant style becomes ridiculous when, as often in four hundred pages, it is applied commonplace. It is hardly a supple medium. Much of the violence appears to be a formal matter as in an Elizabethan tragedy of blood". (Ibid: 14)

As for Eugene O’Neill’s *The Great God Brown* (1932), it has received the attention of critics like Kurt Eisen who, in his essay entitled ‘Melodrama, Novelization, and the Modern Stage’, argues that “*The Great Good Brown turned out to be highly productive; perhaps his most important experiment in inters-subjective dramatic characterization.*” (Bloom, 2007: 59) When the play opened at the Greenwich Village Theatre in New York, it was considered as “*the one miracle that happened in the New York theatre.*” (Ibid: 59) Many viewers were excited by the play’s bold expressionistic technique especially O’Neill’s experimental use of masks. Kurt Eisen adds that,

O’Neill creates in Brown a bold and uncompromising amalgam of novelistic theme and dramatic form, partly through a more energetic plotting but chiefly through the complex use of masks [...] these masks function as the play’s focus of consciousness, through which O’Neill tries to make legible the otherwise obscure gap between appearance and reality and between reality and desire. (Ibid: 59)

However, Zander Brietzke in his essay *Masks and Mirrors* explains that “*the use of the masks assumes other functions that obscure meaning in the play.*” (Ibid: 137)

Like in many other writers' worlds, the fictional existence created by O'Neill is primarily dominated by male characters; female characters are rare in O'Neill's plays. For example and according to Judith E. Barlow, Margaret Anthony in *The Great God Brown* is "so terrified of Dion's artistic temperament that she cannot even look at him unless he's masked." (Manheim, 1998: 165) On another hand, the disturbing way of sentimentalizing prostitution by O'Neill is also noticed by Judith E. Barlow. She writes that,

Cybil wears the mask of prostitute, but she is virtually a caricature of O'Neill's favorite version of the whore – with a heart – of – gold, the "Earth Mother". The full – breasted Cybil chews gum "Like a Sacred Cow", offers a refuge for the tormented Dion Anthony, and eases the suffering Billy Brown into death. (Ibid: 167)

In general, *The Great God Brown* is thought as a text which presents a penetrating study to the inner mechanisms of the human psyche as it struggles to cope with betrayal, failure, and with the hard search for identity accomplishment. James A. Robinson, in his essay 'The Middle Plays' proves that,

The dualistic opposition between Kukachin and Marco Polo epitomizes a play that features vivid contrasts in its costumes settings, characters and themes: west vs. East, matter vs. life, division vs. Unity [...] It certainly informs The Great God Brown, a masked drama about the struggles between and within two architects. Externally, creative spirit battles obtuse matter in the conflict between the sensitive artistic Dion Anthony and his rival Billy Brown, who employs and exploits Dion." (Bloom, 2007: 59)

Critics and audiences continued to be frustrated by this play for a long time, for Ronald Wainscott claims that "the play's complexity and confusing mask work have probably contributed to *The Great God Brown* having only occasional revivals." (Manheim, 1998:106)

All God's Chillun Got Wings (1923) has also received a bulk of critiques. Zander Brietzke in his essay *Masks and Mirrors* argues that "*All God's Chillun Got Wings* features the marriage between a black man, Jim Harris, and a white woman. Race functions as a kind of mask in this play. Civic authorities at the time seldom saw past the masks, viewing the play

as a treatise about miscegenation which features the audacious image of a white woman kissing a black man's hand." (Ibid: 135) In 'O'Neill and the Cult of Sincerity', Mathew H. Wikander observes that the play is,

entrapped in an insidious discourse of racism, O'Neill nonetheless determined to universalize the experience of race [...] In All God's Chillun Got Wings, O'Neill encoded in the names of his interracial couple, many critics have noticed, his parents names – Jim and Ella. The universalization moves towards the familial, with the O'Neill's unhappy marriage becoming itself a kind of race war." (Ibid: 165)

Again the rare and unusual use of female characters in O'Neill's plays is signaled by Judith E. Barlow. She observes that "*O'Neill's world look forward to more fully developed female destroyers like Ella Harris in All God's Chillun Got Wings (1923), who celebrates her husband Jim's failure to pass the bar examination.*" (Ibid: 165) On the other hand, Edward L. Shaughnessy in his essay 'O'Neill's African and Irish –American' reports that Joel Pfister noticed that "*to O'Neill both the black Jim Harris and the white Ella Downey have internalized racist ideologies and stereotypes that sabotage their 'psychology'.*" (Ibid: 153) For her part, Margaret Loftus Ronald states that "*Chillun has more to it than simple race relations. Its real theme is the distinction of a good man from a selfish or inappropriate wife.*" (Ibid: 64)

Despite such a considerable attention from reviewers and critics, it seems that no research paper has ever dealt with the three works all together by referring to Aristotle's theory about tragedy.

1- The Tragic Ethical Encounter of Blackness and Whiteness in *All God's*

Chillun Got Wings

a- Plot

Like in *The Emperor Jones*, the protagonist in *All God's Chillun Got Wings* is black. O'Neill was interested in Jim Harris because he is a social outcast. O'Neill imbued his hero with a tragic sense of life, for Jim Harris never succeeds to find happiness although he is clever and sincere in his love for Ella Downey, the white girl. It also tells nearly an identical story as in *Light in August*, and the parallels between them are numerous, in plot as well as characterization.

The plot starts by the affection of a black boy and a white girl not yet touched by the adult world of racial prejudice. When they grow to adulthood, Jim marries Ella in spite of the different cultural backgrounds. Jim Harris is an unusual character because he struggles to understand the prejudiced world in which he lives. To Aristotle, knowledge is essential to perceive the causes of events. He argues that imitation or *memisis* causes human beings to understand a learning process that begins from childhood. O'Neill explored Jim's lack of racial identity and personality ever since he was a child. This is shown in the protagonist's recurring rejection of black culture, and in the valorization of that of the white world. As black, Jim not only thinks white is beautiful, but aspires to be as ambitious and successful as any white man. Thus, O'Neill describes Jim Harris as suitable figure for the Tragic/Heroic. Young Jim Harris is teased and ridiculed because he is devoted to Ella. Wanting to have Ella's white skin, Jim confides, "*I been drinkin' lots o' cholk'n'water tree times 'a day.*" (O'Neill, 1988: I i 281) Very young, Jim has always wanted to become white.

At the beginning, everything is right; they loved each other. As they grow up, Ella starts to despise Jim because of his blackness. Ella befriends a white man, but their relationship does not last for long. Therefore, she decides to come back to Jim and marry him. They have

gone for a sojourn in France where they suffered from many racial prejudices. Subsequent to this, they decide to return to live with Jim's family in America. Back in their country, many problems re-surface because of Ella's feeling of superiority toward Jim and his relatives. Ella has caused him only deceptions. Towards the end of the play, Jim Harris confesses, "*Somewhere yonder may- be together-our luck'll change. But I wanted-here and now-before you-we-I wanted to prove to you –to myself-to become a full-fledged member*" (Ibid: II, ii: 314-315); but Jim can never become a fully assimilated member neither can he be integrated into white society. In few words, Jim is a man full of life and hope; he sees the future with a white view but from his marriage with Ella Downey, his life has saddened and become tragic. O'Neill structured the events of the plot in such a way as the causal connections between them account for the wholeness or unity and the seriousness of an Aristotelian tragic action.

Ella marries Jim almost for gratitude and compassion. Unfortunately, they cannot go beyond the barrier of racial prejudice. At one moment, Ella goes mad and starts talking nonsense to a Congo Mask which is hung on the living room wall. She calls it "*Nigger*". Speaking about the marital relationship with his wife, Jim tells his sister, "*Well you see the first year. She and I were living around-like friends like a brother and sister*" (Ibid: II, i: 300). The Congo mask has had a great impact on both Jim and Ella. It has provoked Ella's hysteria depressions. Though it has sometimes given him hope and courage to succeed at his examination, Jim fails to be proud and self-confident. To Aristotle, this mask is the object of discovery. This discovery (*Anagnorisis*) is attended by a reversal of fortune, and can be considered good because it has grown out of a natural development of the action in the play. Jim Harris's insistence to be accepted in a white community blinds him and makes him submitted to Ella's stubbornness and stupidity. His tragic/heroic decline is not a simple race-relation problem but it is that of the destruction of a good man by a selfish wife since Jim Harris fails in his bar examination at the end.

Jim ignores his own identity and race; he has thought he could be happy after marrying a white woman. He is convinced he is himself white. He declares to his sister, "*I'm the whitest of whites*" (Ibid: II, ii: 309). A declaration to which she replies, "*You traitor to your race!*"(Ibid: II, ii: 309) Jim, however, does not consider his sister's words. Like Orestes who does not hesitate to kill his adulterous mother in Aeschylus's *Choephoroe*, Jim is "*carried along by a powerful and passionate will, which is manifest from the beginning [...] Warnings and restraining counsels, when received, have no effect. They regard their ideas as inevitable necessities that they can but follow out.*" (Croiset et al., 1904: 193) Jim abandons his whole soul to one single passion: his love for Ella. Ella refuses to let him pass the exam because she is afraid to lose her racial superiority over him. When Jim fails at his exam, Ella is so happy that she celebrates his failure, "*Oh Jim I knew it I knew you couldn't....oh I'm so glad*"(O'Neill, 1988: II, iii: 313). At the end Jim Harris recognizes that he will be never be admitted into the white society; he recognizes that his own race is black, "*Jim pass? Pass? Good Lord Child, how come you can never imagine such a crazy idea? Pass? Me? Jim Crow, Harris? Nigger Jim Harris?*" (Ibid: II, iii: 313) Being a good man, Jim Harris has desperately sought to acquire a respectable rank within the white society.

In general, western societies such as America and France reject intermarriage. That is why Ella and Jim return to their country, hoping to enjoy happiness. But Jim has had to fight also his wife's insane racial opinion. At first, Jim Harris arouses to dignity above any common people since he has committed himself in the struggle against this arbitrary racial inequality though it has not saved him from the ultimate tragic/heroic personal ruin. Although the symbolic cultural and social environment is responsible of the hamartia, Jim has committed an intellectual error because of his true love for Ella. Thus, his dreams are unrealizable. As an argument, Ella does not want to bear him a child, for she fears it may be black like his father, and be victimized by both herself and society. Thus, none of Jim's

dreams has come true because of the unjust treatment of the white society. Ella has devastated Jim's life and caused him despair and sadness. According to Aristotle, Jim can be said to have caused Ella's hatred toward himself through his intellectual choices. Elisabeth Lay Green observes that "*O'Neill saw and depicted two human beings caught by a passion stronger than their inherited and instinctive inhibitions and defeated because these very racial traits in their nature would permit no happiness in a union.*" (Green: 29-32)

Though he is sometimes shocked by Ella's attitude toward him, he manages to believe in his romantic dream of togetherness with the white girl. Despite Ella's insanity, jealousy and troubling behavior, Jim accepts to live again with great human dignity beside his mad wife. Although his faith in God is shaken, he continues to confront his many troubles with an extraordinary high level of morality, uncommon to most people. He says, "*Forgive me God for blaspheming you, let the fire of burning suffering purify me of selfishness and make me worthy of the child you send me for the woman you take away.*" (O'Neill, 1988: II- iii) Jim's moral error is similar to Aristotle's *Hamartia* in that it falls somewhere between an act that is fully intended and one that is completely unexpected.

In sum, the Tragic Flaw (*Hamartia*) of Jim is to be positioned in his personal tendencies; it is his true inner ethos which reveals his emotional weakness. He has made an intellectual error for having the feeling of the Negro: an eternal inferiority before the white. He is not proud of his blackness; he is an outcast to his community and to every black that accepts the fate of being Negro. He has always accepted Ella's preconceived opinions as true. He is rich and educated but he will never gain an honorable place within his society, for he believes almost instinctively that he is inferior. Wealth and education might have made a white man more successful, but not the Negro Jim who fails. Jim is psychologically disturbed. Jim is both the victim and the object of Ella's love. Jim recognizes that he will never belong to the white society. Nonetheless, he stays with Ella, hoping that one day she will serve him as her

husband, "*Honey, Honey, I'll play right up to the gates of Heaven with you!*"(Ibid: II, iii: 315) No proud black person would ever speak these words. His tragic/heroic fall becomes imminent because Ella does not understand his noble hopes; she is morally inferior but racially above.

In *All God's Chillun Got Wings*, Jim's life is not a happy because he faces very hard times in trying to convince himself of being white. This inner conflict has driven him to lose the best things he realized in his life: his knowledge, his family, and his exceptional enthusiasm. By submitting his person to this woman, Jim loses many important things. So pity is aroused by these losses and failure at the examination.

From an Aristotelian view, the hero must be good, which means to be just and kind without excluding the possibility of doing a harsh and cruel action. Jim Harris, the protagonist of *All God's Chillun Got Wings* is portrayed as being a good and passive character; his goodness is shown many times in the play. From the beginning, the black boy Jim offers Ella protection because he has always loved her. He continues to be supportive of her, and even he refuses to send her to any Sanitarium as he tells his sister Hattie. For him, Ella's racism is "*deep down in her own people-into deep in her*". (Ibid: II, ii- 308) Though Ella tries to murder him, Jim does not condemn her. He understands her sickness and her fear for losing her superior status. Jim accepts her foolish behavior since he loves her. Jim sacrifices his profound desire to become a lawyer though he wishes to pass one day his law exam and prove himself as competent and efficient as the whites. Yet he accepts his final failure in the exam because it will keep him closer to Ella. The humiliation does not end up there, for he has announced his willingness to commit suicide if that would please Ella. This is what Aristotle probably meant by making 'a cruel and harsh action' although the tragic hero is good and kind in life. So, Jim is basically a good character who suffers because he takes responsibility of an action with unforeseen results.

Though he is ill-treated by his wife, he does not give up, and continues to fight to gain her love and to succeed to reach his goals and aims. As a result, Ella loses both her dignity and superiority; she apologizes to Jim. In Aristotle's tragic art, the hero must be conformed to the type of person he belongs to and must also be true to life, which means that he should express himself naturally with the motions and attitudes of the body. In this regard, Jim is a Negro whose problem is to belong. His trouble is not primarily economic; he seems to have the means for a comfortable livelihood. It is a problem of irrational and obsessive persecution. This persecution has led him to seek marriage with a white woman; a fact which might offer an opportunity for winning a good position in life; a position that would guarantee his happiness. As a child, he is called,

Jim Crow. Jim is as much an outsider in his own family as he is in the classroom. Jim lost his family only to gain the outlook of the society-Ella's one. O'Neill seems to indicate that the degeneration is not biological as much as it is cultural. Jim is intimidated and aware of his difference. He declares, "I know more'n any member of my class (Ibid: I, iii: 292)

But he fails at the exam. Jim marries an arrogant white woman in an attempt to move beyond that class. His effort at entering that society is disastrous because that culture is oppressive to him. Jim rejects his black cultural heritage. This is indicative of his eventual tragic/heroic failure. According to Richard Dana Skinner, "*There are few scenes in all of O'Neill's writing as profoundly evocative as the one in which Jim calls himself nigger, reflecting as it does one of the writer's issues: the difficulty of facing the reality of one's own soul and accepting it*" (Cited in Lazzaris, 2009: 150). O'Neill's Jim is an unusual character; he struggles to understand the oppressive world in which he lives. Jim Harris is attracted to everything that is the opposite of his 'darkness' and 'blackness'. As a tragic poet, O'Neill understood the causes of human action in the ethical and intellectual virtues of Jim. Such deepening in the understanding of the protagonist's action provokes fear and compassion toward Jim's martyrdom and suffering.

Jim sees everything through the eyes of the whites who detest his color. He compares himself to them. He decides to marry a white woman in order to integrate the white society. Jim tries to change his unchangeable racial heritage. He runs away from something that is within. Hattie, Jim's sister, has always sensed Ella's racist views. She is the opposite of Ella in the way that she knows they can never unite. She is prouder of her race and stronger than her brother; she leads a successful life.

As for Ella Downey, she marries Jim whom she does not accept as husband because of inherited racial prejudices. She is psychically disturbed by thinking about her physical or sexual union with Jim. She strives to prevent him from passing his exam; she is afraid of losing him in case of succeeding; that would release him off his racial inferiority. She threatens to kill him in case he succeeds. She confesses to her husband, *"I kept thinking if he sleeps good then he'll be sure to study good and then he'll pass and the devil'll win."* (O'Neill, 1988: II-iii) Despite such ill-advised and unacceptable behavior of Ella toward her husband, the responsibility of this tragedy is first Jim's. In sum, the color of skin of both Jim and Ella determined and shaped their unfortunate and tragic life. To end, O'Neill structured this tragic/heroic like it is patterned in a Greek tragedy. He deepened the reader's understanding and his emotional engagement, to increase the audience's feeling of pleasure as in Greek tragedy.

2- Tragic Opposition of Naturalness and Ethical Social Constraints in *The Great God Brown*

In *The Great God Brown*, O'Neill shows the inner distortions of the main characters through the use of the mask technique. It can be assumed that O'Neill is currently very impacted by Christopher Marlow's Tragic/Heroic art. In fact, he uses the mask to transfer artistic creation, love, and feelings from Dion to Brown, the two main characters of the play. Dion Anthony, Billy Brown, Margaret, and Cybele all wear masks to hide their real feelings, and to get access into their social environment easily. Before discussing this text, it is essential to retain the assumption that O'Neill is here very much concerned with the death of old religious certainties in an era dominated by scientific progress, which in its turn fails to give satisfaction. To refer these restless times, Eugene O'Neill writes, "*I'm going on the theory that United States of America, instead of being the most successful country in the world, is the greatest failure.*" (O'Neill, 1946) That is why he makes most of his characters hide behind an idealized self, impossible to realize. So, the heroes wear masks on the stage to pervert this harsh reality. When Margaret married Dion, she loved his outer mask, not his true person. On his side, Brown longs to possess Dion's wife Margaret. Unfortunately, Brown can never realize his dream of being with her. Margaret confesses, "*He's been like anew man lately, so full of ambition and energy! It made me so happy.*" (O'Neill, 1984: III, i: 516)

The mask in *The Great God Brown* represents an experimental device which suggests an internal identity conflict. It is symbolized by two antithetical impulses distorting and destroying the individual in becoming. It will be shown that all these characters do not accept life in its wholeness and entirety. Like heroes, they struggle to win harmony and material happiness but they experience tragic falls at the end.

The plot revolves around two friends: Billy and Dion. Their parents were firm partners. Later, Dion sells his father's share in the factory and goes to Europe with his wife Margaret.

Billy gets more prosperous and Dion is not happy because his wife loves the mask, not him. Dion dies and leaves the mask to Billy who has always longed to be in his friend's place. *The Great God Brown* portrays the duplicitous inner trouble of the Dionysian and the Christian selves of Dion's personality. On another level, it discusses the duality of human nature which opposes primitiveness and naturalness to artistic creativity, as well as romantic virtues to materialistic aspirations. To reflect this, O'Neill organizes the conflict in this play around the intricate and the discordant positions or views of the three principal characters: Dion, Brown, and Margaret.

To start with Dion, O'Neill explains in a letter to a newspaper that this personage has a two-sided personality,

Dion Anthony- Dionysus and St. Anthony-the creative pagan acceptance of life, fighting eternal war with the masochistic life-denying spirit of Christianity as represented by St. Anthony-the whole struggle resulting in the modern day in mutual exhaustion-creative joy in life for life's sake, frustrated, rendered abortive, distorted by morality from Pan into Satan, into a Mephistophelian mocking of himself in order to feel alive, Christianity once heroic in martyrs for its intense faith now pleading weakly for intense belief in anything, even God itself. (Rae, 1961: 281)

Therefore, Dion has masked his real self of desiring life for the sake of life before his parents, and the environment as a whole. He has forced his Dionysian nature to conform to the moral and the conventional restraints of society. The result is a tragic fall for him because he makes two errors: one is moral and the other is intellectual. According to Aristotle, it is always through the agents' Ethos and thought (Dianoia) that the quality of the action can be weighed and judged. He explains that,

The source of the movement, not the action's goal-is decision (prohairesis), and the origin of decision is desire together with reason that aims at some goal. Hence decision requires understanding and thought (Dianoia), and also a state of character (éthike), since doing well or badly in action requires both thought (Dianoia) and character (Ethos). (Cited Bushnell, 2005: 45)

So, a tragic hero's decision always depends on his Ethos and intellect/reason, and his choice is essential to the action or plot. The moral mistake of Dion consists in hiding his internal creative and artistic nature. The intellectual fault is his naïve acceptance to marry Margaret whose love is directed to the mask he wears, not to his real person. In fact, he destroys his life himself. He cannot take off the mask in order to be true to himself. Margaret, his wife, is also partly responsible for Dion's tragic fall because she always wants him to wear the mask. So, he dies without being consistent and harmonious to nature. N.G.L Hammond underlines the acutest powers of observation of Aristotle and agrees with him on the fact that, "*it is man's actions which lead to success or failure. Hence, 'character' and 'thought' prompt every action in a tragedy.*" (Hammond, 2001: 19)

As for Billy Brown, he has been longing for the love of Margaret and the artistic genius of Dion. He has been successful in business. He is the representative of the new materialistic myth of the twentieth century. He is jealous of Dion. Therefore, he steals his mask so as to regain Margaret and his friend's creative power. But, this is the point which will ruin and devastate his whole life and cause him severe deception-Aristotle's Reversal. This theft will bring about a change contrary to his intentions. Billy resembles Oedipus. By stealing the mask, he aspires to bring serenity and happiness but this only produces the opposite effect by revealing Margaret's impossible love to him.

Billy has always shown support to Margaret even though she does not care about him since she has only loved the mask of Dion. She has a perverted attachment to it for "*she slowly takes from under her loath from her bosom ... the mask of Dion, as it was at last and holds it before her face, my lover! My husband! My boy! You can never die till my heart dies! You will live forever! ...she kisses him on the lips with a timeless kiss.*" (O'Neill, 1984: 535) The quotation above shows that Margaret does not really love Dion nor will she love Billy.

Billy has succeeded to establish a private and personal acquaintance with the woman he always loved but fails to construct a solid identity and personality. The result is that their relation does not thrive because he cannot eventually appear on his real personality. This reality turns Billy's life into period of desolation. The tragic flaw (Hamartia) which is the action of stealing Dion's mask falls between the fully intended and the completely unexpected tragic action. Billy has stolen it hoping to win Margaret's unreachable love.

Undoubtedly, *The Great God Brown* can be seen as a love tragedy. Billy is the main character whom O'Neill uses to demonstrate the sacrifices of a man falling in love. Billy Brown is rejected by Margaret, and this is shown when he declares his love to her: "I love you Margaret" while Margaret was thinking of Dion: "where is Dion now?" (Ibid: 478) In this precise situation, Billy is a victim, for he loves Margaret so much and wants really to marry her, "Can't you love me? Won't you marry me after college?" (Ibid: 478). Billy feels lonely when Margaret chooses to be with Dion who is hidden behind his cynical mask. But all his life, he has been driven toward one single great destiny. Like Greek tragic heroes, Billy suffers and acknowledges the great difficulty to win Margaret's love but he does not restrain in pursuing his intimate goal, for "the motives which should make them shrink serve only to excite them more and to inflame their passion." (Croiset et al., 1904: 191)

Aristotle writes that, "The best form of the plot must deal with persons who are not extremely good and just, nor yet, a person whose misfortune originates from depravity advice, but through Hamartia mistake." (Heath, 1996: 17) Accordingly, O'Neill has made Billy not so good. Because of his jealousy, Billy treats Dion as a thief of his love, not a friend. Billy's only unbearable apprehension is to lose Margaret; he never marries. Finally, his love is so strong that he never ceases to dream about marrying Margaret, his friend's wife. Billy Brown tells the prostitute: Cybele, "I don't want justice I want only love" (O'Neill, 1984: IV, ii: 532) Though Billy Brown is sometimes portrayed rich, immoral and wicked, he is not a too bad

person, not to fit Aristotle's agent. He can occasionally be good. He accepts, for example, to lend money to Dion. His loyalty to Margaret is also goodness. Billy confesses, *"I'll tell you're here [...] everything is all right, all for the best, you mustn't get excited! Little paste, Margaret! A little paste, gentleman! And all will be well! Life is imperfect; Brothers Men have their faults, Sisters! But with a few drops of glue much maybe done!"* (Ibid: IV, i: 528) Billy Brown admits that life is imperfect, and tells of his mistakes; he is a sinner. Only good individuals do recognize their faults. In brief, Billy Brown is a respectful, middle class American citizen, who remains faithful to his love. He suffers from such a strong love that it drives him to disaster. He loses control and behaves incorrectly when he takes Dion's mask. Unlike Plato, Aristotle claims the mental power in fiction and affirms the role of human emotion in the process of judging human action. O'Neill also imbued his drama with no small emotional weight.

In *The Great God Brown*, the mask of Dion can be considered as one of the characters. It is the source of all trouble, such as Billy's madness. The first moral mistake is Billy's faultless attachment to an illegitimate love. The second is mistake is related to his reasoning. Billy is an intellectual hero who questions dominant social values of his modern chaotic world. As a rich architect, he has *"[...] seated at the desk looking over a blue print by the light of the desk lamp. He has grown into a fine looking, well dressed, capable, college bred American business man, boyish, still and with the same engaging personality"* (Ibid: I, i: 488). The quotation above shows Billy's unhappiness despite his satisfying material life. Margaret destroys him and makes his life unpleasant and hellish. By the end of the play, Billy lives moments of suffering and pain. He complains to Cybele saying, *"I'm tired"* (Ibid: IV, i: 524). Because of his inability to experience true love, the last word he pronounces is 'love'. He dies in the arms of Cybele, thanking her for staying with him. When he dies, Cybele *"gets up fixes her body on the couch, she bends down and kissing him gently, she straightens up*

and looks into space with profound pain” (Ibid: IV, ii: 532). The Hamartia in him is caused by his Dianoia; he naively believes that the mask which destroyed Dion would make him reach his most secret aspiration. As for Cybele, O’Neill probably used her as the symbol of life in its wholeness. That is why both Dion and Brown have sought refuge beside her during the most troublesome and desperate moments of their life. She is free of any moral restraint and repression. One might consider that this tragedy has achieved a tragic Aristotelian magnitude because it has been long enough to allow a change in fortune from happiness to misery.

3- Racial Hybridity and Tragic Identity Distortion in *Light in August*

Faulkner's heroes in *Light in August* have had the same tragic/heroic destinies as in O'Neill's *All God's Chillun Got Wings* and *The Great God Brown*. He uses motifs from Greek tragedy. His protagonists always fight against a past which comes back as an intruder, and they are always doomed to failure. They are driven to their final destruction with no way of escape. In *Light in August*, Faulkner makes the murder of Joanna Burden as the novel's main event. This vortex-like event inexorably attracts all the characters to a tragic/heroic fall, with no possible retreat. The murder is used by Faulkner to evaluate the fears mainstream American society, especially toward the mingling and blending of races in its south. This feeling of identity uneasiness and of racial impurity had fascinated many great writers before him. Some influential works of Mark Twain and Herman Melville, for example, were concerned with themes of cultural uneasiness in their attempt to reveal the deeply rooted American racism.

In this novel, the plot revolves around Joe Christmas, a hero who embodies the process of racial categorization and its resulting psychological effects. Christmas has no set and well-defined identity to the characters who encounter him, or even to himself. According to Faulkner, "*the most tragic condition a man could find himself in-not to know who he is and to know that he will never know. He does not know, but he often thinks he knows; he believes because he has been made to believe.*" (Cited Milgate, 1987: 83)

To trace back Joe's tragic/heroic destiny, it is important to start by his childhood. Joe's childhood had been spent in an orphanage. His stay can explain his instable psychological state; he was deprived from his parents' affection. Joe is confronted to McEachern, his adoptive father who tries to drive him by force to religion. Then, Joe Christmas's Journey to darkness starts when he has unwillingly killed his adoptive father. McEachern noticed that his son was sneaking out at night. One night, he watched Joe sliding down the rope outside.

McEachern followed him almost instinctively to the schoolhouse, where a dance was being organized. He burst in to be killed by his Joe Christmas. And his life took an unexpected turn, for *“Then to Joe it all rushed away, roaring, dying, leaving him in the center of floor, the shattered chair clutched in his hand looking down at his adoptive father. McEachern lay on his back. He looked quite peaceful now. He appeared to sleep: blunt headed indomitable even in repose, even the blood on forehead peaceful and quite.”* (Faulkner, 2000: 154) After that, Joe manages to get off town. For the next fifteen years, Joe wanders around in many cities, hitching rides and working in factories and fields as a laborer and miner. From Aristotle’s view point, the act of murdering his adoptive father cannot be considered as reversal because it has not brought about a change of fortune despite its seriousness.

Joe’s wanderings bring him to Jefferson where he meets Lucas Burch. *“The street ran into Oklahoma and Missouri, and as far south as Mexico, and then back north to Chicago and Detroit and then back south again and at last to Mississippi”.* (Ibid: 168) Burch wishes to emulate Joe’s air of superiority over other men. Joe takes the utmost advantage of Burch’s admiration and simplicity in order to make money; Burch serves as Joe’s accomplice in the illegal business of selling alcohol. Violence seems to be a natural aspect in any relationship Joe is involved in. For instance, when Burch makes fun of him about his sexual relations with Joanna Burden, Joe is irritated and beats him in a cruel way. Abdur-Rahman Aliyah refers to this distinctive feature of Joe’s personality when he writes about Burch who *“has even adopted Joe’s sadomasochistic quality because both men willingly participate in a relationship of practiced physical domination and submission.”* (Abdur-Rahman, 2006: 185) William Faulkner’s hero is as humane as are Sophocles’ ones. Their characters can be unjust and harsh toward others. Antigone has been unjust to Ismene, her sister; Oedipus has cursed his son, and Joe Christmas treats Burch harshly. They can go to excess because they are humane.

Throughout chapter six in *Light in August*, Faulkner describes Joe's disastrous encounter with the dietician; it can constitute one other essential turn in his life. It opens with these words: "*Memory believes before knowing remembers, believes longer than recollects, longer than knowing even wonders*" (Faulkner, 2000: 91). These words contain much insight and importance in understanding the beginning of Joe's ruthlessness and his inability to have normal relationships with others. His up-bringing in the orphanage and in the McEachern household fails and has set the foundation for a future unhappy adulthood. As a confirmation, Philip Weinstein notes that, "*The grown-up Joe Christmas will have no clue that he witnessed this earlier scene with the dietician and the doctor as a child, which only makes his bondage to it the more inescapable*". (Weinstein, 1996: 125)

Furthermore, Joe's sexual encounter with the black girl in the barn at the age of fourteen represents his first instance of physically hurting a female. The description provides a typical example to his irresistible urge for violence and inability to live normally. When "*his turn came*" to rape the girl, "*he entered the shed, it was dark. At once he was overcome by a terrible haste. There was something in him trying to get out like when he had used to think of toothpaste*". (Blotner and Polk, 1985: 514) All these events show that Joe responds to the first requisite of an Aristotelian tragic hero, for he continues, from the beginning to the end, to act according to his fundamental passion. Like Aeschylus's and Sophocles' heroes, Joe moves inevitably toward a future tragic fall without wavering and reconsidering his initial will.

Joe, who is now thirty three, has not forgotten the pain of falling in love with the prostitute Bobbie. He decides to settle at Jefferson town in Yoknapatawpha County and makes his home on the property of Joanna Burden; a middle aged white woman who is the main out-cast of the community due to her philanthropic and favorable feelings for blacks. Joe begins a relationship with Joanna and becomes the "*lover of her spinster's bed.*" (Blotner

and Polk, 1985: 570) But Joe's great power over women is annihilated by Joanna. Like Ella Downey, she is proud and superior. Angered by his inferiority and insecurity, Joe resorts to insulting her. His hatred and resentment toward Joanna reaches its highest point when she forces him to pray with her. So, he kills her. Joe Christmas knows that by murdering a white woman, he has caused his own death. This is the part of the plot where an alteration from one state of affairs into its opposite-Reversal (Peripetia) occurs, and the assassination of Joanna Burden is the tragic flaw of Joe, the hero. From then on, he is pursued and hunted by white authorities and people. Faulkner used Pathos- a cruel and violent physical incident- to build his plot.

However to this point, Joe Christmas is unable to discover the origin of his violent behavior. This gave Faulkner a strong aesthetic or artistic justification for using violence in *Light in August*. Aristotle claims that Pathos is an essential element in an ideal plot construction. From his view point, Pathos, which is a devastating physical incident, helps to make the ideal plot; it brings the fullest measure of tragic effect in drama. So, the devastating physical incident in *Light in August* is Joe's continuous use of violence, which is closely tied to sexuality and misogyny.

On this basic hypothesis, it can be assumed that his inexplicable beating of the prostitute might have stemmed both from his hatred of women and his confusion about his racial identity. The other strong reason that pushes Joe Christmas to behave violently is Racism. Christmas does not formally identify himself black or white. So, Christmas undergoes an inner conflict. He abhors everyone around him; he does not know how to get friends and how to make peaceful relationships with others. Failure to conform to social norms, irritability and lack of remorse hinder and complicate Joe Christmas's attempt to create a personal identity and drive him to inflict revenge upon society in general.

Thus, Joe Christmas appears as a complex character. At first, Faulkner compels readers to despise the selfishness and cruelty of his actions. Nevertheless, he also convinces them to pity the man by revealing his tragic background of family abandonment and of the absence of any parental affection. Aristotle affirms that the role of emotion in judging human action. An action that arouses the reader's or the spectator's pity deserves a less harsh judgment than that arouses fear. The hero Joe suffers from a life without meaning, and from the "*confused attempt to create personal identity*". (Jenkins, 1981: 67) He is made a pariah at an early age that is why he arouses our pity.

According to Aristotle, the character must be good and cruel at the same time. Joe is good despite the fact that his goodness is sometimes difficult for the reader to discern. His good personality is almost imperceptible because he is violent and harsh. At the University of Virginia, Alexander Welsh asked Faulkner about Joe Christmas badness and wickedness. Faulkner replied that,

Now with Christmas, for instance, he did not know what he was. He knew that he would never know that he was, and his only salvation in order to live with himself was to repudiate mankind, to live outside, the human race and he tried to do that, but nobody would let him. And I do not think he was bad I think he was tragic and his tragedy was that he did not know what he was, and would never know, and that to me is the most tragic condition that individual, can have to know who he was? (Cited in Gwynn and Blotner, 1959: 117-118)

To Faulkner, it is partly people who do not let Joe live away from them and their oppressive world. Though Joe Christmas is driven by his destructive impulses, he can sometimes be good. For instance, when Miss Burden informs him that she is pregnant, he has thought about the protection of the coming child. But in most of the situations, Joe fails to prolong his good emotional and moral behavior because he is more and more incapable of enduring the domination of mainstream racial conventions. According to Olga W. Vickery, "*Christmas' racial transcendence is an individual matter. And he is ultimately forced to conform to the*

community's racial norm. Nevertheless, we should not fail to note that Christmas cannot be incorporated into the traditional social structure of the community" (Vickery, 1959: 73-75)
Joe Christmas is a victim of society.

Joe Christmas suffers from racial constraints while he struggles to establish identity comfort; he does not understand whether he is black or white. He does not act like others; he does not obey the laws and rules of society. He travels throughout many towns, not knowing where to belong. However, Christmas often leans upon the blacks. Faulkner attempts to comply his hero with the rules of the Aristotelian aesthetic tragic; Joe must belong to a social rank and be true to life. Like Sophocles' personages, Faulkner imbues his hero with "*a rich fund of moral elements*" (Croiset et. all, 1904: 203) Socially, Joe feels that whites do not understand him. He wants to be part of the world in between black and white communities as if looking for not identifying himself by race. Most often, he attempts to conform to the position of a black in the south but has never remains submissive and obedient like other blacks. He always dreams of going beyond the oppressiveness of southern identity without ever succeeding to change anything. He declares, "*I have never got outside that circle. I've never broken out of the ring of what done and cannot ever undo*" (Faulkner, 2000: 75). Christmas realizes that he can never escape his society's sway, so he must belong to one community, either the black or the white. Animated by an ardent passion and sustained by a strong desire, Joe usually provokes and does violence. Christmas's irascibility and his estranged attitudes illustrate his chaotic and disordered identity. Since his arrival at Jefferson, he has always been perceived as a mysterious foreigner by the townspeople. At the end, he is killed and considered to be a black rapist murderer. To Aristotle, a poet or a dramatist "*should always see the causes concealed beneath the living forms. He does not separate them from their effects in human suffering and the events of life*" (Croiset et. all, 1904: 189) And Faulkner seems not to have separated Joe's suffering from any event of his life. Every event

in his life is caused by a previous one. According to *The Poetics*, the action in *Light in August* is of an uninvolved sort. Joe has been consistent and true to his moral ethos each time he has taken an important decision. For example, the murder of Joanna Burden has appeared to him as an inevitable outcome of the racial ideal he has so far conceived.

In this sense, *Light in August* can be considered as a story about the reinforcement of racial categorization within the southern white community. Joe Christmas could never have changed the direction of his life because he could not alter the racial prejudices of southern society. As a result, Joe Christmas's actions are morally understandable within his nature. At the mill, he always isolates himself from the rest of the workers because of his mixed identity heritage. Joe is ashamed of himself and of his own nature. Thus, he is a true and consistent Aristotelian agent. It is also true that Joe's initial experiences in the orphanage and his later upbringing with the McEacherns have provided examples of an education full of racist and patriarchal values, which will accentuate his psychological and physical violence. Christmas's education in violent surroundings has provided both historical and psychological explanations for his instability and aggressiveness. Faulkner constructed a social world controlled by the racist and patriarchal ideology of the southern Whiteman. Near the end of his tragic fall, Joe has reached a sad conclusion about the harshness of the society in which he has lived. He realizes that "*He is a nigger first, a murderer second, and Christmas last, if at all.*" (Green, 2004: 110)

From the beginning, Joe has suffered from an unhappy childhood. He knows nothing about his ancestors and a feeling of solitude begins to germinate inside him. Three decades later he could not establish a well-balanced identity. He still belongs to nowhere and comes from nowhere. The eruption of his past heritage has never ceased to trouble his personality traits. For a long period, Joe Christmas has refused to adopt south's race and identity codes.

He has struggled to find his own identity. At the end of his life, he is ironically rejected by the whites who hunt him for the crime he committed; he is also rejected by the blacks.

It can be asserted that Joe has made the same intellectual error (Hamartia) as that of Jim Harris. He has believed he could probably belong to the black community though Jim has sought exactly the opposite. The reality is that Joe Christmas is neither completely white nor black. The fanatic and unchangeable subjective values of the old south would never permit the achievement of Joe's ambiguous identity quest. He has also made a moral error when he becomes the lover of a white woman; a fact which shocks all the whites in the South. As a confirmation to this assertion, Lisa Nelson defines the world of the blacks in Faulkner's novels as "*violently desiring of white women and will take any opportunity to rape them, the myth of the black man as rapist therefore asserts that black men are a threat to white women, the white family, white racial purity, supremacy, and ultimately, the nation.*" (Mc Millen, 2005: 8) The southern racial code, which had always sought to subvert legal justice, operates through the character of Percy Grimm in *Light in August*. Using a butcher's knife, Percy wants to kill Joe because he dared to assassinate a white recluse woman. He shouts at the captured Joe Christmas, "*Now you'll let the woman alone, even in hell*" (Faulkner, 2000: 349).

All in all, Joe could never know who he is; therefore, he may symbolize the modern industrial and capitalist world that does not respond to the needs of its people. The opposition between Percy Grimm and Joe Christmas crystallizes the racial identity predicament of America. As a nation, it unsuccessfully struggles to reconcile its present and past. Like America's confused identity, Faulkner observes that Joe's tragedy was that "*he didn't know what he was, and so he was nothing. He deliberately evicted himself from the human race because he didn't know which he was.*" (Mc Millen, 2005: 01)

Joanna Burden's case is also of great significance in showing the link between southern identity opinions and the tragic destinies of its people. Joanna's family sustained the vote of the blacks some sixty years ago, and from those times the Burdens have always been perceived as different by the whole white community. As a subsequent retribution to such an offense and political involvement, they have been alienated and expelled from social life. Now and due to slavery, the same identity difficulties continue to permeate the life of this woman. She says, "*They hated us here. We were Yankees. Foreigners: enemies. Carpetbaggers. And it- the War- still too close for even the ones that got whipped to be very sensible. Stirring up the Negroes to murder and rape, they call it. Threatening white supremacy*" (Faulkner, 2000: 187). Like Joe, Joanna is also an outcast. They both have had an unhappy childhood.

As for Gail Hightower, he can also be added to the same category of people, for like Joe and Joanna he experiences by the end of his life a deceptive identity estate. This identity distortion is generated by his excessive concern with the illustrious and prestigious past of his family, which causes him to lose touch with the profound reality of the south. Obsessed by the past, he adored leaning "*there in the window, in the August heat, oblivious of people who no longer live in life*", remembering his glorious ancestors. (Ibid: 239)

The three of them have never succeeded to create nurturing relations with other people; therefore, they experience conflicts and undergo disastrous and tragic falls. All these characters, according to Turner, have failed to found a stable identity because their "*psyches have been deformed by their efforts to assume false identities, their failures to achieve meaningful identities, or simply their inability to retain and communicate love.*" (Turner, 1984: 332) In sum, Faulkner has genuinely portrayed modern man's condition. He imbued it with pride, sacrifice, love, pity and tragic fall just as the great Greek tragedians did. Joe Christmas and the others are characterized by "*the haughty rigidity*" and by "*total*

abandonment of the soul to a single passion” from the beginning to the end. (Croiset et. all, 1904: 192) Faulkner’s characters are as complete as Aeschylus’s, Sophocles’ or Euripides’ ones. They have powerful individuality which manifests heroic persistence and defiance.

Conclusion

This comparative study of *Light in August*, *All God’s Chillun Got Wings* and *The Great God Brown* has given us enough understanding about the redefinition and re-appropriation of Greek Tragic/Heroic art by Faulkner and O’Neill. Dealing with the social aspects of life, both authors interjected as much realism as the Greeks did into their tragedies. So, their tragic heroes are representatives of universal modern values. They managed to convey the emotional and artistic power of tragedy as explained by Aristotle, whose theory has served for the conduction of this chapter. Aristotle’s theory about tragedy puts emphasis on some important elements that both of authors tried to adopt. Therefore, the three literary works can be considered to be modern tragedies. L.J Potts sees that Faulkner legitimated the tragic/heroic fates of his heroes the way Aristotle did. Faulkner’s literary art enthralled or captured “*the coming full circle of a wheel, which first carries a man up and then down; and it is linked closely with the primitive but persistent idea of ‘pride before a fall’*” (Potts, 1953: 80)

It has been demonstrated that Dion Anthony, Billy Brown, Jim Harris and Joe Christmas throw all their selves in the contest against the arbitrary, moral, cultural and racial limits of the oppressive society. All of them are common people at the beginning but acquire a high sense of morality and dignity in the process of becoming new individuals. However, their noble combats have failed to rescue them from the inevitable tragic ends. Joe Christmas and Jim Harris struggle to get rid of the humiliation of the racial opinions that are generated by slavery. These race prejudices continue to exist in South many decades after the abolition of slavery. But most important of all, they disturb the people of the south in their quest for

identity stability. They are paralyzed and plagued by the past. As descendents of a milieu irrespective to racial identity, they are alienated from community, family, and at last from life itself. Thus, Joe has made the same intellectual error as that of Jim Harris. He has believed he could probably belong to the black community just as Jim has sought to belong to the white one. On another level, all of the heroes (Jim Harris, Billy Brown, Joe Christmas, and Dion Anthony) have committed the mistake of loving women who do not love them or who are racially superior to them. For example, Ella Downey and Joanna Burden are proud and superior to their lovers. Ella has prevented Jim from becoming a lawyer, and Joanna has attempted to force Joe to pray with her. In sum, Faulkner and O'Neill conceived their Tragic/Heroic art in much similar way as Aristotle aesthetically defined it in *Poetics*.

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Chapter Four

Tragic Duality Between Reason and Intuition in William Faulkner's *The Sound and the Fury* and Eugene O'Neill's *Long Day's Journey into Night*

Introduction

This chapter is an attempt about the research for truth and individuation in William Faulkner's *The Sound and the Fury* and Eugene O'Neill's *Long Day's Journey into Night*. It is an attempt to bring to light the identity predicament of man by showing him as the prisoner of his own private consciousness, and of society. It also seeks to show the individual's persistent tendency to search for truth. Each of the major characters in the two analyzed works apprehends some portion of the truth which elaborates into a whole vision of the world. To conduct this inquiry, Nietzsche's theory as developed in *The Birth of Tragedy* and his other books is applied. Though the book was negatively received by academic circles in 1872, it has proved over time to have had deep and continuing impact in art and aesthetics. Exhibiting visible parallels with German cultural revival, Nietzsche views the Greek civilization as the product of a combat between the Apollonian and the Dionysian. And to describe researchers' enthusiastic interest in Nietzsche's philosophical world, Martin Esslin writes that, "*Increasingly, young intellectuals, natural rebels, and dissidents rallied round the banners of Ibsen, Nietzsche, Wagner, and Zola, to create a platform for this new kind of drama*" (Cited in Kornhaber, 2009: 3) Eugene O'Neill and William Faulkner can be categorized among those natural rebels, for they depicted the existence of Nietzsche's Dionysian-Apollonian discourse in their works. Almost all modern authors encountered Nietzsche's philosophical thought and manifold influence. For example, to this question asked by a journalist, "*Who is your literary idol?*" O'Neill replies that, "*The answer to that is one word—Nietzsche.*" (Ibid: 212)

The Sound and the Fury, Faulkner's fourth novel, is said to be his first true masterpiece. Many consider it to be his finest work. Depicting the decline of the aristocratic Compson Family, the novel is divided into four parts; each part is told by a different narrator. The general outline of the story is the Compson family; it falls victim to those vices which Faulkner believed were responsible for the problems of the reconstructed South: racism, slavery, selfishness, and the psychological inability of individuals to become firm and independent. As for *Long Day's Journey into Night*, it is also interesting enough for its family history. It tells the story of the Tyrones [or the O'Neills]. It is not a happy tale, and it confirms who O'Neill was: a tormented individual and a brilliant playwright. All of the three male characters in the play are alcoholics, and Mary, the mother, is addicted to morphine. The characters conceal, blame, resent, regret, accuse each other in an escalating series of conflict with occasional and sincere attempts at brotherhood, love, and encouragement. This was the true reality of the family environment out of which the playwright emerged.

As regards the human heroic quest for truth, it has already been explicated by philosophers at almost every age. In the nineteenth century, Nietzsche built a philosophy which transformed this search for truth upon some major concepts like: Individuation construction, the Overman, Eternal Recurrence, and the Will to Power. These concepts will be discussed in relation to language and time to reveal the tragic fates of the main characters whilst they pursue their futile combat for knowing the truth.

Nietzsche's influence on literature during the twentieth century has been great; he brought back to people's minds the way truth and language have evolved since ancient times. Over centuries, man has always been fascinated by notions of truth, and philosophers like Plato and Aristotle believed that it can be communicated through language and reason. Religious thinkers also put forward the idea that truth lies in the Bible, and that it can be taught to people. During the Renaissance, humanists stressed the human experience out of

which truth could emerge and stem. Bacon, for instance, relied on Empiricism as a means to reach truth. Similar to Renaissance age, the Enlightenment philosophers already questioned the reliability on language to perceive truth. Locke signaled that language is “*a problematic mode of expression; it the language that is faulty, not the ideas.*” (Cited in Manning, 2007: 52) For him, language cannot communicate ideas in a perfect way because it is not a fixed system. Then Nietzsche came to confirm that man can never pretend to know the truth. From his point of view, reality and language are metaphors and symbols that are more and more removed from the original metaphor. Therefore, it is impossible for people to perceive the first reality as objective truth.

Since truth is generated by people through language, society constructs mainstream cultural values that oppress its individuals. Given this evolution of truth, *The Sound and the Fury* and *Long Day's Journey into Night* are approached from the assumption that the characters' identity quests are to be explained in closer relation to most of Nietzsche's concepts. In sum, for Nietzsche, “*The only good student, of his work or anyone's, is the student who effectually kills the teacher.*” (Cited in Barker, 1987: 4) That is why reliance upon some of the key concepts Nietzsche coined [the individual's fear of other, necessity and boredom, language suspicion, and the tragic duality of reason and intuition] is employed to demonstrate the tragedy of Faulkner's and O'Neill's modern heroes, their identity uneasiness and discomfort. They very often try unsuccessfully to transcend the social oppressive values and conventions.

Review of Literature

Both William Faulkner's *The Sound and the Fury* and Eugene O'Neill's *Long Day's Journey into Night* received great acclaim in America at the beginning of the twentieth century. Concerning *The Sound and the Fury*, Margret D. Baurer argues that Quentin's suicide is due to his realization that Caddy has been permanently damned. (Baurer, 2005:131).

Then, Arthur F Kenney points out to the fact that William Faulkner's entire career is family-centred. He investigates the way the family shapes, patterns, and partially determines the individual's life choices (Kenney, 1989: 83–102). Also, Ann Douglas provides a good survey of the cultural forces that destabilised women and provoked many of them to imitate man (Douglas, 1977: 01). Furthermore, Joel Kovel's *White Racism* attempts to chart the psychological relation between racial phobias and overt gender models like those operating within American black-white relations (Kovel, 1970: 01). In the discussion about the destructive and degenerative aspects in Faulkner's novels, William H. Rueckert remarks that *The Sound and the Fury*,

comes to us in waves and torrents of grief in a kind of orgasm of suffering from the deepest inwardness of Faulkner's own horror, shock, agony eyeless and tongue less caused by the way in which he perceived the counter flow of history and reality in his own time."
(Rueckert, 2004: 27)

As for *A Long Day's Journey into Night*, the Catholic Richard Dana Skinner believes that the play deals with O'Neill's desires to return to church. He notices that "*his wife is working very hard to bring about his definite return to the Catholic Church*" (Cited in Sheaffer, 2002: 424). Then, Michael Manheim reminds that O'Neill considers Jamie more gifted than himself (Manheim, 1998: 47- 59). Also, John H. Raleigh's interesting article has showed that Tyrone's honest duplicity has nothing to do with the Irish "national concern with betrayal" or "Judas Complex". (Raleigh, 1964: 125–41) Furthermore, Jacques-Alain Miller tells us that James Tyrone uses whisky to hide his sorrows in a camouflaged shelter while Mary uses morphine to seek for happiness. (Miller, 2003: 4) Finally, Judith E. Barlow articulates a typical position, which claims that contrary to O'Neill's usual "*depiction of women [which] only rarely strays from the narrow limits of the conventional,*" he produces this time a "*complex and theatrically powerful stage woman*" with Mary Tyrone. (Barlow, 1993: 283-9)

1- Morality, Intellect and Time in Man's Identity Imaginary in *The Sound and the Fury*

Introduction

Like any other novel by William Faulkner, *The Sound and the Fury* is very concerned with the social and cultural environment of the south. It penetrates the mainstream discourse in that particular region of America, seeking to create a profound link between the characters and their past through memory. In accordance to the question of searching for truth and individuation, the need for the establishment of a strong identity ease throughout moral, intellectual and historical transcendence is raised as the main issue in this chapter. Past recurrence and language will be examined in relation to Benjy, Quentin, Caddy, Jason, and Dilsey, the four narrators of the novel. This would show whether by appealing to their memories, these characters would succeed to live normally or be destroyed by their morally-coded social environment. An interest in every subjective reaction of the characters toward their past would be analyzed for the purpose of revealing their endeavor to struggle and rebel against a probable final tragic destiny.

Section One: Eternal Search for Truth [Identity comfort]

a- Individual's Fear of the Other

Nietzsche suggests that there was no such thing as 'the truth',

We impose meaning on our world by using a language that gives the illusion of being absolute but is in fact a perspective and no more; words themselves are metaphors, though we are so accustomed to them that we do not see them as such. However, we conveniently forget these details in our desire to think that we know the truth, while all the time we are merely tailoring language to fit in with our relationships with other people." (Cited in Diethe, 2007: 336)

The babblings of Benjy are a kind of ‘tailoring of language’. Many critics commented on Benjy’s habit of crying, singling it out as his dominant personality trait. For example, André Bleikasten writes that “*Never articulated as speech, scarcely human, Benjy’s cries are the abject and pathetic expression of his nameless and unnameable suffering*” (Bleikasten, 1976: 189). Actually, one of the motivations for Nietzsche’s attack on truth can be identified: Benjy’s fear of others makes him use his intellect to disguise and hide his true feelings, beliefs and thoughts. That is why Benjamin gives the specified impression of being out of control as in the following two situations. The first occurs during Caddy’s wedding reception: “*I wasn’t crying, but I couldn’t stop. I wasn’t crying, but the ground wasn’t still, and then I was crying*” (Ibid: 17). The second takes place when he senses that Charlie is Caddy’s boyfriend, and thus a potential threat to him: “*Charlie came and put his hands on Caddy and I cried more. I cried loud*” (Ibid: 40). He also observes that, “*Caddy was still looking at me. Her hand was against her mouth and I was her eyes I cried. We went up the stairs. She stopped again, against the wall looking at me and I cried and she went on and I came on, crying, and she shrank against the wall, looking at me.*” (Ibid: 59)

According to Nietzsche, the questions of ‘morality’ and ‘truth’ in modern society have become almost wholly constitutive of the ‘human’ representation of our identity imaginary. Nietzsche notes that, “*what is meant by truth here is mere adherence to the ‘customary metaphors’ of social convention.*” (Nietzsche, 1999: 146) Since he is incapable of expressing himself through language like other people conventionally operate, Benjy retreats into his memories searching for consolation. It is a form of truth he conceives to himself. This infant-like man does not assess and measure the value of the past that comes to him the same as it does with the others. He does not know the real significance of past. All his memories are concerned with his brother Quentin, who is actually dead and with his sister Caddy, who is living away from family home. Benjy is sometimes violent, and takes refuge in past. For

instance, each time he visits Quentin's tomb, he succeeds to enjoy a momentarily and evanescent peaceful identity comfort. In this respect, Faulkner writes that "*broken flower drooped over Ben's fist and his eyes were empty and blue and serene again as cornice and façade flowed smoothly once more from left to right; post and tree, window and doorway, and signboard, each in its ordered place.*" (Faulkner, 1946: 336) Benjy always visits Quentin's tomb for this same purpose. Though he cannot project himself into the future, Benjy cannot be totally considered idiot because he wants to belong to the Compson family as much as the other members do.

As a result, Benjy's incapacity to reason and or have access to abstract thought has restricted his identity hope for transcendental compatibility and appropriateness in dealing with his surroundings. He narrates the external world through his senses; it is the one and only means for him to communicate his emotional existence. Cleanth Brooks writes that "*Benjy responds to events in their immediacy and does not logically sort them out or organize them in any kind of reasonable or linear way.*" (Cited in Manning, 2007: 13) Unfortunately, it is impossible to enjoy identity stability by attempting to construct it only upon perceptual and intuitive inner feelings.

As for time, it is never linear to Benjamin Compson. Linearity often stands for the oppression western society exerts upon its individuals. This social and cultural oppression is discussed by Faulkner, who adopts the stream of consciousness technique and the repetition of a vocabulary related to senses and pleasure like: *cold-hard-hear-see-cry-smell-bright*, particularly while portraying Benjy's moral and intellectual abilities. In sum, this emotional and intuitive perception of things around Benjy drives him toward tragic/heroic destiny and fall because Intuition alone cannot be sufficient enough for attaining the Nietzschean truth and happiness.

His brother Jason Compson can be considered as the antagonist of Quentin, for he has a more superficial link with his past. He is contemptuous and mocking toward his family. He has neither admitted Caddy's immoral behavior, which is characterized by transient sexual relationships, nor does he accept his father's alcoholism. He is dependent upon intellect, and has a very limited emotional experience, which would have probably reinforced the bounds with his family and social environment. In many instances, Jason has given authority to reasoning over emotional involvement. As a result, his understanding of the other members of the family is partly false. He is under the control of the Apollonian drive. Nietzsche writes that,

The Apollonian tears us from the Dionysian universality and allows us to delight in individuals; it chains the arousal of our compassion to these individuals [...] The Apollonian principle tears man up out of his orgiastic self-annihilation and deceives him about the universality of the Dionysian process by deluding him that he sees one single image of the world. (Nietzsche (1872), 2000: 115)

He is, thus, absorbed by the mainstream cultural values, and is totally ignorant of his inner emotions. In this sense, Faulkner uses Jason's negative character to depict the degradation of Southern aristocratic values. The Old South was traditionally characterized by chivalry, honour, and purity. But Jason, like the other Compsons, fails to adhere to those Southern values. For example, Jason has no esteem and respect for other women, and he has been very near to commit ill-treatment and physical abuse upon his niece, Miss Quentin. Having lost his chivalrous and gallant manners, Jason may be considered as the representative of the new Southern morality. Jason's moral corruption is evidenced when he says, "*I'm not an old woman, nor an old half dead nigger, either. You dam little slut.*" (Faulkner, 1989: 160) Jason has no consideration or respect for others; he very probably fears them. Nietzsche insists that,

The intellect, as a means for the preservation of the individual, unfolds its chief power in simulation; for this is the means by which the weaker, less robust in individuals preserve themselves, since they

are denied the chance of wagging the struggle for existence with horns or the fangs of beasts of prey. (Cited in Kaufman, 1954: 43)

As far as Quentin's tragic/heroic identity quest is concerned, it can be related to his conception of time. He is the intellectual of the Compson family. Compared to his brothers' searches for truth, he is the one who has experienced a more complicated identity quest because he has failed to unite his inner feelings with the reality around. As one of the main protagonists of the novel, Quentin engages on an obsessive quest for the past; and his thoughts about it are associated to a combat for his survival. Though father Compson advises Quentin not to be obsessed by the past, the watch he offered him has always reminded of Quentin's incessant centre of interest on past. Father Compson has probably been concerned by such an obsessive attachment, for he says: "*I give it to you not that you may remember time, but that you might forget it now and then for a moment and not spend all your breath trying to conquer it.*" (Faulkner, 1946: 95) But Quentin can be said not to have captured the sense of his father's advice and guidance because he uses only reason and intellect to understand and explain his father's behavior. Quentin affirms that "*Father was trying to teach us that all men are just accumulations dolls stuffed with sawdust swept up from the trash heaps where all previous dolls had been thrown away.*" (Faulkner, 1946: 175) What the father attempts to teach to his children is almost corresponding to Nietzsche's concept of eternal recurrence, and of the meaninglessness and futility of man's fight in the process of attempting to know the truth and become 'Overman'. One more deficient aspect in the personality of Quentin is that the intellectual relation he has with either his father or his sister is meaningless because it occurs only in his mind, never in reality. Nothing in his intellect is ever subjected to reality; he takes refuge in an incompatible imagined world, hoping to escape from danger and trouble.

In reality, Benjy, Jason, and Quentin suffer from inner dread toward those others around them. Faulkner uses Benjy's infantile fear, Jason's corrupted morality, and Quentin's obsessive attachment to past in order to show how language and time are determinant and essential whilst they engage onto the path of finding truth and Individuation in order to fulfil their identity easiness. All of the Compson brothers fail to reach truth and individuation [unity of the self] because of their reliance upon language and time. Nietzsche remarks that truth is a comfortable lie which man attempts to reach through language and time. Language and time never succeed to give a tangible and visible form of past memories. Compson brothers have not been able to put in steady position the Dionysian and Apolline duality that Nietzsche considers central to the individual's free-from-disturbance thought and to his identity comfort. For instance, Quentin and to a lesser degree Benjy use language and memory to experience the glorious aristocratic past of the family and of their childhood. But those unique and primary experiences can never be caught and captured fully again. Jason also fails to reconcile between the two halves (Dionysian and Apolline) necessary for constructing his stable identity. He has no possibility to allow his Dionysian half a burst out to the external oppressive world. Thus, all of them cannot find a way out of their nihilistic lives; they are condemned to experience tragic/heroic fates, for they live in personal worlds devoid of sense and finality.

b- Necessity and Boredom

As a second point, Nietzsche considers that truth [a morally right identity construction or individuation] is always related to necessity and boredom. The social organization of life has always advocated to man as a practice the necessity to live among others, so he has been driven to the use peace treaties so as to eliminate the undesired forms and values. So, at the beginning man fixed what was to be the '*truth*'. From then on, man has endeavoured to eliminate from his world the not yet refined and rudimentary forms that stressed and made

him anxious. With the wake or advent of this peace-treaty agreement politics came also the quest and the mysterious drive towards acquisition or acknowledgement of truth. According to this reasoning, Jason can best illustrate this kind of tragic/heroic failure which is due to the necessity to live altogether in order to provoke changes to the boring imposed social restrictions. In order to fix what he thinks the truth is, Jason refuses to live in the present, for he victimizes himself over the job he was promised in the past. He very often projects immediately himself to the future, wherein he imagines his life to be better than now. He does everything to become rich. For example, he gambles on the cotton price during months. Faulkner writes,

[...] the whole damn delta about to be flooded again and the cotton washed right out of the ground like it was last year. Let it wash man's crop out of the ground year after year [...]. Of course it will overflow again, and then, cotton'll be worth thirty sense a pound. [...] I just want my money back that these dam Jews have gotten away with all their guaranteed inside dope. Then, I'm through; they can kiss my foot for every other red cent of mine they get." (Faulkner, 1946: 234)

This passage is significant in that it shows that Jason uses time in a chronological and straight forward way unlike Quentin or Benjy. It also gives information on Jason's boring life; he feels the necessity to wait for another opportunity when cotton traders will give back his money. He is dreaming of living in a borrowed splendor and comfort.

But Quentin's memory can be compared to Jason's forgetfulness in that it has also generated his isolation from family, friends, and community. He is always seeking to project himself into the future; a way which permits him not to confront the past. The result will be the experience of an inescapable tragic/heroic fall. His reliance on past and future rather than living the present misinterprets his understandings about life and corrupts his personal moral reactions. By refusing to confront the past, Jason is the lion spirit to Nietzsche, because he refuses to live the present experiences. He is not able to create a new truth for his life and thus, it would never be possible for him to have another start. This nihilistic attitude will

remain in inside him for the rest of his life. As a confirmation to this, he will always refuse to marry when the novel ends.

Another most painful and revealing illustration of identity uneasiness is Quentin's relationship with Caddy and with women in general. In Quentin's imagination, the trunks at her marriage are like "*coffins*" (Ibid: 82); the crowd of suitors torments and disturbs his peaceful state because it underlines the fact of his exclusion. Like Nietzsche, Quentin thinks that truth does not necessarily come from marriage, which he considers to have been instituted by man because of necessity to live in group and society. For him, marriage has all the time failed to provide happiness in people's life. Caddy's marriage also signals the appearance and the germination of Quentin's incestuous desire toward his sister as a means of escaping from domestic authority. It is precisely this urge to escape this dilemma, and to resolve this ambivalent feeling that is ruining him emotionally and spiritually. It leads Quentin to his fatal fixation upon his sister. He is charmed by Caddy; he excitedly imagines himself replacing her lovers, "*you thought it was them but it was me listen I fooled you all the time it was me you thought I was in the house where that damn honeysuckle trying not to think the swing the cedars the secret surges the breathing locked drinking the wild breath the yes Yes Yes yes*" (Ibid: 128)

c- Language and Suspicion

Nietzsche argues that "*Language is always couched in metaphor. In our use of language, we trap ourselves within concepts to help us to make sense of the world and forget the original meaning of words in order to make life bearable*". (Cited in Diethe, 2007:163-164) He emphasizes the fact that man uses words to designate things in relation to him. And in order to express them, he mostly appeals to old metaphors which designated unique and unreachable past experiences.

To describe Caddy's unique experience of climbing on the tree, Faulkner writes,

And I tried first to tell it with one brother, and that wasn't enough. That was Section One. I tried with another brother, and that wasn't enough. That was Section Two. I tried the third brother, because Caddy was still to me too beautiful and too moving to reduce her to telling what was going on, that it would be more passionate to see her through somebody else's eyes, I thought. And that failed, and I tried myself—the fourth section—to tell what happened, and I still failed. (Faulkner in the University 1)

The way this particular experience is conveyed shows that Faulkner views language and its use in a much similar manner as Nietzsche. Nietzsche also shows suspicion and resentment about language. (Cited in Leitch, 2001: 876) In fact, Nietzsche affirms that “*where words are concerned, what matters is never truth*”.

The other example of suspicion toward language may be represented by the disorienting narration of Benjy and by its interpretation of reality. Benjy's narration does not match the usual way of telling stories, so it can be considered synonymous to Faulkner's non-reliance and un-trustfulness of words. Benjy has a remarkable ability to repeat almost unconsciously exactly what others could have said. His use of language asserts again his emotionally-built identity. He cannot speak, so he has no relationship with language, and this alienates and destroys his sensory life. In his unusual relation with his sister, Benjy relies on the sense of smell instead of language to externalize and communicate his life experiences. Without logical understanding, he has smelt Caddy's promiscuous sexual behavior when he declares, “[...] *I couldn't smell trees anymore and I began to cry [...] I could hear the water [...] Caddy smelled like trees.*” (Faulkner, 1946: 40-42) Like Nietzsche, Faulkner fails to attain the truth through language and words. And this is perhaps the reason why he always makes his characters repeat and speak ambiguously.

As for Jason, language is a means for control and power acquisition. Therefore, he can be severe and repulsive toward Benjy. He orders Caddy to, “*Take him on round to the back, I says. “What the hell makes you want to keep him around here where people can see him?”*”

(Ibid: 187) He thinks his brother has no power because he is unable to speak. Jason has never missed any opportunity to assert his power and dominance through sarcastic linguistic observations. However, he has never reached effective power through language.

As far as Quentin is concerned, he does not use language the same ways as it is used by both Jason (for power acquisition) and Benjy (no use at all). Quentin uses language to communicate his life experiences and actions. The problem is that these experiences exist only in his mind. Like with the others, language has not aided Quentin to integrate his social world although he believes more in the powerful function of language. More than Jason, Quentin thinks that language can even change the past. Therefore, he clings to the mentally created incestuous story with Caddy. He reveals his sensual fantasy about his sister in the following terms,

We did how you not know it youll just wait Ill tell you how it was it was a crime we did a terrible crime it cannot be hid you think it can but wait [...] and Ill tell you how it was Ill tell father then itll have to be because you love Father then well have to go away amid the pointing and the horror the clean flame Ill make you say we did Im stronger than youll make you know we did. (Ibid: 149)

This strong dependence on language force has not helped him to extract himself from the past in order to live a joyful physical present life. He fails to grasp this true present life. Like Nietzsche's thought about words, Quentin has come to know that though words can give control and power, they do not in reality refer to the same imagined primitive things and experiences. Quentin has invented mental stories which can never become true; his use of language has failed to express his true life experiences. As a consequence, his life remains meaningless to make him fall tragically by committing suicide.

As a conclusion, Benjy, Jason, and Quentin have engaged in heroic but unsuccessful struggles to know the truth about life and construe comfortable identities. They have used their intellect for concealment and dissimulation to preserve themselves from the threat of

others; they have attempted to obey and conform to some social conventions and restrictions like marriage or trade exchanges. They have also believed that language could offer them the possibility to capture truth. But they all experience a tragic/heroic fall at the end.

Section two: The Tragic Duality of Reason and Intuition

In *The Birth of Tragedy*, Nietzsche claims that the creation of art is done on the basis of opposing two vigorous artistic drives: the Apolline and the Dionysian. These competing drives stimulate the development and emergence of three distinct types of artists: the Apolline artist whose typical example is *'the sculptor'*; the Dionysian artist who is epitomized in *'the musician'*, and the tragic artist, who is particularly seen in the drama of Aeschylus, ought to include in itself a harmonious synthesis of the two first artists. Thus, only such art is able to reveal the meaning of suffering to man before he could attain truth and joy. It is assumed in this chapter of the thesis that man throughout his struggles for survival is identified as a moral/ethical being in the face of nihilism and the death of God.

a- Apolline Tragic Drive

In ancient Greek Mythology, Apollo is the sun-god who requests and prescribes rationalism and self-discipline in human nature. According to Nietzsche, Apollo is the counterpart of Dionysus, for *"Apollo wants to bring individual beings to rest precisely by drawing boundaries between them; boundaries which his demands for self-knowledge and moderation impress upon us again and again as the most sacred laws of the world.* (Nietzsche (1872, 2000: 58) By contrast, the Dionysian one expresses surrender to intensely pleasurable sensations, celebrations and jovial chaos. In *The Sound and the Fury*, each of the Compson brothers understands order and chaos in a different way.

Benjy constructs order in his mind around the pattern of family memories and becomes upset when he experiences something that does not fit his moral conception of arrangement.

For his part, Quentin relies on his idealized '*Southern Code*' to provide order. Jason orders everything in his world according to his personal material gain; he always attempts to adjust all circumstances to his own advantage. All these three ways fail since the Compson family plunges into decline and chaos.

At Harvard University, Quentin finds himself to be not worth considering, for he suffers from the prejudices of northern people who do not share the sense of values he possesses. Quentin dreams to realize an ordered apollonian world which is like his own self, at a particular distance from the reality of the American society at the beginning of twentieth century. He struggles to transcend or stop the chronological time, a strong symbol of the dominant cultural discourse in America. For instance, he has desired to break the watch his father gave him, for he takes 'time' for an enemy. Time is eternally moving and changing things, so Quentin can never succeed to experience the stagnant and motionless moment of time he dreams to spend with his sister Caddy. At this point, he knows that there is no possibility to stop time. Therefore, he is doomed to fail.

As a conclusion, Quentin has appeared to be unable to think of any possible future opportunity to improve his life. His past always resurges in a static form; it neither changes in intensity nor does it help Quentin to transcend it. The incestuous and narcissistic memory of Caddy will ultimately destroy him. So, he commits suicide. In *On the Uses and Abuse of History*, Nietzsche's words mirror Quentin's continuous attachment to his traumatic past, "*There are people who possess so little of this power that they can perish from a single experience, from a single painful event...like a man bleeding to death from a scratch.*" (Cited in Gleason, 2011: 14) Quentin's battle for transcendence and identity stability- for truth-is futile.

From what is said above about his relationship with language and time, it is merely noticeable that Quentin lives throughout language and relies on it in order to convey life

experiences very distant from actual reality. He has ignored the chronological time, one of the fundamental representations of the western dominant culture because it oppresses him. For this purpose, Faulkner rarely makes Quentin coherent, lucid in dialogue and punctuation. In most sections, he is portrayed, with the help of literary devices like flashbacks, shifts in time, or monologues, as someone who is mad, lost, and illogical. He is a tragic/heroic figure who desires to recapture the past though he is aware of its impossibility. For Nietzsche, Quentin is the camel spirit whose content or satisfaction serves only his past ideals. As a result, he can never escape the oppression of the traditional cultural values of the society. Chronological time, which is synonymous of the Apolline order and clarity, has place only in Quentin's psyche. Therefore, he never reaches truth and happiness, for he has not been able to be an Apolline artist.

b- Dionysian Transcendence toward Individuation

On the other side, the Dionysian artist is controversial to the Apolline dream of conformity, order and clarity. To point out to the importance of the Dionysian impulse necessary for the realization and conception of a tragic artist, Nietzsche writes that "*Not only do the festivals of Dionysus forge a bond between human beings; they also reconcile human beings and nature. Freely the earth brings its gifts; the fiercest beasts approach one another in peace[...]*" (Nietzsche, 1999: 120) In the Dionysian psychological state, the agent [or the character] recognizes itself as being entangled in profound and inextricable unity with other human beings and nature. Dionysus basic life consists of innate-driven development through competition for material possession and survival. Survival is the fundamental desire. In Faulkner's novel, the Dionysian force by which an individual attempts to uncover truth manifests itself in most characters. This can be shown in the following example related to Quentin,

If it had been cloudy I could have looked at the window, thinking what he said about idle habits. Thinking it would be nice for them down at New London if the weather held up like this. Why shouldn't it? The month of brides, the voice that breathed she ran right out of the mirror, out of the banked scent. Roses. Roses. Mr and Mrs Jason Richmond Compson announce the marriage of. Roses. Not virgins like dogwood, milkweed. I said I have committed incest, Father I said. Roses. Cunning and serene. If you attend Harvard one year, but dont see the boat-race, there should be a refund. Let Jason have it. Give Jason a year at Harvard.” (Faulkner, 1989: 66)

This passage evokes marriage and roses as references to happiness, joy, and festive ceremonials. In order to find peace and happiness, Quentin and his father have never stopped to appeal respectively to incestuous dream and alcohol, the two basic virtues/vices of Dionysian impulse in Nietzsche's definition of the Tragic/Heroic.

c- The Fall of the 'Overman'

As an introduction, the word Overman refers to an ideal wo/man able to transcend good and evil [to get out of the nihilistic world imposed by the oppressive society] because of his/her strong moral principles and consistency. S/he personifies the goal of human evolution to Nietzsche. This strong human can be produced through the nurturing and development of certain qualities such as self-mastery, and courage. Nietzsche advises the individual to accept the death of God and to reject any instinctive restriction in life. Man should create his own life and his own values. In this respect, Nietzsche writes,

But Zarathustra looked at the people and marvelled. Then he spoke thus: Man is a rope, fastened between animal and Superman – a rope over an abyss. A dangerous going-across, a dangerous wayfaring, a dangerous looking back, a dangerous shuddering and staying-still. What is great in man is that he is a bridge and not a goal; what can be loved in man is that he is a going-across and a going-down. (Nietzsche, 1969: 43–44)

The metaphor of the animal and Superman being fastened to a rope over a deep abyss may illustrate Caddy's search for truth and identity stability. Caddy, the only girl of the family, flees the Compsons' family madness so as to escape an ultimate tragic/heroic downfall.

Though she appears sometimes able to negotiate between the external world's imposed cultural values and her inner feelings, she fails at the end to achieve identity transcendence. She has logically thought about making some crucial decisions like marrying. After discovering her pregnancy, she decides that she has to get married to Herbert Head whom she does not love. She has the intelligence to manipulate every difficulty to the most advantageous extent; she has the ethical ability to master such conflicting situation. Added to that, she has been the only Compson to engage a dialogue with Benjamin at home. Nevertheless, she is different from Jason who is totally under the sway of mainstream cultural discourse. By overthrowing the ethical burden her family imposes upon her life as a woman, Caddy abandons her home and divorces to become a prostitute. She is longing for a truth, or a happy life she has not reached so far. According to Nietzsche, she has liberated her natural instincts, which fact may pave a way for her to become an 'Over-woman'.

Like her brother Jason, Caddy uses language for the same purpose, that of acquiring power, control, and of ensuring her defense. She also communicates in perceptual ways with Benjy. In the section narrated by Benjy, Caddy is portrayed as a sensitive person. She can smell, touch, hear, and taste all what Benjy could have desired. She can even take him out despite mother's refusal. Thus, Caddy uses language for two different purposes: to secure a more powerful position like Jason and express inner emotions as Benjy. Her Dionysian impulse of releasing her savage sexual instincts and her language control make her reconcile between the ordered Apolline artist and the chaotic Dionysian one. Therefore, she may attain the highest unity of self [individuation] according to Nietzsche because she is like a fiercest beast which is not afraid to approach others in peaceful way.

As far as Time is concerned, it is chronological to Caddy because she can move in a linear way from past through present to the future. She is not trapped in a specific period of time like her three brothers. Quentin remains in past; Benjy lives in the present and Jason is

projected onto the future. For her part, Caddy experiences these three times in her life and could sometimes transcend them as when she sensorily communicates with. From a Nietzschean view point, Caddy can incarnate the 'Over-woman' because she has shown her unwillingness to accept the oppressive values of society to create a world for herself. She is the child spirit who has reacted or given meaning to her difficult and promiscuous life conditions as if she would experience it eternally again and again. There is no past, no future for her; she is much more involved with the present. Nietzsche writes in *Thus Spake Zarathustra* that "*Thus, the goals of the child are rooted in present experience rather than the sins of the past or hope of salvation for the future.*" (Cited in Levin, 1996: 61)

Although she appears to be a solid and lucid character, Caddy's identity can be destabilized because she is relying on language and uses it only to create a metaphor of a stable reality. According to Nietzsche, such human desire for identity stability is unreachable because language is a social system which cannot fix meaning. And as Caddy is only present in the minds and imagination of her brothers, she is doomed to experience the same tragic/heroic fall as them all. Her experience lacks authenticity and truthfulness because it is translated by her brothers into humane words. Though she has employed her creativity and relied on her will and genius in the quest for power acquisition and truth, she fails to reach the inaccessible and primal state of nature [or truth].

Among all the characters in *The Sound and the Fury*, Dilsey, the black servant, is perhaps the only character to whom past connects with present in order to create a hopeful identity existence in the future. She suffers from the Compsons and her own children but she always manages to create a kind of stability within such a tormented family world. Dilsey is not paralyzed by the past though she is also condemned to fall like Quentin, Jason, or Benjy because she is primitive and lacks imagination. Thus, she cannot be redeemed and saved. She

even professes the collapse of Compson family when she says, “*I’ve seen de first en de last.*” (Faulkner, 1946: 297)

The result is that these characters are haunted by their past memories which hinder any actual effort from their part in the course of establishing a new identity. Caddy, her brothers, and to a lesser degree Dilsey, are all doomed to experience tragic/heroic ends.

2- Solitude, Nostalgia and Tragic Destiny in *Long Day’s Journey into Night*

Introduction

The other target of this chapter is to demonstrate that O’Neill’s drama can be explained from Friedrich Nietzsche’s artistic statement about the Tragic/Heroic. O’Neill read most of the philosopher’s works. He employed the concept of Dionysian and Apollonian forces in many of his plays in order to achieve a new insight into the modern American life. He sought to create unity between man and the external cultural forces. Like O’Neill who starved to invent a new theatre to America, Nietzsche put the foundation of a new myth for the modern man. He was able to see the Superman in the stead of God. In *Long Day’s Journey into Night*, O’Neill also attempted to replace the traditional view of reality by a new subjective one. Therefore, Nietzsche’s tragic/heroic view can be used to interpret the collision between dominant cultural morals and the heroes’ subjective ethics. The modern tragic hero has to create his world by engaging cruel and absurd struggles against his society. In a manner corresponding to this, Lyotard explains in his book: *Postmodern Condition* that, “*Modernity cannot exist without a shattering of belief and without discovery of the ‘lack of reality’ of reality, together with the invention of other realities*” (Cited in Levin, 1996: 11) This same struggle for shattering and destroying old beliefs permitted to O’Neill’s familiarity with Nietzsche to grow stronger. O’Neill was also familiar with Aristotle’s aesthetic definition of the Tragic/Heroic, for he gives the same definition to fate and destiny as him,

In Greek tragedy the characters are inexorably pushed on the road by fate. Once a Greek tragedian started to write a play, his characters never could deviate from that road on which fate was pushing them. Life itself is the same as that. You get on a road and no matter what you do or how you try to change or correct your life, you can't do it, because Fate, or Kismet, or whatever you call it, will push you down the road. (Cited in Gelb, 1962: 352)

Man has always struggled with forces beyond his control and sought to belong to his immediate social environment. The idea that life is larger than his daily experience provides basis and support to the occurrence of tragedy. Modern tragedy acknowledges man's inability to understand life and live comfortably in his world. O'Neill himself struggled to give meaning to his life. So, *Long Day's Journey into Night* entirely lends itself to a Nietzschean aesthetic 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.

Eugene O'Neill chose a realistic setting to this play. The time and the place are fixed to give his text artistic splendour. He sets it in Tyrone's holiday house on August 1912. The whole story takes place during one same day, from eight and a half in the morning till midnight. This is very significant to O'Neill because he symbolically compares the years he spent with his family to this day; a day which starts with a bright light to end awfully in darkness. A close examination of the setting in *Long Day's Journey into Night* would reveal a deep sense of dislocation, disharmony between man and his environment with altogether a feeling of isolation, insecurity, tiredness, annihilation, and death. In *The Art of Tragedy*, Joyce Carol Oates writes about the Tyrone's solitariness and seclusion that, "*grows out of a break between self and community, a sense of isolation.*" (Cited in Asli-Laribi, 1997: 61)

In the Tyrone house, there are two contradictory and essential stage properties: the two libraries. One contains books by Nietzsche, Zola, Stendhal, Schopenhauer, Marx, Engels, Ibsen, Shaw, Wilde and many other modern authors. The other is full of those old works by most of the universally recognized authors like Alexander Dumas, Victor Hugo, Charles Lever and William Shakespeare. Through the indication of these stage properties, O'Neill wants to point out to the singularity of the Tyrone family, mainly its intellectuality. He might also have desired to hint to the troublesome relation between the sons and their father because the institution of American family had been a source of great disappointment to its young members during the first decades of twentieth century.

Section One: Eternal Search for Truth

a- Individual's Fear of the 'Other'

At the beginning of Act I, O'Neill portrays Mary, the mother, as a soft woman with a kind of profound innocence which preserves her from the external world's influence. She is incapable of controlling her long fingers. She feels humiliated and nervous about this physical handicap. As for James Tyrone, he is described as a simple miser and a placid father. The Irish cultural values he symbolizes will prove to be an obstacle to the fulfilment of the individual identities of Jamie and Edmund, the two sons.

In the process of investigating the tragic/heroic destinies of the four Tyrones, it is necessary to understand the Irish-American family. O'Neill opens up the play with a discussion, which builds up the reader's mind about James Tyrone and his wife. For example, it shows that James Tyrone has a greedy appetite though he is aged. He shows cautious distrust about his sons, and that he prefers to buy plots of land rather than making bank bargains. As far as Mary is concerned, this same discussion informs that she comes out from an illness, but she is not completely recovered. And that Jamie, the elder brother, shows early

health impairment despite resemblance to his strong father. This conversation informs also that the younger Edmund has inherited his personality traits mostly from his mother. Like her but to a lesser degree, his hands reveal a nervous psychic state because of his tuberculosis. Along Act I, they accuse each other of being at the origin of the family problems. In fact, Eugene O'Neill guides the audience to the general mood of nervousness and suspicion which prevails throughout the whole play. The more the story moves forward, the more things grow complicated to every character.

To start, Mary enjoys, very much like Caddy, a quiet and stable identity state at the beginning. Nonetheless, difficulties began to appear after her marriage to James Tyrone. In fact, her nervousness started some time before Edmund's birth. A time which does not correspond to the one she mentions when she says "*I was so healthy before Edmund was born...*" (O'Neill, 1966: II, ii) She was not so healthy because she had begun to suffer from *solitude* in reality long before Edmund's birth. She is straggled from a hotel to another following her husband. In other words, she associates the wanderings, which are the source of all her family problems, to her husband. Naturally, Mary is run off into her husband's masculine world, the source of her tragic/heroic decline. Her life in the hotels made her unable to speak to people and or pay visits to friends; it had plunged her more into a very lonely life. She was closed off and very solitary. To rehabilitate her identity stability and reach truth and happiness, Mary has now to revolt against the symbolic values of the dominant cultural discourse. This is why she sometimes recalls her dead father who secured her in the past. At other times, she sought to bear children instead. But in all times, she longs for her past life in a very nostalgic way. She is totally detached from her present reality. Similar to her husband's dream of a narcissistic union with his mother, Mary longs for the same unity with her father in order to found identity stability. That is also why she has resigned to stay so many years beside her authoritative husband. To Nietzsche, she may

consider this world as *'fallen'* and *'evil'*. Though she remains Christian, she refuses to make use of her creativity, will and genius to become an 'Over-woman' and to celebrate reconciliation with the inaccessible and primal state of nature, the truth. She does not find a way out of nihilism. So, she resolves to accept life as it is to the eternity despite all the suffering and misery she has been enduring. Mary makes no attempt to release herself from her husband's rule; Nietzsche underlines the fact that, "*Unfaithfulness, a condition of mastership. Nothing avails; every master has but one disciple, and that one becomes unfaithful to him, for he too is destined for mastership.*" (Cited in Kaufman, 1954: 67)

This resignation and surrender are due to two main events which have always prevented a psychological revolt from her part: the death of her son Eugene and the many problems at home. She morally regresses and wishes to die. She confesses, "*I hope, sometime, without meaning it, I will take an overdose. I never could do it deliberately. The blessed Virgin would never forgive me, then*" (Ibid: III). The crude reality is that she cannot be saved by her religious creed. Mary is driven to self-annihilation. The only time she had been really happy at was her first encounter with James Tyrone, which fact she confirms when she affirms, "*Then in the spring something happened to me. Yes, I remember. I fell in love with James Tyrone and was happy for a time.*" (Ibid: IV) Shortly after, she began to experience terrible identity predicament which has always made her desire death. Corresponding to Nietzsche's view about the three spiritual levels, Mary logically destroys herself, for the patriarchal dominant cultural world rejects her. She represents the spirit of the camel because she is content to dedicate her life to her family, to servitude though she bears a huge oppressive burden. The quarrels at home make Mary more vulnerable and desperate. She is afraid of questioning the patriarchal oppressive world of her husband. The shadow of her critical mother reinforces her psychological fears. The source of Mary's fear is revealed when she admits, "*I knew I'd proved by the way I'd left Eugene that I wasn't worthy to have another baby, and that God*

would punish me if I did” (Ibid: II, ii) Mary feels guilty over the death of her second son. It is likely that Mary is afraid that something awful would happen to Edmund as well. This mental anguish is a heavy and painful torture for Mary, who sinks more and more into a psychic tragic/heroic fall.

Concerning James Tyrone, he toured over the United States because of his theatrical representations. In fact, James Tyrone has always made his family live in a very miserable way, for he has never thought of buying a house to make the Tyrones settle definitely. Father Tyrone is socially and economically alienated from his country’s ethos. He is afraid of America’s economic system. Unlike most middle- class American citizens, he does not possess a house; it would have integrated his family within the main stream cultural world. Moreover, he does not trust the American economic capitalist model, for he prefers buying lots of land instead of making bank bargains. Thus, his susceptible cultural positions toward the mainstream social and economic discourse engender a deep psychological trouble inside him. The true reality is that he is condemned to be a miser and live in a nomadic way, without ever stopping touring over the United States of America.

In Act IV, James Tyrone remembers his past, his mother and family. This souvenir may explain his misery. Like Quentin in *The Sound and the Fury*, he engages in an obsessive quest of the past. He also develops a narcissistic and intellectual relationship toward his mother just as Quentin Compson does toward his sister Caddy. James narrates the story of his father who decided to go back to Ireland in order to die. It was then his responsibility as a boy of ten and that of his mother to guarantee family survival in America. He also affirms that meeting another person braver or kinder than his mother would be impossible. He adds that “[...] *her one fear was she’d get old and sick and have to die in the poor house [...]*” (Ibid: IV). His identity is shaped by his mother’s influence. Like his mother, James Tyrone is a miser. He eats a lot probably to preserve his health. The result is that James Tyrone has never succeeded

to free himself from past memories, and thus reach truth and happiness. His narcissistic melancholy has accompanied him during his life-long time causing him too much trouble.

It follows that James struggles to transcend the chronological time of the dominant cultural world by dreaming about a stagnant moment of life with his mother. Like Quentin, he relies on language to capture his past life experiences. Therefore, from Nietzsche's view, it is impossible because language is an unreliable man-made system. His suspicion about all symbolic institutions of western cultural world and his indefectible attachment to his past life make him be an aesthetically Nietzschean 'spirit of the lion'. James Tyrone refuses to admit the traditional social codes but he is incapable of creating new ones. His nihilism cannot be evacuated; he cannot find a new identity comfort or find a new truth because he will never be able to replace the old oppressive values of the western world. So, he will cause the Tyrones to inevitably continue their tumultuous cohabitation and senseless family life.

For his part, Jamie suffers from health decrepitude, which signals a destabilised psychic state due to an identity disaster. He was sent to a university but has always managed to mess up everything. At the age of thirty three, Jamie becomes a jobless drunkard actor who is twisting around the family home for sustenance. Toward his mother, he has developed a natural longing for a narcissistic union. He is afraid of struggling to secure a comfortable position in the external world. Even within his family, another strong symbol of mainstream cultural world, he is marginalized. In fact, Jamie is inwardly tortured when he loudly confesses,

Got to take revenge. On everyone else. Especially you. Oscar Wilde's "Reading Gaol" has the dope twisted. The man was dead and so he had to kill the thing he loved. That's what it ought to be. The dead part of me hopes you won't get well. Maybe he's even glad the game has got Mama again. He wants company, he doesn't want to be the only corpse around the house! (Ibid: IV)

This passage signals that Jamie seeks to destroy himself and others around him. Just as Jason in *The Sound and the Fury*, Jamie has never accomplished any palpable or concrete achievement, and has never wanted to live the present. He is ‘the spirit of the lion’ like his father; therefore, he is condemned to suffer till death. For Nietzsche, he is incapable of finding truth and of restarting a new life. This inability to get out of such nihilistic state of life can explain Jamie’s and his father’s fondness of whisky, a destructive agent.

As far as Edmund is concerned, he confesses to his impressed father,

It was a great mistake, my being born a man, I would have been more successful as a sea gull or a fish. As it is, I will always be a stranger who never feels at home, who doesn't really want and is not really wanted, who can never belong, who must always be a little in love with death!” (Ibid: IV)

These words show that he feels inwardly dismembered, alienated and oppressed by his family. Edmund knows that he can never belong to this patriarchal repressive mainstream culture. However when he acknowledges the danger of his illness in Act II, he feigns to ignore it stoically. Contrary to his brother Jamie, Edmund fights against life odds and difficulties, the Nietzschean ‘Will to Power’.

In Act III, Edmund has acquired a necessary inner force to thrive and evolve in his life. For Nietzsche, he is the third and highest Nietzschean level of spirit, which is called ‘the child’. This spirit creates its world itself; there is no past no future, all is present. *“Thus, the goals of the child spirit are rooted in present experience rather than the sins of the past or hope of salvation for the future.”* (Cited in Levin, 1996: 61) Edmund has made necessary efforts in order to recover from his illness. But the Superman’s search for truth is indicated as something which cannot easily be reached. Therefore, happiness and truth must come as an outcome to a constant and difficult life combat, because *“Nothing is needed more than truth, and in relation to it everything else has only second-rate value.”* (Cited in Kaufman, 1954: 449) That quest for happiness and truth has pushed Edmund to make a lot of journeys around

the world, which have often brought him back home unfulfilled. But each time, he is a bit more determined to seek true identity stability and continue his incessant struggle.

Though Edmund often retires to his room at home, he has already managed to balance between his emotional realm and the fundamental and traditional values of the society. By the end of the play, Edmund is secured to a dimension of permanent faith and identity stability, a sensation of feeling that the primal natural state of truth has been reached. In the discussion which opens Act IV, he reprimands his father because of his numerous faults towards the family. However, when Father Tyrone has provided valid arguments, Edmund judges him positively. Nietzsche emphasizes the fact of being, *“unable to take one’s own enemies, accidents, and misdeeds seriously for long—that is the sign of strong and rich natures.”* (Cited in Kaufman, 1954: 451) Edmund uses eternal recurrence to signal the importance of the present without regard to past or future. Looking for some motionless respite from the weight of the moment, he has the ability to impress on each personal experience the stamp the eternal or of timelessness. (Nietzsche (1872), 2000: 124) His individuation resurges at every difficult situation. It is like with music-- Edmund’s cyclical fear is secured by his Dionysian drive for survival and truth finding. Higgins compares the concept of eternal recurrence to music. He asserts that *“When listening to music, one is involved in the note which is in the present, delighting in the sound and emotion of that moment. Yet at the same time, one is aware of how the music developed in the totality of the piece to the present and how of it will continue into the future.”* (Higgins, 1987: 183) Edmund has surrendered his self to the fact that life exists as one unity, so an inner feeling of harmony and serenity is restored to his universe. Although it is not possible for people to control the events of life, it is possible for them to control the way they react to every moment due to the eternal recurrence. This eternal recurrence empowers Edmund to struggle against every difficulty as if it would come back eternally again and again. So, the individual creates a personal meaning and truth from his

particular experience of life. That is why Edmund is thus able to defeat nihilism and become an 'Overman'.

In Act III, an opportunity to better understand Edmund's fears concerning his mother's increasing detachment is provided. His remarks can alternate from being bitter to sympathetic. In this way, Edmund is both a victim and oppressor in the family. Looking for restoring peace to one usual domestic quarrelsome situation, he says to his mother, "*It's been pretty hard at times, having a dope fiend for a mother! . . . Forgive me, Mama. I was angry. You hurt me*" (O'Neill, 1966: III, 105) Edmund is certainly not free from fear. Like Caddy, he has been able to handle every crucial situation-like his illness- with intelligence. He has moved in a linear and chronological way from past through present to the future escaping every difficulty or emotional trap.

b- Language and Suspicion

Following Schopenhauer, Nietzsche describes and criticizes the constructed and arbitrary dimension of language. Because there is no direct relationship between reality and language, words will never render an accurate expression of truth "*With words it is never a question of truth, never a question of adequate expression.*" According to his view about language, concepts are founded upon a central oblivion of that which differentiates a thing from another. In *Long Day's Journey into Night*, fog becomes itself language for Mary's illness. It is also associated with all the characters, and with the play itself. Mary observes that the fog makes one feel "*that everything has changed, and nothing is what it seemed to be*" (Ibid: III: 84) just as language she uses the fog to evoke her past life beside her father. She recalls her happy and secured life at her father's home with words that never refer to those same imagined things in reality, according to Nietzsche. Her reliance on language makes her removed from the actual experiences of life. Edmund also responds to the fog's influence like his mother. All the

characters have created a new kind of mental impression, in which they experience guilt. James Tyrone has always thought that language can reinvent his past life beside his mother.

As a consequence, he fails to grasp any meaning or truth inside his family. The narcissistic search for truth can never be reached in reality. As for Jamie, he has always used language to make hurtful and sarcastic observations, hoping to acquire some powerful position within family environment. But his feeling of disgust toward the other members of the family has made him diverge from any actual attempt to experience true life and find truth. His brother Edmund uses language for the same purpose as that of Caddy. He uses it to acquire power, control, and to defend himself in front of his father, the symbol of mainstream oppressive values of the society.

Trapped in the circular movement of the play, Edmund, like Quentin, attempts to revise his past to fit his own truth. And in the process of this revision lies an impossible search for true origins because the endless discussions will never reveal every stratum and level about the primal truth. Thus, the Tyrones who are suspicious about language are aesthetically close to Nietzschean tragic/heroic figures.

c- Necessity and Boredom

For Nietzsche, an individual is essentially related to nature: nature's impulses are always at play within him because *"human life is but a struggle between organic impulses."* (Cited in Leitch, 2001: 876) Looking at the reason why Mary returns to morphine consumption can make her loneliness more comprehensible. After marrying, Mary's isolation worsened. She has spent years alone in cheap hotel rooms, waiting for James to come back home. She laments to Edmund, *"If there was only [...] some woman friend I could talk to – not about anything serious, simply laugh and gossip and forget for a while"* (O'Neill, 1966: I, 40) Thus, she necessarily has turned to consuming morphine in order to lessen such feeling of loneliness and boredom. Mary has used morphine while Father Tyrone, Edmund, and Jamie have used

Whisky for the same purpose. They all fail to eliminate the unfit vices and habits, which would have permitted them to get in touch with the truth-or grow to be autonomous beings-and enjoy a stable identity ease. Though unsuccessfully at most times according to Nietzsche, this perpetual boredom pushes them to desire the recreation of their past, and invent an imaginary world necessary to ensure their well being and capture the truth.

Section Two: The Tragic Duality of Reason and Intuition

In *The Birth of Tragedy*, Nietzsche argues that,

The Greeks also expressed the joyous necessity of dream-experience in their Apollo: as the god of all image-making energies, Apollo is also the god of prophecy. [...]The higher truth, the perfection of these dream-states in contrast to the only partially intelligible reality of the daylight world, together with the profound consciousness of the helping and healing powers of nature in sleep and dream, is simultaneously the symbolic analogue of the ability to prophesy and indeed of all the arts through which life is made possible and worth living. (Cited in Guess & Speirs, 1999: 16)

a- Apollonian Tragic Drive

According to Nietzsche “‘Apollo’ embodies the drive toward distinction, discreteness and individuality, toward the drawing and respecting of boundaries and limits; he teaches an ethic of moderation and self-control. The Apolline artist glorifies individuality by presenting attractive images of individual persons, things, and events.” (Nietzsche, 1999: XI) In the play, O’Neill has personified the Apolline way in Mary Tyrone who lives in her lonesome world, trying to escape from her sickness/addiction. Talking to her servant Cathleen about the first time she saw her would-be husband, she confesses, “*He was handsomer than my wildest dream, in his make-up and his nobleman’s costume that was so becoming to him*” (O’Neill, 1966: III, 91). Mary is able to point to her husband’s immigrant family history in order to explain and forgive his obsessive fear of poverty and misery. However, she remains unable to grasp the cause of her social failure. “*We’ve loved each other! We always will!*” she implores

her husband. *"Let's remember only that, and not try to understand what we cannot understand... the things that life has done to us we cannot explain"*. (Ibid: II, ii- 73) She has taken the decision to remain with her husband and surrender to her difficult life as if it is fated by a divine force. From Nietzsche's point of view, Mary does not want to overpass and cross the borders of individuation. She desires to continue living under the limits imposed by the Apolline drives of submission and faithfulness to husband, family or to Catholic religion. She refuses to question her actual faith in life [in other words, she refuses to seek for unity and eternal truth] because she fears to commit the enormous mistake that would bring about her tragic fall. To Nietzsche, individuation is the major source of evil and tragedy, for Mary cannot afford to offend the 'supernatural and god-like energies' that may destroy her. Mary knows inside her that a heroic quest for truth cannot succeed. Therefore, she prays her husband that they continue living and loving one another without carrying out any fight for whatever reason. She has no pretence or ambition of attaining truth because she does not seek to reconcile the Apolline and the Dionysian duality. Indeed, Mary declares at another time to her husband and sons who were drinking heavily, *"I had two dreams. To be a nun, that was the more beautiful one. To become a concert pianist, that was the other."* (Ibid: III, 89) She has submitted herself to her husband like a nun does before God [Apolline drive of order, clarity, limit], but failed to play her own music [Dionysian drive of transcendence, freedom, natural instinct].

b- Dionysian Transcendence toward Individuation

Dionysus is the opposite force of Apollo. Nietzsche considers it as its other side,

Dionysius represents a state of chaotic and ecstatic energy which threatens the integrity of every formal structure. The cult of Dionysius celebrates sexuality, unconscious desire and the amorality of natural forces; it seeks to destroy the cultivated 'individuation' of the autonomous individual and reunite us with the 'innermost core' of nature (Cited in Guess & Speirs, 1999: 76)

In *Long Day's Journey into Night*, O'Neill portrays the three tormented men trying to escape from unbearable reality by getting drunk—the Dionysian way of life. Jamie's monologue, for example, exposes his jealousy and resentment towards Edmund. It also refers to his self-destructive nature, and to his dependence on his parents, especially his mother. Jamie links his own failures to Mary's inability to stop taking drugs. He avows, "*I suppose I can't forgive her—yet. It meant so much. I'd begun to hope, if she'd beaten the game, I could, too.*" (O'Neill, 1966: IV, 143) He confesses that one part of him loves Edmund while the other hates him because the brother's birth prompted Mary's drug addiction.

As for Edmund, his ideal does not depend upon the family. The Dionysian transcendence he experiences takes place when he is alone. Indeed, it is the family disintegration and oppression that drives him out onto isolated places. He describes this feeling of liberty and of unity with the primal truth of nature in the passage below,

I became drunk with the beauty and singing rhythm of it [the sea], and for a moment I lost myself—actually lost my life. I was set free! I dissolved in the sea, became white sails and flying spray, became beauty and rhythm, became moonlight and the ship and the high dim-starred sky! I belonged, without past or future, within peace and unity and a wild joy, within something greater than my own life, or the life of Man, to Life itself! To God, if you want to put it that way. (Ibid: 134)

Nietzsche points out to the way art structures the mediation of Apollonian and Dionysian energies. In a similar manner, O'Neill has made Edmund evoke his former family memories while being under the influence of alcohol. The two drives are blended to make Edmund reach individuation and unity of self.

c- The Tragic Fall of the 'Overman'

Suffering leads to the individual's failure or death and Nietzsche views this struggle as a spiritual elevation. Speaking of the Overman, Nietzsche explains, "*The higher its type, the*

more rarely a thing succeeds. You higher men here, have you not all failed?" (Cited in Kaufmann & Nietzsche, 1977: 404) Higher Progress is realisable only if higher individuals push the limits beyond human nature. Nietzsche's Overman represents a strong individual unwilling to follow the common people. He impresses an individual mark upon his society. Nietzsche explains that,

An Overman should be able to affect history indefinitely. He will keep re-entering the world through other people's minds and affect their thoughts and values. Napoleon who is highly admired by Nietzsche may be seen as an example here since he changed and created orders in Europe. (Nietzsche, stanford.edu: 97)

In *Long Day's Journey into Night*, the Nietzschean Overman is Edmund. He experiences frustration, but has been able to impose upon his family his vision about the world. Edmund can also be characterized as a victim. His painful birth caused his mother to get addicted to morphine. His tuberculosis has shown his father's unwillingness to spend money for a sanatorium. On top of all that, despite Jamie's jealousy, Edmund has always struggled to keep his family from falling apart. His verbal remarks like, "*Cut it out, Papa!*" or "*Mama! For God's sake, stop talking*", serve only to quieten tensions and avoid conflicts to get worse. (O'Neill, 1966: II, ii: 64-67)

Of course, Edmund fights against such fate by cutting himself off from the family world in order to commune and establish a spiritual contact with nature. He has acquired the higher god-like consciousness of a Nietzschean Overman. In that sense, Edmund has transcended normal human experience and found a deeper understanding of existence though he won't be able to maintain this level of heightened existence because he is always "*a little in love with death.*" (Ibid: IV, 135)

Conclusion

This chapter has thus scrutinized the ways in which William Faulkner's *The Sound and the Fury* and Eugene O'Neill's *Long Day's Journey into Night* negotiate those social changes, which had provoked and symbolized the modern tragic/heroic American identity at the beginning of the twentieth century. In the first part, three points: the individual's fear of the other, necessity and boredom, and language suspicion are aesthetically examined and revealed in relation to the tragic heroes' search for truth and individuation. In the second part, the tragic duality of reason and intuition puts emphasis on the Apolline tragic drive and on the Dionysian transcendence to demonstrate the tragic fall of the Overman. In sum, it can be assumed that from a Nietzschean perspective, the two works are much similar in the artistic portrayal of the tragic lives of the heroes.

Eugene O'Neill wants to suggest that James Tyrone's conception of the institutions about family, church, economy and culture could not fit in early twentieth century America. As for Mary who has endorsed the tragic tone in this play, O'Neill makes her fail to adjust to life in the host country. As regards Jamie, his identity ruin is due to his great attachment to his mother, the vehicle of old romanticised Irish values. Contrary to all the other family members, Edmund achieves extraordinary identity stability and has had the sensation to have captured the truth because he has relied on himself as a self made-man. He could reconcile the past with the present, the key for success. In general, the Tyrones have struggled against the oppressive values of the American family world. They have had no chance in their attempts to challenge the cultural monopoly of family, and of American social and cultural values. As a confirmation, Dorra Asli-Laribi came to this same conclusion, "*O'Neill has come to believe that human nature is doomed to be forever exiled from an absolute and supreme being who would authenticate its existence*" (Asli-Laribi. 1997: 28)

On his part, William Faulkner's *The Sound and the Fury* revolves around the societal reaction to the death of the Old South. When slavery was abolished, the people in the South did not know how to adjust psychologically to that new reality. At the end of the 1920's, the United States had been transformed more visibly and intensely than at any other age. The land of opportunity was actually turned into a land of desperation. This change involved many different spheres of public life, but its effects were most strongly felt in the realm of private and personal experience. In this vein, John D' Emilio and Estelle B. Freedman state that "*in the years from 1880 to 1930 the gradual industrialisation and economic transformation the United States underwent and resulted in strong tensions within the middle-class family, which lost part of its hegemonic status.*"(D' Emilio, John & Estelle, 1988: 202-21) As a result, Faulkner undertook a re-examination of southern cultural values through the artistic creation of the tragedy of the Compson family in *The Sound and the Fury*. Nietzsche also believes that, "*The experience of tragedy forces a culture to reconsider or revalue its values*" (Cited in Paul, 1990: 121). And Faulkner's Benjy, Jason, Quentin, and Caddy have been engaged in heroic but unsuccessful struggles to reach truth and revalue or establish their individual conception of life in the South. Like O'Neill's heroes, they have sometimes used intellect for concealment and dissimulation against the threat of others. In other times, they have attempted to obey and conform to social conventions and restrictions.

Though Caddy Compson and Edmund Tyrone have reached a high state of truthfulness, their combat will remain as futile and senseless as that of the other tragic heroes because they rely, like them, on language and use it only to create a metaphor of a stable reality and truthfulness. From the view point of Nietzsche, such human desire for identity stability is unreachable because language is a social system which cannot fix meaning. Consequently, all the heroes are doomed to experience the same tragic/heroic fall. Their experiences lack authenticity and truthfulness because it is translated into humane discreditable words. Despite

their powerful creativity, willingness and genius, they all fail to reach the inaccessible and primal state of nature, the truth.

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Part Three

The Tragic/Heroic between the Cultural Hegemonic Wholeness and the New Alternatives of the Romantic Age

Introduction

In this part, the transitional aesthetic aspect of the Tragic/Heroic from its classical and neo-classical definition to the romanticist's distinctness is interpreted in the works discussed. The major contributions to the development of the Tragic/Heroic art during the Romantic Age can be encompassed in Hegel's extraordinary influential philosophy of 'Master and Slave' which is used as the centrifugal theory in all of the comments below. But other artistic framings about the Tragic/Heroic designed by August Strindberg, Bertholt Brecht and Arthur Miller are also used so as to fully understand the great sense of loss embodied in these analyzed literary works. Such sense of loss can be traced back to the Romantic Age. So, the fundamental ways in which people in the West thought about their social, political and cultural conditions has survived to deeply affect the modern American world Faulkner and O'Neill depict in their works. Hoping to achieve some alteration of the dominant cultural discourse and to revolutionize the oppressive and immobile bourgeois world, all the theoretical concepts used in the two chapters below have appealed to some inherited romanticist concepts like the importance of history and the need for instruction, social and political significance, fanatical engagement and power acquisition.

The fifth chapter is entitled: The Tragic Move toward an Unreachable Totality under Gender and Class Inequalities in W. Faulkner's *Sanctuary* and E. O'Neill's *Mourning Becomes Electra*, and *Abortion*. It symbolizes the restless search for identity stability. In *Sanctuary*, the rigid cultural values in the South are opposed to the personal temperaments of Temple Drake, Popeye, Horace Benbow or Narcissa, his sister. Most of these characters are incapable of shaking and of unfolding the deep structures of the cold and rigid

aristocratic/bourgeois ethos, for they fail to engage themselves into a Hegelian dialectical thinking process or into a Strindbergian high sense of love and personal intercourse with people of different social class. In *Mourning Becomes Electra* and *Abortion*, the wavering values of the present are unfavorable alternatives for identity easiness most of the characters are looking for. Ezra Mannon, Christine, Orin, Lavinia and Jack will all refuse to undertake a thinking process so as to move from ignorance to knowledge as Hegel and Strindberg advocate.

Chapter six offers an account on the rise of ethical alienation, and on the racial and gender prejudices in William Faulkner's *Absalom, Absalom!* and Eugene O'Neill's *Beyond the Horizon* by exploring the modern views of Berthold Brecht, and Arthur Miller on the Tragic/Heroic. Hegel's philosophy of master and slave is also employed. The chapter details the differences and the similarities between these various theoretical conceptualizations of the Tragic/Heroic, mainly in relation to the person of Thomas Sutpen in *Absalom, Absalom!*. He will fail to complete his revolution because, according to Brecht, he is intellectually and ideologically poor to understand every change at time. To Arthur Miller, Sutpen has either to readjust his moral behavior or commit suicide because he can never change the strong cultural values of the society despite his fanatical self-esteem.

In *Beyond the Horizon*, the ethical inconsistencies, and gender paradoxes of Robert Mayo, Andrew, and Ruth constitute the major goal of the comment. They all remain bondsmen to the dominant cultural discourse and will drop down the belief of finding true happiness in their worlds.

All in all, the argument will be that these different theories provide potential and possibility to link gender, class, and racial inequalities to the Tragic/Heroic, the central concern of this study.

Chapter Five

The Tragic/Heroic Move Toward an Unreachable Totality under Gender and Class Inequalities in W. Faulkner's *Sanctuary* and E. O'Neill's *Mourning Becomes Electra* and *Abortion*

Introduction

This chapter compares William Faulkner's *Sanctuary* and Eugene O'Neill's *Mourning Becomes Electra* and *Abortion*. Its aim is to set out the interaction of these texts from the perspective of the rising and falling of characters according to Strindberg's theoretical view about the Tragic/Heroic. It is known that on a personal level O'Neill was very impressed by Strindberg anguished life. He writes, "*Strindberg knew and suffered with our struggle years before many of us were born. He expressed it by intensifying the methods of his time and by foreshadowing both in content and form the methods to come.*" (Cited in Tornqvist, 2004: 68) Strindberg's theory has identified some themes very essential to the demonstration of change in the modern tragic hero's life. The discussion will uncover the heroes' tragic rising and falling or destruction. The concluding point is that both O'Neill and Faulkner held the same view toward the American modern hero whose motives and virtues were imposed by the oppressive society. This same tragic/heroic cycle, characterized by society's oppressiveness, by the move toward totality and identity stability, and by the final tragic falling of the hero, will also be discussed and unfolded by referring to the Hegelian Dialectics. During the first half of twentieth century, the American subject strived to achieve his identity stability. In his quest for truth and pure knowledge, he experienced a lot of things, evolved, and felt deep anxiety and turmoil. Therefore, the chapter's purpose of understanding gender and class inequalities and harsh struggles corresponds to Hegel's theoretical model of identity

construction. Identity establishment must be stirred in action and be always historically mediated.

As for William Faulkner's *Sanctuary*, it narrates the story of a small town lawyer. On his way to his sister's home, he meets with a young woman and her boyfriend in a country house where liquor is served. A man ends up dead there, and the girl, whose companion is gone, is kidnapped by the killer. While back in town, the lawyer is terrified because he has found out that the true murderer is not in jail. As for *Mourning becomes Electra*, it is considered as O'Neill's most ambitious work, for he adapted the Greek tragic myth of *The Oresteia* to nineteenth-century New England-or the Romantic epoch. It features themes of fate, revenge, bravery, adultery, and honor. The play is structured as a trilogy; its parts are: *The Homecoming*, *The Hunted*, and *The Haunted*. In New England, General Ezra Mannon is expected to return soon from war to begin a new life with Christine, his wife. Christine informs Ezra on her love towards Adam Brant; she murders him a short while later. After Ezra's funeral, Christine and Brant are about to escape when Orin tells his mother that he has murdered her lover. Christine kills herself. A year later, Orin accuses his sister Lavinia of being the most criminal of all and then commits suicide. For her turn, Lavinia has entombed herself in the family mansion after failing to marry Peter.

In *Abortion*, O'Neill narrates the story of Jack Townsend. He organized the whole plot around this champion who commits suicide because of his mistress death after an abortion he recommended to her. Since the beginning of the play, death hovers over the life of this bourgeois boy; it probably announces beforehand the final tragic fall of the hero.

When Faulkner and O'Neill started their literary careers, they were disillusioned by the uncertainties World War One brought about. They were much concerned with finding new aesthetic and artistic methods. Probably moved by such aesthetic desire, August Strindberg had also attuned to Drama new theatrical directions some decades before World War One.

Frederick and Lise Marker write that he undertook “*a restless search for new forms capable of meeting the changing demands of the consciousness of the time, as seen from his uniquely personal point of view*” (Marker and Marker, 2002: 04). So, Strindberg’s Naturalistic conception of the Tragic/Heroic and Hegel’s dialectical analysis will be used in this chapter to reveal those unknown demands of consciousness and their underlying structures. The chief concern to these two philosophers was to understand phenomenal reality and permit a progress from ignorance to knowledge as an allowance to an identity stability achievement.

Mourning Becomes Electra, Abortion and Sanctuary received a lot of criticism. To start with Faulkner’s *Sanctuary*, some critics argue that though it has a fine tragic sense it “*lacks precision, consistency and finality; it is in many ways unconvincing. It is written in W. Faulkner’s nervous, vigorous style- a remarkable, sensitive and intense medium of expression delicate but virile. It is at once emotional and pictorial.*” (The Faulkner Journal, 2007) Others such as Keefr point to the fact that “*Sanctuary has few advocates; it is seldom taught in college, and the critics dismiss it as one of those inevitable lapses of any great writer to the face of this universal condemnation.*” (Keefr, 1969: 97-104) Some call it the enigma among Faulkner’s novels. One point of general critical agreement is that *Sanctuary* is not thought to be centrally concerned with race. Eric. J. Sundquist argues, for example, that “*Sanctuary places misogyny and racism in a boarder climate of brutality. He reads it as a pure text of sexual naturalism and contrasts it with Light in August which is a pure text of racial naturalism*” (Cited in Binggeli, 2009: 87-116) Other critics sought rather to demonstrate Faulkner’s persistent and obsessive engagement with Freudian themes. In a particular way for Fowler, Faulkner revised *Sanctuary* to make it a centerpiece of Freudian thought; it enquires into give typical illustration about the relationship between art and neurosis, impotence, and horror. (Fowler, 2004: 411-434) On the other hand, the Marxist critic Quakley Johnson and Granvill reviewed *Sanctuary* favorably.

As far as E. O'Neill's *Mourning Becomes Electra* is concerned, Jarka M. Burian has signaled its particular connectedness to classical myth. She asserts that, "*O'Neill's Mourning Becomes Electra is the best example that depicts the rich sources of classical myth. For instance, readers of this play also witness the domination of the Freudian view of nineteenth-century Puritanism.*" (Cited in: Dickinson, 1970: 401-408) After reading most O'Neill's works, Barbara Voglino deduces that the audience tended to prefer his late dramatic works like *Mourning Becomes Electra*, because they have "*a reasonably contended ending*" (Voglino, 1999: 154-156). In *New Haven* (2002), there was a big debate between reviewers of *Mourning Becomes Electra*. Some reviewed it by comparing the house of Mannon to the house of Atreus, "*The Mannon house is a New England house of Atreus.*"

As for the possibility of using Greek plots in modern tragedy, O'Neill declares that,

Fate from within the family is the modern psychological approximation of the Greek conception of fate from without, from the supernatural. In Greek tragedy the lives are controlled by external forces: the gods; in contrast, the Mannons are victims of their heredity and their accumulated history." (Floyd, 1985: 383)

In his examination of the issue of tragedy in general, Josef O'Neill deduces that Eugene O'Neill reached a high level of dramatic development, for he invented new technical and dramatic devices. (O'Neill, 1963: 481-498) In the end, Frenz and Mueller compare *Mourning Becomes Electra* to Shakespeare's *Hamlet*. They conclude that it is more Shakespeare than Aeschylus. (Frenz and Mueller, 1966: 85-100) while Robert Dowling thinks that this play combines,

ancient Greek tragedy, modern theories of psychoanalysis, New England Puritan culture, and American history [...] Mourning is gripping in plot and powerfully situated in time and place, and its characters' histories and personalities are well-developed and troublingly clear." (Dowling, 2009: 363)

In sum, many critics noted the recurring concerns of unsuccessful individual struggles to escape tragic fate and dark existence in these works, but none of them has ever approached them from both the Strindbergian conception of tragedy and the Hegelian dialectical view point.

1- Rigid Cultural Values, Personal Temperament and Tragic Moral Degeneration in *Sanctuary*

Like Faulkner who put forward the new literary artistic forms: flashbacks, monologues, disrupted plot, memorization, and psychological themes, August Strindberg had also believed that his contemporary audience asked for a new and modern Tragic/Heroic artistic form. Strindberg writes, *“To that end I have chosen, or let myself be moved by, a theme that may be said to lie outside current party strife, the problem of rising or falling on the social ladder, of higher or lower, better or worse, man or woman is, has been, and always will be of lasting interest.”* (Strindberg and Robinson, 1998: 56)

In *Sanctuary* Faulkner organizes the disorienting plot around Temple Drake. He takes her out of her immediate family environment in order to explore the consequences of a clash between the social, economic and cultural worlds of the South. She is a girl from a well –to-do and honorable family. Her father is a judge. She has many boy friends with whom she attends dances every week-end,

It was Goodwin, I begged him if he'd just get me to Stark Ville before the special started back. They wouldn't tell, but he wouldn't he said we'd stop here just a minute and get some more whisky and he was already drunk then, he had gotten drunk again since we left Taylor and I'm not on probation and daddy would just die, but he wouldn't do it, he got drunk again while I was begging him to take me to a town anywhere and let me out (Faulkner, 1985: 217)

According to Strindberg's tragic/heroic art, every event is usually motivated by and is the result of a series of inner motives. Therefore, Temple Drake's tragic/heroic fate can be understood only with reference to these life circumstances like her father's rigid education, her personality temperament, her degenerate and weak psyche, and even to the festive dances of the school environment. Temple Drake seems to vacillate between the old world of her father and the new world she projects to live in. It is very difficult for her to enjoy identity comfort because her repressed sexual instincts erupt outwardly to make her be in disagreement and inconsistent with the dominant world of her father. This means that selling her body for honour acquisition or for rising within her society is synonymous of degeneration and of moral decline. As a consequence, she can never catch up with the world of her father, and her hopes are inevitably crushed or spoiled. Like Miss Julie, Temple is "*a relic of the old warrior nobility that is now giving way to the new aristocracy of nerve and brain.*" (Strindberg and Robinson, 1998: 61) Though Temple Drake has thought of having been able to put an end to the feelings of guilt and God within her, she cannot avoid the offending consequences of her adventure: punishment, castration, and fear. Goran Stockenström observes that her revolt against the social order is doomed to failure,

Strindberg is more modern, more realistic if you like, when displaying people who are victims of their passions and at the same time vulnerable and helpless, sometimes shattered by the collective forces they have to contend with [...] A single individual in conflict with a mighty social institution [...] But Strindberg is sufficiently modern to realize the moral problems of revolt, a revolt doomed to go wrong or to be exploited, in this case by another social institution. (Goran, 1988: 7)

As an illustration, Temple's love toward Red or Popeye can be another particular type of the individual's unsuccessful and vulnerable fight against strong unshaken social norms. When Temple begins to desire and meet Red of her own accord, Popeye is opposed to such secret relationship. He behaves authoritatively like the servant Jean in *Miss Julie* because he is a misogynous man. Accordingly, Strindberg observes that,

Apart from the fact that Jean is rising in the world, he is also superior to Miss Julie in that he is a man. Sexually he is the aristocrat because of his masculine strength, his more finely developed senses, and his ability to take the initiative. His inferiority arises mainly from the social milieu in which he temporarily finds himself and which he will probably discard along with his livery” (Strindberg and Robinson, 1998: 62)

But Temple’s Love toward Popeye or Red cannot be defined as love in ‘*a higher sense*’. From a Strindbergan view point, Temple Drake wants by means of her attachment toward both men only to protect and preserve her person. In this context Temple says to Red,

Let’s hurry. Anywhere I’ve quit him. I told him so it’s not my fault. Is it my fault? You don’t need your hat and I don’t either. He came here to kill you but. I said I gave him his chance. It wasn’t my fault. Is it my fault and now it’ll just be us, without him there watching, Come on what’re you waiting for. (Faulkner, 1985: 344)

But, she does not succeed to escape with Red because Popeye has killed him. As a conclusion, the love affairs of Temple with the two men cannot be true because of their different personal natures. Despite that Red and Popeye have “*masculine strength, and finely developed senses*”, they belong to the inferior social milieu of the brutal slave. By contrast, Temple Drake is much more concerned with the sense of honor she inherited from her aristocratic milieu. Therefore, she will later remain indifferent to both men because of the aristocratic feeling of shame at the intercourse with a lower social class individual. Her emotional impulses and her looseness as a woman is an illustration about the disintegration of her social class. In his analysis about Miss Julie’s love affair with Jean the servant, Strindberg compares it to a hyacinth flower. He notices that this, “*Love is rather like the hyacinth, which has to put its roots down into the darkness before it can produce a strong flower. Here it shoots up, blooms, and goes to seed all in a moment, and that is why it dies so quickly.*” (Strindberg and Robinson, 1998: 63) So, from August Strindberg’s view point, Julie, like Temple Drake, “*is thus another example of the femme fatale, destined to suffer, and to bring misfortune to all those who cross her path [...] she is a degenerate, half-woman.*” (Valency,

1963: 278) At the end of the story, her father sends her to Paris so as to escape the shameful rape trial and its tragic consequences.

According to Hegel's dialectics, every person advances into truth and self-realization through 'sublation' or 'negation', which is a moment of blockage and of difficult life conditions. This mental and momentary blockage often starts up the dialectical process of thinking. In the case of Temple Drake, she cannot develop her self-consciousness because she flees her authoritative father; she does not attend her school, and she even flees from her boy-friends. Though flight may imply negation, Temple has never confronted that masculine and social oppressiveness. Instead, she has always preferred to escape, and thus remain with unrealized identity stability according to Hegel's philosophical theory.

At another level and instead of being violent and indifferent, Horace Benbow is portrayed as a peaceful intellectual individual. He is what August Strindberg might have called '*a relic of new aristocracy of nerve and brain.*' He is idealistic and a strong believer in justice and truth. Faulkner uses this character to illustrate the traditional dichotomy opposition of good to evil- the same distinctiveness between Popeye and Benbow. He is also a symbol of honor and social success. He has won a lot of cases during his career and earned a lot of money. As a result, he is the owner of two houses: one in Jefferson and another in Kinston. One morally desirable personal virtue in Horace is that he always gives help and advice for those in needs. But to understand why he walks wearily over long distances, impacts of the influences of the inherited social and cultural forces ought to be documented and analyzed here below.

To start, Horace Benbow is occasionally reprimanded by his sister Narcissa, for having offered hospitality to Ruby and her child. She says to him furiously,

You're just meddling! [...] And when just walked out of the house like a nigger and left her I thought that was dreadful too, but I would not let myself believe you meant to leave her for good. And then when you insisted without any reason at all on leaving here and opening the

house, scrubbing it yourself and all the town looking on and living there like a tramp, refusing to stay here where everybody would expect you to stay and think it funny when you wouldn't; and now to deliberately mix yourself up with a woman you said yourself was a street-walker, a murder's woman." (Faulkner, 1985: 260)

Socially and culturally, Narcissa symbolizes the social and cultural forces against which Horace struggles. From a Strindbergian view point, she can be associated with heroes of a past glorious aristocratic age. She feels compelled to recreate that old world and continue living like her ancestors used to. Lost and alienated, she insists on correcting her brother's moral behavior by asking him to leave the wandering woman and her child.

As a modern character that is living the age of transition and that is more and more oblivious of the old aristocratic values of the South, Horace Benbow incarnates the blending between what is old and new. August Strindberg writes, "*My souls (characters) are conglomerates of past and present stages of culture, bits out of books and newspapers, scraps of humanity, torn shreds of once fine clothing now turned to rags, exactly as the human soul is patched together.*" (Strindberg and Robinson, 1998: 60)

The other motive of Horace's tragic/heroic fate lays in his psychological nature. He decides to fight a decisive battle of the new intellectual aristocratic against his sister's thought, the mediocre representative of traditional society. According to Strindberg, Narcissa is an unconscious hypocrite who has faith in religion and morality "*which serve as cloaks and scapegoats for her sins*" because she only looks for a new portion of innocence. (Ibid: 63) Contrary to her, Horace is stronger and needs neither religion nor morality. He can support his guilt and explain it; that is why he does not mind when he mixes with the murder's woman. Besides to his atheism, Horace is torn and tormented by incestuous attraction to his step-daughter, little Belle. So he clearly wrestles against his sensual feelings toward little Belle. Faulkner writes about her photograph in Horace's room,

The photograph sat on the dresser [...] Almost palpable enough to be seen, the scent filled the room and the small face seemed to swoon in a

voluptuous languor, blurring still more, fading, leaving upon his eye a soft and fading aftermath of invitation and voluptuous promise and secret affirmation like scent itself. (Faulkner, 1985: 333)

In this respect, the critic Tom Driver remarks that most modern literature is “*a reaction to loss [...] begins in a romantic quest for something unsearchable that must nevertheless be searched.*” (Cited in Rosefeldt, 1996: 1) And Horace’s search for romantic love with Little Belle is impossible to realize but he will always long to possess her. Under such circumstances, Horace Benbow has no other choice than remaining bound to the rigid conventions of his aristocratic class. It is the only way for his survival. This is the deep mental reason which can justify his aimless and incessant flights or journeys from Jefferson to Kinston again and again. Neither Horace- as a metaphor for legitimacy and uncertainty- nor Narcissa-as a metaphor for unchangeable cultural codes- can recapture the past aristocratic world of their ancestors.

Therefore like Temple Drake, Horace Benbow is incapable of unfolding the deep structures of his tumultuous consciousness, for he does not want to engage into a Hegelian dialectical thinking process, which would provide the capacity to re-evaluate and question the cold and rigid ethos of his aristocratic social milieu. He will remain imprisoned and dependent upon the incessant journeys he makes from Jefferson to Kinston and the other way back. He refuses to fight against his oppressive aristocratic social milieu; he would never arouse unto a self-accomplished individual who attains truth and knowledge.

As for Popeye, his tragic/heroic falling is intimately linked to his many murders and to his encounter with Temple Drake. Popeye carries a gun when he meets with Horace Benbow (Faulkner, 1985: 183) He is a cruel and passionate killer whom Faulkner uses as a symbol of the ruthless, sterile and materialistic exploitation, extant in the South. Faulkner uses Popeye to introduce the theme of cruelty and violence. Popeye treats Temple Drake in a severe and inappropriate manner, for he imprisons her. He forces her to have sex, and compels her to

prostitution in a Memphis brothel. According to Strindberg's naturalistic view, the sexual conflict between Popeye and Temple ought to be associated to the conflict between the distinct social classes inside society; the process of differentiation can be observed in Popeye. Like Jean, the servant in *Miss Julie*, Popeye had had a poor and miserable life as a child. As a man, he is quick and impressive in learning and has finely developed senses. His relation with the white aristocratic girl has helped him acquire pride; it makes possible mingling his base black blood with that of nobility. While driving Temple to Memphis, Popeye has shown a high opinion of himself because he decides alone to feed her. He has also enjoyed giving her many orders. During the journey, he requests from her to, "*Come, now. Eat it.*" *She took a bite obediently. He started the car and took the Memphis road.*" (Faulkner, 1985: 276) Of course, she is obliged to do what he wants. He has been ungrateful and harming towards her. However, Popeye is brutal toward Temple and toward others because he lacks any sense of honor. Very much similar to Popeye's personality, Strindberg says about Jean the servant that, "*with the brutality of a slave and the indifference of a master he can look at blood without fainting, and shake off misfortune without further, ado.*" (Strindberg and Robinson, 1998: 62)

Despite of arousing to a more important personal position, Popeye is only superior to Temple in that he is a man, a masculine force. But inwardly he feels inferior to her because of the poor and superstitious social milieu he belongs to. As a result, he can never discard and shake off his brutish slave mentality. He has no possibility to transcend the dominant cultural world of the white southern aristocracy. Ironically, he is executed for a murder that he did not commit at the end, a true tragic/heroic Strindbergian fall.

From a Hegelian standing point, Popeye has, like the Romanticists, desired to re-define History and its dominant cultural ideals. He has kidnapped Temple Drake, the white aristocratic girl, for that purpose. As a slave who has been always dealing with the world around, Popeye progresses on to a self-consciousness state because he is aware that his world

is done and mediated by his labor; that is the very probable cause of the act of kidnapping he dares to do. As a thinking subject, he has negated the aristocratic world of the whites and wanted to change it. Though he has succeeded to exert control over Temple's life for a short period, Popeye is destroyed by the strong and immovable aristocratic milieu. At the end, he experiences a tragic/heroic ethical fall before he could attain his objective truth. He will remain a slave to the white master who condemns him to death.

2- Tragic Transition from an Aristocratic Past to a Vacillating Present in *Mourning Becomes Electra*

In *Mourning Becomes Electra*, O'Neill puts emphasis on some major themes like love, betrayal, honor, jealousy, adultery, vengeance, destruction and death in the construction of the tragic/heroic destinies of Ezra, Christine, Orin and Lavinia. According to M. A. Doris, O'Neill questioned himself on the possibility of injecting the Greek sense of fate into modern psychology before he started writing this tragedy. (Doris, 1953: 923-934) O'Neill used Agamemnon's tragic legend to create the modern Ezra Mannon.

At the beginning of the trilogy, it is through the voice of Seth Beckwith, the aged manager of the mansion, which introduces the Mannon family and Ezra's personality to the reader. Seth gives a lot of details about Ezra Mannon. The reader is informed that Ezra had been a soldier during the Mexican war before intending to hold political responsibilities. And when father Abe Mannon died, he started to learn law. A short time later, he is mayor of his county. Seth Beckwith says of him,

Oh, he'd been a soldier afore this war. His paw made him go to west p'int .He went to the Mexican war and come out a major. Abe died that some year and Ezra give up the army and took holt of the shippin' business here. But he didn't stop there. He learned law on the side and got made judge .Went in fur politics and got 'lected mayor. He was mayor when this war broke out but he resigned to once and joined the army again. And now he's riz to be general. Oh, he's able, Ezra is! (O'Neill, 1988: I, 895)

From what is said above, O'Neill makes Ezra intellectual and warrior. And an atmosphere of death is already introduced to hover over the whole play from its beginning to its end. Ezra is the representation of death in the play, and death can be deciphered in much of Strindberg's writings. For Freddie Rokem, Strindberg very often makes death speak, and directs the intention of the reader to itself "*as the great liberator*" (Rokem, 2004: 84) For instance, the voice of the persuasive and powerful death (*peisithanatos*) can to the Greeks manifest itself as a character, sometimes through the choral voice of many, or along the whole play like in *Mourning Becomes Electra*.

After gaining most of the honorable positions in society, Ezra Mannon is killed and his death will envenom the whole family's life to provoke the alternate rising and falling of the major characters in the play. To Strindberg, the theme of rising and falling is, "*One of life's greatest pleasures, since happiness is only relative.*" (Strindberg and Robinson, 1998: 57) Before dying Ezra Mannon sums up his whole family life to his wife Christine saying,

When I came back you had turned to your new baby, Orin. I was hardly alive for you anymore. I saw that. I tried not to hate Orin. I turned to Vinnie, but a daughter's not a wife. Then I made up my mind I'd do my work in the world and leave you alone in your life and not care. That's why the shipping wasn't enough ---why I became a judge and a mayor and such vain truck, and why folks in town look on me as so able! Ha! Able for what? Not for what I wanted most in life! Not for your love! No! Able only to keep my mind from thinking of what I'd lost! (He stares at her---then asks pleadingly) For you did you love me before we were married. You won't deny that, will you? (O'Neill, 1988: part I, III: 939)

From the passage above, he appears to have sensed his wife's betrayal and hatred toward him. He also describes his very difficult quest for an unreachable happiness. Though he is respected by all other people, he appears to bear great mental and emotional suffering. Ezra Mannon, the representative of patriarchal order, has failed to reconcile the virtuous and glorious past with the vacillating and uncertain present. His great love for Christine has already '*reduced*

him to a useless corpse'. He has become the slave of Christine who destroys him. According to Strindberg's tragic/heroic move, Christine, "*lacks this fatal preoccupation with honor.*" (Strindberg and Robinson, 1998: 61)

Almost like Temple Drake's repeated escapades from her home and school and Horace Benbow's incessant journeys from Jefferson to Kinston, Ezra Mannon refuses to undertake a thinking process in order to move from ignorance to knowledge [what is meant is to start an examination of his love and emotional affair with his wife] as Hegel advocates. Ezra Mannon has done shipping, studied law to become a judge and mayor of his county, but has never taken his courage in order to confront his wife Christine to know whether she truly loves him or not. In the quotation above, he recognizes his inability to win what he has wanted most, his wife's love. Hegel's dialectics shows and discloses Ezra's life striking contradiction but it does not resolve it. Until his death, Ezra's subjective spirit has remained at the mercy of History-or what Hegel calls 'the objective spirit'.

As for Christine Mannon, she has personality similitude with Temple Drake in Faulkner's *Sanctuary*. Like Temple, Christine is a girl from a well-to-do and honorable family. Her husband is judge and mayor. She has engaged in an adulterous relationship with Brant whom she often visits on the plea of seeing her sick father in a distant town. When Lavinia asks whether she has heard of Ezra's return Christine replies,

(Casually avoiding her eyes)Yes. He's much better now. He'll soon be going the rounds to his patients again, he hopes. (as if anxious to change the subject, looking at the flowers she carries) I've been to the greenhouse to pick these. I felt our tomb needed a little brightening. (She nods scornfully toward the house.) Each time I come back after being away it appears more like a sepulchre! The "whited" one of the Bible—pagan temple front stuck like a mask on Puritan gray ugliness! It was just like old Abe Mannon to build such a monstrosity—as a temple of his hatred. (then with a little mocking laugh) Forgive me, Vinnie. I forgot you liked it. And you ought to. It suits your temperament. (Lavinia stares at her but remains silent. Christine glances at her flowers again and turns toward the house) I must put these in water. (She moves a few steps toward the house—then turns again—with a studied casualness) By the way, before I forget, I

happened to run into Captain Brant on the street in New York. He said he was coming up here today to take over his ship and asked me if he might drop in to see you. I told him he could---and stay at supper with us. (without looking at Lavinia, who is staring at her with a face grown grim and hard) Doesn't that please you, Vinnie? Or do you remain true to your one and only beau, Peter?

According to Strindberg's view point, Christine's tragic/heroic destiny is determined by many hidden motives, which can be revealed by the rigid Puritan environment of her house, her personality temperament, her degenerate psyche, and even by her adulterous relation with Brant. She has admitted not to be able to remain faithful to her '*one and only beau*' Ezra like her daughter to Peter. She equalizes the Mannon mansion with a tomb or sepulcher, and considers it a monstrosity and a temple of hatred. And most important of all, she avows not to have a strong temperament to fit in the world of the Mannons. Christine Mannon, like either Temple Drake or Miss Julie, is tormented by a repressed sexual desire which manifests itself outwardly to make her loose the harmony and comfort predominant in the aristocratic and patriarchal world of the Mannon family. It is perhaps for this reason that she resorts to start her adulterous relation with Brant. As a result, Christine is like Miss Julie "*a relic of the old warrior nobility that is now giving way to the new aristocracy of nerve and brain.*" (Strindberg and Robinson, 1998: 61) Her love for Brant cannot be of '*higher sense*' just as is the love of Miss Julie to Jean, the servant. Christine's combat against the Mannons' aristocratic order must experience tragic/heroic failure. At the end, she kills herself because she is another example of '*the femme fatale*'. She is what Strindberg calls '*a half-woman*' who is degenerate and destructive.

According to Hegel's perspective, Christine has recognized the negative moment of her long stay at home alone with her two children; she can no more support the oppressive weight of her cold aristocratic family values. So as an outcome to her dialectic thinking process, she comes to the decision of starting an adulterous love with Brant. For Hegel, the hard and self-

subsistent reality of her dominant social environment is now being re-defined by other values and factors. That is why she takes Brant as lover. It is a concrete step toward totality and identity stability. She could have achieved pure knowledge and self-realization if Orin did not assassinate Brant.

Contrary to her mother, Lavinia has a true Mannon temperament. Therefore, her personality increases the animosity and bitterness between her mother and herself. This strong hostility will be determinant to the occurrence of her final tragic/heroic falling. She confirms this in front of her mother,

(Wincing again---stammers harshly) So I was born of your disgust! I've always guessed that, Mother—ever since I was little—when I used to come to you—with love—but you would always push me away! I've felt it ever since I can remember—your disgust! (then a flair-up of bitter hatred) Oh, I hate you! It's only right I should hate you!
(O'Neill, 1988: Part I-II: 917)

Like Narcissa in *Sanctuary*, Lavinia symbolizes the social and cultural forces against which Christine and her lover Brant struggle. She hates her mother who loathed her father, a hero of a past glorious aristocratic age. Now, Christine disgusts herself because she cannot support the confinement those fixed bourgeois values impose. Lavinia condemns her mother's immoral behavior; she has unsuccessfully sought to make her love her husband, and quit Brant. Lavinia, to Strindberg's artistic tragic/heroic move, must be incapable to enjoy an identity comfort because she is living in the age of transition which brings about a set of new ethics and morals she cannot adhere to. Unlike her mother and Horace Benbow who incarnate the blending between what is old and new, Lavinia refuses to acknowledge this side of her personality because of '*her aristocratic feeling of shame at intercourse with a lower species*'. Like Miss Julie, she cannot survive, for she "*is bound by the rigid conventions of her upbringing and moribund class.*" (Strindberg and Robinson, 1998: xiv-xv)

The other determinant parameter of Lavinia's mental and inner tragic fate lies in her nature and in her hidden emotional attachment to her father and to Brant. As regards her secret love to Brant, her mother's lover, Lavinia can be compared to Narcissa in *Sanctuary* and to Miss Julie who are all what Strindberg calls the mediocre representatives of the traditional and aristocratic society because they refuse to change. According to Strindberg, Lavinia is an unconscious hypocrite who has faith in religion and morality "*which serve as cloaks and scapegoats for her sins*" because she only looks for a reinvigoration of her innocence. (Ibid: 63) Contrary to Lavinia, her mother does not need religion to support and explain her guilt: adultery.

In addition to this repressed love for Brant, Lavinia is torn and tormented by an unrevealed incestuous desire toward her father, an Oedipus-like love. She does not accept her mother who spoils her search for unreachable romantic love. Through such love, she hopes to possibly capture man's world and attain equality. She threatens Christine to tell her father about the adultery saying,

(In an anguish of jealous hatred) I hate you! You steal even father's love from me again! You stole all love from me when I was born! (then almost with a sob, hiding her face in her hands) Oh, Mother! Why have you done this to me? What harm had I done you? (then looking up at the window again—with passionate disgust) Father, how can you love that shameless harlot? (then frenziedly) I can't bear it! I won't! It's my duty to tell him about her! I will! (She calls desperately) Father! Father! (The shutter of the bedroom is pushed open and Mannon leans out). (O'Neill, 1988: Part I-III, 941)

Lavinia cannot bear not to live happily in this aristocratic masculine family world, and see all her hopes vanish. Like Miss Julie, Temple Drake, or even Christine, Lavinia is,

a victim of the discord which a mother's 'crime' has implemented in a family; a victim of the errors of an age, of circumstances, and of her own deficient constitution, which together form the equivalent of the old-fashioned concept of Fate or Universal Law." (Strindberg and Robinson, 1998: 61)

Under these new circumstances, Lavinia has no other choice than planning and stirring up her brother Orin to kill Christine for the sake of revenge before they could leave away to New York. But as time passes there, they have not been able to regain their sense of honor, so they decide to come back to the family mansion. As metaphors of the old puritan aristocratic world of the father, Orin and Lavinia fail to perpetuate its values in this new changing age. She is as a femme fatale just as are Christine, Temple, or Miss Julie, for she has caused much destruction to her family. Thus, she is a 'half-woman' according to Strindberg's view about the Tragic/Heroic. She has to succumb in a tragic way. Lavinia punishes herself to death by deliberate seclusion inside Mannon mansion. She says to the old family servant Seth Beckwith,

(Grimly) Don't be afraid. I'm not going the way Mother and Orin went. That's escaping punishment. And there is no one left to punish me. I'm the last Mannon. I've got to punish myself! Living alone here with the dead is a worse act of justice than death or prison! I'll never go out or see anyone! I will have the shutters nailed closed so no sunlight can ever get in. I'll live alone with the dead, and keep their secrets, and let them hound me, until the curse is paid out and the last Mannon is let die! (with a strange cruel smile of gloating over the years of self-torture) I know they will see to it I live for a long time! It takes the Mannons to punish themselves for being born. (O'Neill, 1988: Part III-IV, 1053)

Like her kinship, she is doomed to tragic/heroic failure, for she refuses to acknowledge the newness of the transitional Romantic age she lives in.

In the same vein, Lavinia does not dare to resist the masculine power of her father and Brant. For Hegel, Lavinia does neither want to admit her incestuous desire toward her father nor her secret love of Brant, the way her mother did. Being a mediocre representative of the aristocratic world to which she belongs, Lavinia does not engage into a dialectical process for freeing herself from the sway of traditional morality. In sum, she cannot unveil and understand the phenomenal reality that disturbs her life. She will never emerge into a new

totality or establish a much more stable identity. She is a slave to her father's domination and to her socially prohibited secret love.

3- Impossible Love and the Romantic Tragic/Heroic in *Abortion*

As for *Abortion* (1914), it narrates the story of Jack Townsend, a champion who commits suicide the day all the people of his town celebrate him. He kills himself because of his mistress death after an abortion he counseled to her. From the beginning of the play, the girl's brother throws a fearful apprehension upon the game winning celebration, foreshadowing the final tragic/heroic fall of the hero. In this play, O'Neill organizes the whole plot around Jack Townsend, a man who rises to a notorious position before he tragically falls. Like August Strindberg, O'Neill is apparently "*moved by, a theme that may be said to lie outside current party strife, the problem of rising or falling on the social ladder, of higher or lower, better or worse, man or woman is, has been, and always will be of lasting interest.*" (Strindberg and Robinson, 1998: 56) Similar to Horace Benbow in *Sanctuary*, Jack Townsend belongs to a middle class American family, has a wonderful and rich fiancée, and most of all has the most advantageous social position to live happily. His fiancée Evelyn Sands points out to some aspects of Jack's personality after he has won the sports game. She expresses warm admiration to him,

You were so cool, so brave. It struck me as symbolical of the way you would always play, in the game of life –fairly, squarely, strengthening those around you, refusing to weaken at critical moments, advancing others by sacrifices, fighting the good fight for the cause, the team, and always, always, whether vanquished or victor, reserving a hearty, honest cheer for the other side. (Breaking off breathlessly) Oh, Jack dear, I loved you so! (O'Neill, 1988: 209)

Up to this moment, Evelyn does not suspect Jack of having a hidden sexual relationship with another girl: Nellie Murray. Nellie belongs to a poor family. O'Neill used this unconventional and adulterous relationship to explore the consequences of a clash between the social,

economic and cultural worlds of early twentieth century America. In fact, Jack Townsend resembles Miss Julie, Temple Drake, and Narcissa Benbow, in that he is “*a relic of the old warrior nobility that is now giving way to the new aristocracy of nerve and brain.*” (Strindberg and Robinson, 1998: 61) For Strindberg, Jack’s love story with Nellie is not love in ‘*a higher sense*’, for he is much concerned with the sense of honor he inherited from his aristocratic milieu. Therefore, he will later remain indifferent to Nellie’s sincere love toward him and even to her abortion surgery. He does not go to see her at the hospital. ‘The aristocratic feeling of shame at the intercourse with a lower social class individual’ makes him suggest to Nellie the abortion which would kill her. When his father asks him about the date the surgery is to be performed, Jack replies that he “*received a short note from her that night. It was all over and everything was all right, she said. She told me I needn’t worry any longer.*” (O’Neill, 1988: 211)

Socially and culturally, Jack symbolizes the social and cultural forces against which Nellie and her brother struggle. From a Strindbergian view point, Jack can be associated with heroes of a past glorious aristocratic age. He is compelled by his father and mother to recreate and make that old world perennial by continuing to live like his ancestors used to. Very worried and extremely anxious about his son’s future, father Townsend behaves like Temple Drake’s father because he insists on correcting his son’s moral behavior by asking him, once for all, to put an end to that impossible love story with Nellie. There is no other way for survival within the rigid bourgeois society wherein Jack belongs. Thus, his search for romantic love with Nellie would never be happily consumed nor admitted by his family background.

The other motive of Jack’s tragic/heroic fate may lay in his psychological nature. He decides to fight a decisive battle of the new aristocratic intellectual against his father’s thought, the mediocre representative of traditional society. According to Strindberg, father

Townsend is an unconscious hypocrite. Contrary to him, Jack is stronger and could mix with other social class people. He is against emotional restraint, a bourgeois virtue of self-control and dispassionate behavior. He *scornfully* says to his father,

Restraint? Ah, yes, everybody preaches but who practices it? And could they if they wanted to? Some impulses are stronger than we are, have proved themselves so throughout the world's history. Is it not rather our ideals of conduct, of Right and Wrong, our ethics, which are unnatural and monstrously distorted? Is society not suffering from a case of the evil eye where there is none? Isn't it our moral laws which force me into evasions like the one which you have just found fault with? (Ibid: 213)

At one time, Jack seems capable of supporting his guilt and of explaining it; that is why he does not mind when Nellie is still in hospital. However, he has no possibility to transcend the dominant cultural world of the white aristocracy. Eugene O'Neill announces death through the character of Joe Murray, Nellie's brother, just as Strindberg often does in his plays. Joe Murray comes to crush down the honorable position that Jack has reached. He reminds him of his cowardice and weakness toward his sister. He angrily condemns Jack when he reprimands him,

Yuh thought yuh was safe, didn't yuh, with me away from home? Yuh c'd go out and pitch the champeen game—and she lyin' dead! Yuh c'd ruin her and throw her down and no one say a word because yuh're a swell college guy and captain of the team, and she ain't good enough for yuh to marry. She's goin' to have a kid, your kid, and because yuh're too rotten to act like a man, yuh send her to a faker of a doctor to be killed; and she does what yuh say because she loves yuh; and yuh don't even think enough of her to answer her letter (sobbing) when she's dying on account of you! (Ibid: 217)

After Joe's reprimand and threat to inform the police, Jack has come to acknowledge his failure to reconcile the virtuous and glorious past with the vacillating and uncertain present. His life is ruined. According to Strindberg's view point, Jack's tragic/heroic destiny is determined by many hidden motives such as the immediate, rigid and Puritan environment of

his family, his personality temperament, and even his sexual relationship with Nellie. His hidden and repressed love for Nellie cannot be of *'higher sense'*. Like Miss Julie who declares to her lover Jean, "*Do you think I could remain under this roof after---Do you think I will allow the people to point at me in scorn, or that I can ever look my father in the face again? Never,*" (Strindberg, 1998: 16) Jack's combat against the aristocratic order of the society must experience tragic/heroic destruction. Like Temple Drake who always brings misfortune and death to her multiple lovers, Jack commits suicide. He is what Strindberg might have called *'a half-man'* who is degenerate and destructive.

From a Hegelian perspective, Jack, like Lavinia in *Mourning Becomes Electra* and Narcissa in *Sanctuary*, does not want to admit his secret love to Nellie Murray. Like them, he is a mediocre representative of the aristocratic/bourgeois world to which he belongs. Though he is offended by his father's moral standards and conventions, Jack does not engage into a dialectical process for freeing himself from the grip of traditional morality. In sum, he cannot unveil the deep structures of the external reality that interferes in the course of his life. He will never emerge into a new totality or establish a much more stable identity. Unless he dies, he will remain a slave to his father's domination and to his culturally forbidden love.

Conclusion

It has been demonstrated that O'Neill's and Faulkner's works have laid themselves and responded either to Strindberg's new romanticist conception of Tragic/Heroic art and to Hegel's dialectical philosophy of Master and slave. Both authors directed their attention to what Strindberg calls bourgeois tragedy. Bourgeois/Aristocratic families have been disintegrated and separated by opposing personal desires of its members. Opposing social and cultural interests constitute one major theme; they are associated to love and death to cause final tragic collapse. Men and women have sought to destroy each other in the act of loving, of creating new lives and of acquiring a new knowledge. Lavinia Mannon and Narcissa Benbow are representatives of rigid puritanical bourgeois/aristocratic values which Christine Mannon, Temple Drake, Nellie Murray and Jack Townsend want to subvert and destroy. They tragically fail to provoke any moral change among their people because of their aristocratic shame, their unrealizable love affairs, and their degenerate and weak temperaments. Like Miss Julie, Lavinia, Christine and Temple Drake have had a love affair respectively with Peter, Brant and Popeye. All of these men belong to lower social classes. More specifically, Lavinia and Temple have been indifferent to the brutal slave who loved them; Strindberg calls it *'the indifference of the master toward the slave'*.

To end, Michael Robinson signals the soul-complexity in Becket's and Strindberg's characterization. He writes that they,

compose works in which they or their characters evolve [...] of guilt and expiation in order to endow their lives with meaning, to explain the otherwise incomprehensible suffering of their being [...] Hence the recurring uncertainty in both writers as to the true nature (infernal or purgatorial) of this world, and the notion that our existence here is a consequence of crimes committed in a previous existence. (Robinson, 1998: 100)

In a much similar way, O'Neill's and Faulkner's characters [Horace Benbow, Temple Drake, Narcissa Benbow, Christine, Ezra Mannon, Lavinia, Orin, Nellie and Jack Townsend] search and desire unreachable, romantic dreams. They also fail to reconcile their past and present worlds because of their personality natures. Therefore, they are doomed to experience tragic/heroic falls.

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Chapter Six

Ethical Alienation, Racial and Gender Prejudice in William Faulkner's *Absalom, Absalom!* and Eugene O'Neill's *Beyond the Horizon*

Introduction

This chapter attempts to study social and anthropological purpose of the Tragic/Heroic in William Faulkner's *Absalom, Absalom!* and Eugene O'Neill's *Beyond the Horizon*, seeking to explore the modern views of Berthold Brecht, and Arthur Miller, altogether with Hegel's philosophy of master and slave in the process of looking for a new totality. For that purpose, a detailed analysis of the major characters, the social and political significance of their actions and the way society oppresses and makes them suffer are commented. People suffered a lot from the societal oppression exerted by the institutions which were being revised after World War One. America had been thought by many people as a paradise, but underneath it was filled with crimes and social injustice. America knew a lot of political, social and economic crises due to the rapid industrial growth. Eugene O'Neill and William Faulkner signaled the advantageous and disadvantageous aspects of the American conditions of life at that crucial transitional period of its history.

William Faulkner's *Absalom, Absalom!* gives an account about the rising and falling of a Yoknapatawpha county planter Thomas Sutpen who has come to Mississippi in order to fulfill wealth, position and power. He has built a mansion and developed a plantation by exploiting the slaves and the French captive architect. To establish a Sutpen dynasty, he marries a rich woman, attempting, thus, to complete his aristocratic design. He has a son and a daughter, Henry and Judith. Henry goes to college and meets Charles Bon, whom he befriends and brings home at Christmas. Charles Bon falls in love with Judith. Sutpen realizes that Bon is also his own son, the one he abandoned when he discovered his wife's Negro blood at the West Indies. He tells Henry about it and forces him to murder his half-

brother, Bon. Unable to get a male heir, Sutpen becomes alcoholic and begins another love affair with the young Milly. The story is narrated by Quentin, a grandson of Sutpen's best friend. At the end, Sutpen is assassinated by Milly's grand-father. And Judith will fire the country house to kill Henry and herself, and bring the Sutpen dynasty to a tragic end.

In *Beyond the Horizon*, O'Neill creates a story of inconvenient opportunities and unsuccessful dreams. It involves two brothers. Robert, the poetic dreamer, wants to see the world. His brother, Andrew, the farmer, wants nothing more than working on his family's farm. Both of them love Ruth. Robert stays on the farm and marries her whereas Andrew goes to sea. The death of the father throws upon Robert the responsibility of the farm's maintenance for which he is absolutely not fitted as it will be demonstrated below. So, the family gradually sinks into poverty. In a moment of anger, Ruth confesses to Robert that she has made a mistake when she married him since she has always loved Andrew. When their daughter Marry died, Robert loses his last interest in life. Ruth wires Andrew who comes back very late to witness the tragic/heroic fall of Robert and of Mayo family.

For both Faulkner and O'Neill, the terrific growing pains manifest themselves in a literary vision that thematically pervades their works with alienation from self and society, disillusionment and a desperate search for a replacement of the old lost certainties and beliefs. Just as Faulkner who sees defeat and corruption of his nation in the declining south, O'Neill says of America to whom he gave an international theatre fame when he published *Beyond the Horizon*, "*The United State, instead of being the most successful country in the world, is the greatest failure [...] because it was given everything more than any other country. Thought moving as rapidly as it has, it hasn't acquired any real root*" (Horan: 586, 1)

Review of literature

In his analysis of *Absalom, Absalom!*, Philip M. Weinstein disagrees with Faulkner about the women who are portrayed as being doomed to irreversible isolation and submission in Sutpen's design. He assumes that Faulkner did not know much about them. Once, Faulkner said to a university student, "*It's much more fun to write about women because they are marvelous, they are wonderful, and I know very little about them.*" (Fowler and Abadie, 1985: 81) Also Minrose Gwin confirms Faulkner's ambiguous position on women's position. She writes, "*It is the same space Nietzsche constructs, and Derrida affirms, to keep woman at a distance because her silence is tantalizing and her speech dangerous, powerful. Woman who speaks may generate the narrative of her own sexuality [...] to raise the question of where madness lays [...] attempts to silence difference.*" (Gwin, 1990: 68) For his part, Joseph Urgo remarks that the relationship between Rosa and Sutpen can be analogous to that of Agamemnon and Cassandra in Greek tragedy. This relationship spells doom for them both. (Urgo, 2010: 90) While William Rueckert notices that *Absalom, Absalom!* is "*centrally concerned with the family, the history, and with pure bloodlines. It is also among the most destructive fictions ever written by Faulkner, largely because of Thomas Sutpen's monomaniacal dynastic ambitions.*" (Rueckert, 2004: 100) And he suggests not reading it only as an allegory about the South which disowns a part of its people; he warns against a would-be simplistic interpretation by northern readers.

On a rhetorical level, Mortimer maintains that the novel offers a lot of examples of incest, miscegenation, cannibalism, and androgyny. (Mortimer, 1983: 81) As for characterization, Henry Nash Smith distinguishes between William Faulkner's and Henry James's characters. He observes,

The characters of Henry James, like those of Meredith and other novelists of the last generation, are almost all intelligence [...] the characters of Faulkner, on the other hand, live for the most part below

the levels of conscious thought. They are largely subconscious. They are never startled or angered by the intrusion of irrational subconscious drives into their scheme of things, because they are seldom ruled by any other forces. At most they regard the impulses which dominate them with a sort of dull hostility, like that of a man who at dawn awakes to pain from a familiar and incurable disease. (Smith, 1953: 17)

In reference to the novel's inquiry into the nature of truth, Michael Millgate points out that it embodies an intense and often painful examination of the themes of guilt, shame and racial injustice. (Ibid: 17) In this same sense, Hyatt Waggoner writes that, "*when the old South was faced with a choice it could not avoid, it chose to destroy itself rather than admit brotherhood across racial lines.*" (Ibid: 25)

As regards *Beyond the Horizon*, Virginia Floyd observes that earlier themes like dreaming in its role for strengthening man while being in clash with family coalesce in this play, and that "*A new element is, however, suggested by the play's title: that one must engage in the quest to find the ultimate meaning of life, to discover the mysterious behind-life force that lies just beyond the horizon.*" (Floyd, 1985: 141) The quest for identity comfort and happiness are among the major themes in modern literature. In a letter to a friend of him, O'Neill informs that he "*wished to show a series of progressive episodes, illustrating-and, I hoped, illuminating- the life story of a true Royal Tramp at his sordid but satisfying, and therefore mysterious, pursuit of a drab rainbow. It was hardly an idea for a play, but for that very reason I decided that I would make it one.*" (Cited in Halfmann, 1987: 4) Also wanting to show the uninterrupted search for mystical truth in O'Neill, James Robinson cites the fact that "*while he conceded that 'facts are facts', he believed the truth is beyond and outside of them*" (Robinson, 1982: 4)

Thus, conflict is often between a person and her/his sense of what s/he should be in most of O'Neill's plays. In *Beyond the Horizon*, Robert and Andrew are running against their natures- one basic motive to their tragic/heroic fall.

1-Cultural and Ethical Alienation in *Absalom, Absalom!*

a- Brecht's Demonstrator and Hegel's Bondsman in *Absalom, Absalom!*

Berthold Brecht insists on that the demonstrator need not to be an artist. In other words, "*He should not transport people from normality to higher realms.*" (Bentley, 1990: 86) In the attempt to reconstruct truth from the Story of Sutpen, Quentin and Shreve go through a laborious process, which can be described as being natural and normal. Quentin knows some facts which he sometimes romanticizes and or idealizes. Shreve and Quentin try to comprehend those facts by using their imagination; it is this crucial process that is used by these boys to draw conclusions. The re-created history is filled with personal bias and distortions though truth is also partly conveyed. Locked in the past, these truths are discovered by them, and their meaning is subject to personal interpretation. Quentin and Miss Rosa Coldfield have created their own realities; each one exhibits a restricted personal view of the world. Every basic story tells then a different side of the truth. Narrators like Rose Coldfield, Ellen's sister; Jason Compson, Quentin Compson, and Shreve Mc Cannon have personal reasons to diverge at their conclusions and not to make the same concluding assumptions because Thomas Sutpen affects each of them in a different way. In much the same way as Brecht's demonstrator, Faulkner uses two boys and a woman as his 'demonstrators' [narrators] to "*act in such a way that the bystanders [readers] are able to form an opinion about the accident*", or about the tragic/heroic fall of Sutpen. (Ibid: 85)

These narratives impress mental and historical attributes to the novel. They shed light on the inner motivation and true nature of people. Faulkner demonstrated that people's personal stories mould the course of History. Like Bertholt Brecht, he very probably refuses to believe that "*Literature is unable to contribute to radical social change.*" (White, 2004: 36)

From this standing point, it is through Miss Rosa Coldfield's narrative that a ready insight into Faulkner's novel can be started for the purpose of showing a Brechtian-type of analogy between Sutpen's tragic/heroic fall and that of the true History of the south. For her, the south is bound to fail because Sutpen lacks honor, pity and compassion. As a consequence, Sutpen suffers from the tragic collapse of his dynasty just as the south suffered from the collapse of its system. Through Miss Rosa Coldfield, Faulkner can be compared to Brecht in that he seems to have injected some political aspect to this tragedy and appears to have put emphasis on the plebeian whom Brecht warns that "*the future of mankind can only be seen from below, from the stand point of the oppressed and the exploited.*" (Cited in Willett, 1984: 222-23) Sutpen has failed to establish his dynasty; and Faulkner introduces new life interpretations or new changes through the voices of the Quentin, Shreve, and Rosa. He is concerned with his characters' convictions in order to make them more important; Brecht calls, "*this thing that a man's convictions make of him 'attitude'*" (Cited in Benjamin, 1998: 28)

In reality, Miss Rosa Coldfield accuses Sutpen of being un-honorable but she personally contributes to mould and change the course of life in neither her family nor in the South. She does not deploy any dialectical thought so as to build and reshape her isolated and singular identity. Thus, she can never reverse the aristocratic power that binds her willingness and desires. From the point of view of Hegel and of the Romanticists, any resolution lies in 'History' itself, and Rosa acknowledges the 'negative moment' or 'sublation' that would normally develop her self-consciousness. However, she resigns to stay passive and support the destructive aristocratic system of the South.

As far as the core of the story is concerned, it revolves around Thomas Sutpen. He is the owner and founder of the plantation- 'Sutpen's Hundred'. Very authoritative, he has achieved a great influence and power through resentment, malignity and deceit. He has

travelled to many places, seeking to create a design of safety and security. Consumed by some inner secret, he remains all his life a mystery to the people around him. Only General Compson knew his motives. Sutpen works hard beside his French architect and slaves to erect his mansion. In this sense, Sutpen “*remains essentially crude and artless. He has never stopped to believe that by following a simple recipe, he can make himself respectable*” (Faulkner, 1990: 299) On one hand, he merely dreams to be rich, to build a mansion and to have a male heir. He believes that privilege is economic prosperity (land, mansion, money, and other material possessions). On the other hand, Sutpen’s racial conception, selfishness and his firm conviction to grow a pure white family seem to be inherited from his ancestors. He thinks he is able to control his fortune and his future. In a way, Faulkner’s construction of Sutpen’s tragic/heroic life resembles Bertholt Brecht’s attack on the Aristotelian dramatic theory. In Epic Theatre, Catharsis is achieved not through pity and fear but through an incessant quest for Learning. Faulkner made Sutpen long for ‘knowledge’ in order to reveal the social and political significance of the hero’s actions. Faulkner directs all his artistic attention to Thomas Sutpen, whose personality he investigates in thorough manner. Brecht also advocates that, “*the human being is the object of the inquiry-man as a process.*” (Cited in Willett, 1974: 15)

According to Hegel, Sutpen is a true thinking subject who has succeeded to move from poverty and ignorance unto prosperity and knowledge. Sutpen remembers the ‘negative moment’ when a poor boy he was sent to a rich family mansion. Throughout all his life, he has preserved and remembered that moment to attempt to outstand and surpass it later. He has then engaged into a dialectical reasoning for dismantling and unfolding the deep structures of the dominant cultural system of his society. He has made a plan to which he sticks and adheres all his life. At this stage of self-consciousness and like a Hegel’s slave who becomes aware of his importance, Sutpen decides to deal with his world and

construct it through hard work. As a result, he constructs 'Sutpen's Hundred', a plantation mansion. From low and poor social status, he succeeds to ascend to a higher and more respectable aristocratic/bourgeois position. He emerges unto truth and totality, for he has questioned and fought against the powerful and immovable aristocratic system of the South, which he only invalidates for a short time.

On their part, Charles Bon and Judith Sutpen have gone through many hardships in the process of constructing their identities. These difficulties are similar to those to which any ignorant provincial southern individual would be subdued. As a child, Charles is abandoned by his father. When he grows up to youth, he migrated in search of him. He has undertaken to fulfill a personal and cultural identity. Contrary to him, Judith Sutpen has remained all her life estranged and indomitable. Like Brecht's acclaim of the modern hero's status, Charles and Judith are designed by Faulkner not for the bourgeois society but for the popular/plebian one. They bring about new and revolutionary clashes which may lead to cultural changes. For either Faulkner or Brecht, "*The world*" is "*in motion [...], a world of contradiction, inconsistency and paradox, even more so*". (Willett, 1984: 223)

a- Brecht's 'A-effect' and Hegel's Sublation in *Absalom, Absalom!*

The bourgeois history of the Sutpens' family can in certain respects be comparable to the History of South. Like Faulkner who is a devotee to his region, Brecht "*regarded the crisis of mainstream bourgeois drama as a fait accompli*" and concentrated "*his polemics closer to home*." (Cited in White, 2004: 81) Inside Sutpen's family, Henry accentuates the crisis, for he is confronted to the necessity of killing his half brother, Charles Bon, who is about to marry Judith, their sister. What is morally significant in this instance is Henry's disagreement with the marriage on the basis of incest. Politically, his murderous action is likely due to racial prejudice. So, *Absalom, Absalom!* comments on the

deterioration of the ideals of the South and of the American family. Faulkner's characters unravel the multiple repressions their society imposes. Likewise for Brecht, "*the gestus of the narrator or actor* [characters for Faulkner] *reveals the personal and political repression exerted within his/her society.*" (Cited in Wright, 1989: 33) *The gestus* is the moment of dialogue interruption in a play [or text] when historical perception becomes possible. For instance, Charles and Judith suffer from their society's codes. It is the social being which determines thought for Brecht. In this context, Faulkner constructs as many stories as characters. Epic Theatre relies on narrative because it wants to force the audience "*to look at the character in its social and historical contexts.*" Narratives offer the possibility to grasp and interpret the whole social significance of every action. (Ibid: 33) Both Faulkner and Brecht use History to understand man; they link man's identity to Enlightenment discourse, and to the traditional bourgeois literary representation, which is a powerful normative force against which their characters battled. (Oesmann, 2005:52)

As regards style, Faulkner adopted the modern techniques of multiple narrators, reminiscences, and flashbacks to build up the novel's plot. In almost the same manner, Brecht put forward innovative epic techniques. The set of techniques includes jumping from scene to scene, studying every scene alone, and of performing repeatedly. Both of them have searched to limit the influence of the narrator [actor] on the spectator/reader. This is what Brecht calls the 'A-effect'. The reader/spectator must attempt to draw personal conclusions, which would be used to have access to high and significant knowledge. This same emphasis on History to acquire totality and knowledge has also been endorsed by Hegel and the Romantics. Like Brecht's reader/spectator, Hegel's bondsman ought to attempt to understand the multiple variables of his cultural and social history before envisaging the possibility to reach an effective totality or identity stability and avoid any tragic/heroic fall.

In his drive for attaining a higher social position, Sutpen becomes obsessed by the idea of establishing a plantation, amassing wealth, and owning Negro Slaves. He sacrifices personal relationship and alienates everyone closer to him. Sutpen says that,

The rich man must be seeing them all the time as cattle, creatures heavy and without grace, brutally evacuated into a world without hope or purpose for them, who would in turn spawn with brutish and vicious prolixity populate, doubt treble and compound, fill space and earth with a race whose future would be a succession of cut down and patched and made over garments bought over exorbitant credit” (Faulkner, 1990: 190).

Because Sutpen’s ambition clouds and spoils his vision, he will never fulfill his dream. Literature to Brecht “*had to be neither moralizing nor sentimental, but to put morals and sentimentality on view*” (Cited in Willett, 1974: 38) According to this same pattern, Faulkner puts morals and sentiments to the front in the novel; he makes the story full of love, hate, terror and tragedy. At first, Thomas Sutpen wrongs Rosa Coldfield. Then, he feigns to love Milly Jones whom he turns pregnant and abandons. Every time, he fails to see the negative outcomes of his action. Sutpen also proposes to Rosa to give him an heir before they marry; this will cause her to reject him for all. Thomas Sutpen fails to see the inevitable collapse of his dynasty. Faulkner constructed this instructive text without seeking to moralize his southern society. It can be thought that many of Sutpen’s actions are morally unpleasant and condemnable.

Similar to Epic Theatre, Faulkner possesses the ability to portray non-virtuous and alienated characters. While shaping their personalities, he reveals large History and selects the incidents that best correspond to the final image. It is in this way that the reader comes to understand the cultural and sociological factors that contribute to the final alienation. Faulkner has been able to express the values of the south through his characters. Despite the fact that *Absalom, Absalom!* offers or ‘puts on view’ a strong condemnation of the ethics and

morals in the south, Thomas Sutpen has no emotional attachment whatsoever to his own family or to people of his surroundings. He shows no love toward his son Charles Bon. Like him, the South looked down upon poor and black people as the plague of society. The prime example is Sutpen's inhumane treatment toward Milly Jones. He tells her, "*Well, Milly; too bad you're not a mare too, then I could give you a decent stall in the stable*" (Faulkner, 1990: 229) When Sutpen fails to get the son he wants from Milly, he rejects her the same way as he did with his first wife and son. The character of Sutpen is used to exhibit the reality of the corrupted South and to convey the message of South's social failure. He sheds a new light on actual reality. Like Brecht, Faulkner considered man's identity as not pre-existing; it must be constructed in social situations, and the South provided these situations. But "*in its disregard for experience, change turns out to be barbaric.*" (Oesmann, 2005:133) To praise the new role of drama, Brecht combines the poverty of experience with the intellectual and the ideological in order to enable the audience to fix and solidify these revolutionary expectations within their society. Similarly, Thomas Sutpen fails to complete his revolution because he experiences situations in which he is devoid of a rich intellectual and political experience; therefore, he cannot recognize the changes at time and understand what initiated them. Ultimately, the result is his tragic/heroic doom.

In relation to Hegelian dialectics, Sutpen has made gradual and never-ending steps in the process of getting a clearer insight into the major issues of his society. This continuous willingness toward the acquisition of deep understanding of life has a close similarity with Brecht's and Faulkner's convictions that identity is not fixed. According to Brecht's aesthetic vision, it has been demonstrated that Sutpen experiences a tragic/heroic fall. Drawing a similar conclusion would not be controversial to Hegel's dialectics because Sutpen's volatile success is barbaric and not realized out of deep and real personal

understanding. He partially undoes and investigates the deep structures and implications of the dominant cultural system of the South.

As a conclusion, *Absalom, Absalom!* gives a deep insight into the tragic/heroic falls of both the South and Thomas Sutpen. Thomas Sutpen mirrors the rise and fall of Southern culture and his failure symbolizes the weaknesses of the South. Committed to his design, Sutpen has proved unwilling to honor his marriage to a black woman just as the South had had a severe view upon slavery. These two curses have ruined Sutpen's dream and the South. It has been demonstrated above that the relation between Sutpen and his society is of paramount importance because "*the hall mark of epic or dialectical theatre is its focus on the text as a site of production involving author, reader, and an 'Other' which is history for Brecht.*" (Wright, 1989: 27) And Hegel, like Faulkner and Brecht, saw art and thinking as having history. He writes that "*Art is born of the spirit and born again.*" (Cited in Hofstadter and Kuhns, 1964: 700)

c- Arthur Miller's Individual vs. Oppressive Materialist Society

Arthur Miller is concerned with the individual's place within the oppressing society; he always shows an ordinary domestic scene at the beginning, into which crime and guilt gradually enter to cause the violent and tragic/heroic fall of the end. As regards Thomas Sutpen in *Absalom, Absalom!*, he was turned away from a mansion's door at the plantation near his parental house when he was a child, so he realized that all people do not have the same social advantages nor did they share out equal respect. He acknowledged how people treated each other on a material basis. Thus, he set his sight onto the attainment of respectability via solely economic privilege, thinking that he "*got to have land and Negroes and a fire horse. He departed secretly and "never saw his family again. The West Indies held great promise as the place where "poor men went in ships and became rich"*

(Faulkner, 1990: 195) From the West Indies, Sutpen migrates back to Mississippi where he acquires “a house and square miles of some of the best virgin bottom land in the country” (Ibid: 26). At twenty five, he begins building his estate, getting slaves, stables, and seeking out a wife. He marries Ellen Coldfield and has two children Henry and Judith Sutpen. Sutpen has achieved wealth. He succeeds to become the first cotton producer, yet his incessant quest for a male heir will destroy him. At the end, Sutpen fails to win both sons: Charles and Henry. Faulkner plans Sutpen’s final tragic/heroic fall because his guilt drives him toward the destruction of his parental relationship with both his sons. Thomas Sutpen has committed the initial crime of abandoning Charles Bon and his mother; the past guilt now comes back to life as Miller put it, “*And it would only be a matter of time before the ‘birds come home to roost,’*” (Cited in Abbotson, 2007: 45)

Arthur Miller and Faulkner seem not to believe in the Greek world of gods and mystic forces which shaped and determined man’s destiny. For them, modern people, like Sutpen, have the biggest and decisive responsibility and influence in determining their own destiny. Thomas Sutpen is “*A common hero who is raised above his fellows not by his aristocratic status but by his noble spirit.*” (Bloom, 1987: 41) Therefore, he is doomed to experience an ultimate Millerian tragic/heroic destruction.

d- Past Resurgence and the Ethical Punishment of the Hero

Arthur Miller is also haunted by the past, which is always brought back to the present to destabilize the hero and justify final punishment. Like Faulkner, Miller’s tragic hero John Proctor in *The Crucible* often makes connections to his past in order to uncover his place, to influence his family, and to gain a better sense of his own personality. Faulkner also wants to explore the emotional resonance of the past of the South through Sutpen. By looking back into the past, *Absalom, Absalom!* investigates Sutpen’s present actions and tries to debunk the original causes, which would inextricably engender his final

tragic/heroic fall. Sutpen is always willing to throw all of his force in the battle to realize his dynasty construction dream. Many years ago, he sent Henry to the best university while he had personally participated to military campaigns. All these actions were done for the purpose of constructing a Sutpen dynasty. To this same target, he abandoned Charles in the West Indies. He has adopted an unscrupulous and fanatical position in the process of his quest for happiness. Similar to John Proctor, Thomas Sutpen is a man of deep passion, intelligent, and jealous of free thought. Both of them refuse to admit their faults [Proctor's adulterous adventure and Sutpen's denial of a legitimate son]. They are aware of their responsibility, but would rather die than surrender to the limits their society imposes.

According to Miller's view about the Tragic/Heroic, society is never changed at the end despite the hero's indefectible self-esteem. In this case, Sutpen will confront two possible choices. He may either re-examine what is wrong in his personality or merely die. Considering its unchangeable cultural order, society would neither have accepted the half-black Charles Bon as a legitimate heir nor another who might issue from an illegitimate relationship like that with both Rosa and Milly. Marriage was a strong institution at that time in South. And Sutpen wants to marry none of them. Along his life, Thomas Sutpen continues to assert his self-esteem and to show fanatical constancy to his dream, looking *"to maintain the sanctity of his 'name'-pride in his adequacy as a father or lover, citizen or businessman-and to prevent the exposure of his secret weakness, dependence, malice, or shame."*(Bloom, 1987: 79) He has always been ashamed of being the father of Charles Bon. He has done everything to hide this weakness by making Henry kill his brother Charles. Sutpen has considered Charles presence and love story with Judith as a challenge to his dignity. Therefore, he refuses to remain passive. In his obsessive trial to build a dynasty and without being able to transcend the racial prejudices of his cultural environment, Sutpen destroys his family and himself.

On another side, *Absalom, Absalom!* cultivates the 'passion to feel' and the 'passion to know' just as Miller advocates in the preface to *Death of a Salesman*. Like Ibsen or Brecht, he advocates that a play should convey a moral and ethical message and embody a social purpose. Accordingly, William Faulkner portrayed Thomas Sutpen as a hero whose itinerary is full of hostile obstacles to which he opposes a frantic personal commitment. This personal engagement has been the means Sutpen uses to show his passion to feel and to know.

At the end, Sutpen experiences a tragic/heroic end because Southern traditions cannot allow the past to die. In its narrowest sense, the remembering of the past involves a quest for racial identity and a search for personal recognition. But in its broadest sense, it also encompasses the rise and demise of the old South and its social structure through Sutpen's tragic/heroic fall. However, like John Proctor before being hanged, Thomas Sutpen shows neither weakness nor any intention to re-consider his inherited racial position. John Proctor holds a similar response, for when Hale tells him of his imminent hanging, he heroically replies, "*I can. And there's your first marvel that I can. You have made your magic now, for now I do think I see some shred of goodness in John proctor [...] show honor now, show a stony heart and sink them with it.*" (Miller, 1995: IV, 133)

e- Themes

According to Berthold Brecht's and Hegel's views about the Tragic/Heroic, the man must perpetually break up to form anew by fighting every sort of repression society exerts upon him. For Arthur Miller, the hero opposes this same oppressive society in order to establish a higher position. Brecht's and Miller's heroes search for means to obtain higher knowledge and totality. However, this quest leads them to an unavoidable catastrophe, for they experience betrayal within family, obsession, despair, frustration, and a final tragic/heroic destruction. As an adolescent, Sutpen is, for example, aware that

“Something would have to be done about it [...] in order to live with himself for the rest of his life” (Faulkner, 1990: 189). This feeling has urged Sutpen to pursue his dream of building a powerful dynasty. However, Sutpen’s grand design is spoiled by the reappearance of his legitimate son, Charles Bon. In fact, the obsession about family pride turns Sutpen into one of the most powerful men in the South. It is his anger over the abuses his family suffered from that has always compelled him to formulate a plan to attain fortune. Faulkner writes,

He was just thinking, because he knew that something would have to be done about it; he would have to do something about it in order to live with himself for the rest of his life and he could not decide what it was because of that innocence which he had just discovered he had, which (the innocence, not the man, the tradition) he would have to compete with. (Faulkner, 1990: 193)

Faulkner has already predestined Sutpen, the child, to the endurance of a tragic/heroic fate by making him challenge and compete with society and its oppressive traditions.

Frustration and guilt are also two other major themes in the novel. For her part, Miss Rosa mulls and thinks again and again over her own desires for happiness. As her sister Ellen lies dying, she asked Rosa to take care of her children. So, Rosa never marries and *“spends her life searching for a way into the patriarchy, not just as wife and mother also as daughter, niece, sister...aunt [...] defines herself by what she is not”* (Ibid: 59). Sutpen's proposal to make an illegitimate heir has been her last chance to bring her frustration into a living reality. Sutpen has expressed this outrageous and immoral request of begetting a male child before marriage. This unethical demand will destabilize Miss Rosa whose nature is romanticist and moralist. Her romantic dreams collapse because of this proposal. During her life, she has never stopped to consider Sutpen a monster. She has never ceased to think upon that event. She considers Sutpen guilty of her unhappiness. Sutpen is also frustrated of having spoiled the opportunity to realize his dream.

As for Family in the American society, it is the central driving force, for it can lead a man to achieve whatever he dreams about. But it is also the family betrayal which breaks the ties of marriage and destroys a household. For example, Sutpen destroys the engagement of Judith and Charles. His wife Ellen initiated this love story to be later broken by him. Sutpen sacrifices Charles Bon, and refuses to acknowledge their love in an attempt to preserve his pure white dynasty.

At this stage, ultimate destruction and death are inevitable. Sutpen's financial ruin after the Civil War and the destruction of his family by fratricide is the metaphor of the destruction of the South. The parallel between the two can readily be perceived. Sutpen has built his mansion by exploiting the blacks in much the same way as the South built its financial and economic success through slavery. Sutpen destroys his family by pushing his son Henry to kill his half-brother Charles. When Thomas Sutpen returned home from his last war campaign, he found his family in ruins: his wife died, and his son became a fugitive. In an effort to beget a male heir, Sutpen has become engaged to Rosa and bedded unsuccessfully with Milly. All in all, crime and guilt gradually intrude within Sutpen family to cause violence eruption and tragic/heroic death. These literary devices correspond to Arthur Miller's definition of the Tragic/Heroic, for Thomas Sutpen has never completed his dream about construing a dynasty despite his deep desire for knowledge. At last, he is murdered by Milly's grand-father; Charles Bon by his brother Henry, and Judith fires the manor house, killing herself and Henry.

2- Ethical Alienation and Gender Prejudice in *Beyond the Horizon*

a- Brecht's Demonstrator and Hegel's Bondsman

In *Beyond the Horizon*, an advantage is given to the relationship between Mayo family members at the beginning. In its first scene, Robert is reading a book on a farm. It suggests that Robert may be at odds with his family environment. By contrast, Andrew takes the role of a farmer; *“he is twenty seven years old, an opposite type to Robert hasty, sun bronzed, handsome in a large featured, manly fashion a son of the soil, intelligent, in a shrewd way, but nothing of the intellectual about him”* (O’Neill, 1995: I, i) O’Neill draws a picture of two distinct types. Robert is dreamy and intuitive whereas Andrew is bad tempered, practical and concerned with hard farm labor. Both live in a very ordinary way, sharing most feelings, emotions and problems with country people. At the beginning, Robert Mayo sits on the fence with a book and contemplates the fading sunset light at the horizon. He seems to be dreaming of some joyous and magical future. However, he promptly resigns to sail away on his uncle’s boat around the world because he loves Ruth Atkins. From that moment on, Ruth, Robert and Andrew will experience many difficulties. According to Bertholt Brecht, they all, *“long to free themselves from experience; they long for a world in which they can make such pure and decided use of their poverty—their outer poverty, and ultimately also their inner poverty—that it will lead to something respectable”* (Cited in Oesmann, 2005: 134)

To start, Ruth works on the farm with Robert, and Andrew sails away to many places without succeeding to get richer. According to Brecht, the two main characters are portrayed by O’Neill in such a way that they exhibit their personal views about the world around without transporting people [reader or spectator] *“from normality to higher realms”* (Bentley, 1990: 86) Robert and Andrew act as demonstrators of the sense of touch and inner motivations of the American peasantry, revealing some political, historical, and social

aspects contained in the play. According to O'Neill and Brecht, the contradictions, inconsistencies, and paradoxes of Robert, Andrew, and Ruth may constitute the major goal of this literary work. And the reader/spectator has to put order in the dismembered unities the play offers. O'Neill also aligns himself with the fundamental attitude of Brecht who has faith in peasantry and considers it as important as the industrial proletariat. He relies on the life stories of these three peasant characters in order to convey the whole intricate life of the community's life. Hence, O'Neill, like Brecht, is frustrated by the powerful narratives of mainstream discourse, and criticizes its historical homogeneity.

It will also be noticeable right below that the inconsistencies and controversies of the country New Englanders will be brought to light by applying Hegel's dialectical reasoning. Hegel's philosophical thought interprets also the tensions that are generated by conflicting social, cultural, political and historical forces within society. Speaking about Dialectics in the opening pages of *Negative Dialectics*, T. W Adorno lays claim to the fact that, "*Dialectics is argument about leftovers-what does not fit into concepts, what contradicts the norms of 'identity' and 'truth'. Contradictions are the core of dialectical presentation.*" (Cited in: Ryan, 2011: 153) So, O'Neill's three major characters in *Beyond the Horizon* are outcasts because they are from an Irish Catholic cultural background. They do not show an appropriate and standard image about the American type. As it might be expected, this identity predicament and inner uneasiness will engender a great deal of tragic/heroic sense in their lives.

b- Brecht's 'A-effect' and Hegel's 'Sublation' in *Beyond the Horizon*

Any social or political significance this play may hold within it is to be located in the conflict between its characters' aspirations and the many forces which prevent their realization. They can also be evoked as much by setting as by action or plot itself. *Beyond the Horizon* is symbolized by the hills and the sea, which surround and restrict the world

of the Mayo farm. For Robert and Andrew, freedom lies beyond. The sea suggests escape from pain, mental suffering and from Ruth. O'Neill alternates between scenes inside and others outside, suggesting the conflict which opposes the secluded world of the farm to the external unrestricted life beyond. *Beyond the Horizon* concentrates on the triangular relationship between two brothers, Robert and Andrew Mayo and Ruth Atkins, a neighbor. Like in Epic theatre, every scene can be studied alone, and "*the whole*" as it will be demonstrated, "*resembles a kind of montage instead of growth*" (Willett, 1974: 37) This technique applies to this O'Neill's play since it shows its instructive objective, and its iterative evolution. It also helps to highlight and show crucial and essential events necessary for the achievement of a final tragic/heroic image.

At the beginning, Andrew is in love with Ruth while Robert confesses his desire to leave: "*I've always wanted to go.*" (O'Neill, 1995: I: i) Robert is weak, devoted to reading and poetic whereas Andy is meant for working hard in the family's farm. In the opening scene, Robert confesses to Ruth his eagerness to discover the world 'Beyond the Horizon'. She is captivated by this eloquent oratory and, while caught up in that moment, she confesses her love to him. As immediate result, Andy leaves the farm instead of Robert because of his jealousy and sentimental defeat. Up to now, the decisions thought about and done by Andrew, Robert and Ruth seem to be catastrophic and cause more confusion to them. According to Bertholt Brecht's Tragic/Heroic view, within this family environment, "*thought, which remains inert so long as it is trapped within an individual mind, is released into social interaction and thus permitted to come to life.*" (Cited in Oesmann, 2005:151) Robert tends the farm incompetently; Andy journeys around seas but longs for Ruth and the farm, and Ruth grows cynical after realizing that it is Andy whom she truly loves. By the end, Robert has fallen ill from overwork and melancholy, Andy returns to visit his dying brother. All the main characters in *Beyond the Horizon* descend into bitter

disillusionment and tragic/heroic destruction. For instance, Robert cannot manage the farm after losing Ruth's love and respect. She acknowledges reluctantly,

What do you think living with a man like you having to suffer all the time because you've never been man enough to work and do things like other people, but no! You never own up to that. You think you are so much better than other folks, with your college education where you never learned a thing, and always reading your stupid books instead of working. I spouse you think I ought to be you wife a poor, ignorant thing like me! But I'm not. I hate it! I hate the sight of you, if I'd only known! If I hadn't been such a fool to listen to you cheap, silly, poetry talk that you learned out of books, if I could have been how you were in your true self like you are now_ I'd have killed myself before I'd have married you! I was sorry for it before we'd been together a month. I knew what you were really like when it was too late. (O'Neill, 1995: II, ii)

To Robert, the horizon he gazes at into the distance has often represented escape, fantasy and liberation. He has always claimed that beauty calls him. But at the end, the surrounding hills have become a prison to him. He welcomes death as the only way towards liberation; he says, *"I am happy at last_free_free _feed from the farm_free to wonder on and on_ eternally! Look! Isn't it beautiful beyond the hills? I can hear the old voices calling me to come_ and this time I'm going! It isn't the end. It's a free beginning_ the start of my voyage..."* (Ibid: III, ii) As advocated by Brecht, O'Neill has sought to reach catharsis through Robert's desire for knowledge by combining it with pleasure. Robert has engaged in free, individual and continual readjustments or changes, merging all this with his love to Ruth. Some of Robert's positions can correspond to the political and social significance of Brechtian drama. Brecht states that,

The theatre, which in our time became political before our eyes, had not been apolitical up to then. It had taught us to view the world in the way that the ruling classes wanted it to be viewed [...] Now the world could and had to be represented as caught up in development and continuous process, without any limits being laid down by any one class regarding these as necessary to its interests. (Cited in Wright, 1989: 27)

Robert's behavior offers some view about the society's repression upon the individual. This is the new reality which O'Neill might have wanted to make socially significant and accepted.

From the passage above, Ruth observes that Robert cannot do things like other people; he refuses to work on farm to make capital profit. He devises in his mind an imaginary world because of his many readings. According to Hegel, Robert might have been conscious of the blockage he might suffer from in the process of constructing his identity shortly after he decides to stay on farm. However, he has thought that loving Ruth would rescue his progress toward totality. To be in agreement to Hegel's Dialectics, Robert must undertake the usual course from an abstract to a more concrete self-consciousness. To achieve this, he must leave the fictive world of his books and integrate that of his farm. In this respect, Hegel writes in *Phenomenology of Spirit* that, "*What had seemed to be a cold, hard, and self-subsistent fact is now determined by other factors that stem from a less abstract and more concrete totality.*" (Cited in: Ryan, 2011: 152) Unfortunately, Robert will remain imprisoned in his imaginary world and would never engage any dialectical thought and process to free himself from the grip of the family and the economic world as shaped by the dominant cultural discourse of America.

On his part, Andrew goes to sea in his brother's place. He goes away in order to escape pain, and very certainly to hide his forbidden love to Ruth, the sister-in-law. Unexpectedly, Robert has refused the destiny of the intellectual to which family and father fated him, and Andrew has also made the paradoxical and astonishing choice of sailing away from the farm. And Ruth has gone beyond marriage bondage when she renounces to love her husband, preferring her step-brother, Andrew. The three of them actually seem to show resistance against society and its strong institutions of family and marriage. The world must be reshaped from below as Brecht put it. Like him, O'Neill makes his

characters leave what is collective to pursue their insight individually. Each of them withdraws from *“the collective commitment and transforms what should be a collective political act into an individual moral decision.”* (Oesmann, 2005:156)

Similar to the Brechtian ‘A-effect’ concept, O’Neill has relied only on the three characters in trying to offer a general view on the moral ethics and sentimentality of his age, letting the reader draw his own conclusions and teachings. He alternates internal scenes with external ones in order not to manipulate the characters’ emotions and make their inner paradoxes and conflicts come up to surface. The playwright’s views and feelings are never blended to those of the three heroes, so the reader is artistically driven to make his own opinions, without being subject to any alienation effect. Eugene O’Neill’s *Beyond the Horizon* outlines a modern crisis in which, according to the view point of Brecht, mass societies are unable to understand the decision-making process of the dominant cultural discourse. Subsequently, Robert, Andrew and Ruth could not recognize the cultural forces that shape their individual lives. They are unequipped to comprehend their society’s power. The result is a final destruction and death of Robert Mayo despite that he could not keep himself from responding to such social injustice. Till the end, he continues to reveal his individual passionate disagreement with his society’s traditional codes. And *“without some pre-required consent with the world around, revolutionary change”* for Brecht, *“can never take place.”* (Ibid: 156)

Matchable to Hegel’s philosophical view, Andrew’s revolutionary change or growth to totality is almost unlikely to realize. Andrew suffers from an illegitimate secret love toward Ruth, his sister-in-law. Unlike Thomas Sutpen who has succeeded to build his estate after a great deal of toil, Andrew has not come back as a fulfilled person from his many journeys because, though he has fled the absolute and unchangeable world of the family, he has stopped to recognize that the world is really the product of his own labor as he used to believe when he was working on the Mayo Farm. He is not like the Hegelian slave who attains self-

consciousness. His ethics are spoiled by the incessant voyages he makes from and to home. Therefore, he will remain bondsman to the dominant cultural and economic discourse of America. Unless he comes back home to live with Ruth, he would never have the possibility to acquire insight and pure knowledge- or accomplish self identity realization.

c- Miller's Individual vs. Oppressive Materialist Society

Each of the characters in *Beyond the Horizon* has had a tragic/heroic destiny and, in much of Arthur Miller's writings, it is difficult to find true happiness in an essentially unpleasant and hostile world. Miller never abandons the belief that while plays should tell interesting stories, they must always be ethically and socially constructive. Having married the wrong Mayo brother, Ruth must see her marriage fall apart, along with the farm. Andrew still loves her but continues to move to every place in the outside world. Robert has grown depressed and no longer dreams. He fails as a farmer just as Andrew has predicted before his departure, "*Farming ain't in your nature, as a place to work and grow things, you hate it*" (O'Neill, 1995: I, ii) In fact, Ruth's interference in the course of the Mayo brother's lives has ruined the lives of all three. According to Miller's conception about the Tragic/Heroic, they all seek to "*find safety, the surroundings of love, the ease of soul, the sense of identity and honor which [...] have connected in their memories with the idea of family?*" (Griffin, 1996: xi)

Robert Mayo is physically destroyed by the decision of staying home, but most important of all, the limits and ties set by marriage within the American puritan society are disadvantageous to him. Although they have survived, Ruth and Andrew have little left in them. Ruth is no longer capable of love, and Andy is no longer capable of being a farmer. In *Beyond the Horizon*, O'Neill describes the American promise for success, freedom and happiness that is turned to a great failure. To Robert, the land of the family is like a prison from which he has always planned to escape. Andrew is condemned by society to hide his

love for his sister-in-law. It is perhaps the reason why he has always carried on travelling to and away from family home without ever reaching any personal identity ease or fulfillment.

All of them have lost the things they most desired like family, money, and freedom. However, they have continued to resist each in his/her manner, but always sticking to their personal pride and honor. For instance when Ruth confesses her love for Andrew, Robert continues to be with her and take care of Mary, their little daughter. Mary becomes the only source of his happiness. Not a long time later, the situation worsens in the farm, and Mary dies. Nevertheless and feeling a fanatic pride, Robert has insisted on borrowing money from Andrew in order to start over again in town. He said to Ruth, *“We’ll go where people live instead of stagnating, and start all over again. I won’t be the failure there that I’ve been here, Ruth, you won’t need to be ashamed of me there. I’ll prove to you the reading, I’ve done can be put to some use.”* (O’Neill, 1995: III, i) Like him, Arthur Miller also thought that, *“The possibility of victory must be there in tragedy.”* (Bloom, 1987: 42) O’Neill also shares this same artistic aspect, for Robert never despairs though his ultimate tragic/heroic failure cannot be shunned.

d- Past Resurgence and the Ethical Punishment of the Hero

Arthur Miller’s plays are lessons aiming at helping people to improve their lives. And when past is brought back to the present, it often destabilizes and justifies the hero’s punishment because of the laws he broke. The past lingers near to the present, near to the heroes’ choices and actions; it causes a lot of trouble in their present lives. As already mentioned, Ruth, Andrew and Robert have made wrong decisions that now ruin and fill their lives with pain, despair, and tragic/heroic sense.

In the whole play, Ruth is the person that precipitates the changes that occur. She convinces Robert that she loves him, and that he should stay at the farm instead of going away in search of his dreams. She implores him, *“oh, Rob! Don’t go away! Please! You*

mustn't now! You can't! Won't let you! It'd break my_ my heart!"(O'Neill, 1995: I, ii) At that moment, Robert has not been able to evaluate the long term negative effects of this decision; he has only seen momentary satisfaction. Robert does not also realize the impact his decision would have on Andrew, who is also in love with Ruth. Like Miller, O'Neill seems willing to make the reader/spectator view the couple of Robert and Ruth in a more sympathetic way because he makes their love affair very credible at the beginning of the play. It is an ordinary domestic scene wherein crime and guilt are not yet introduced. But the dreamy Robert will soon support the burden of guilt. The guilt of having preferred to stay home beside Ruth instead of departing on ship with his uncle; he abandons his dream about the fairy beauties beyond the hills though at the beginning of the play he explains to his brother why he is bound to sail away,

Yes, I suppose it is. For you it's different. You are a Mayo through and through. You're wedded to the soil. You're as much a product of it as an ear of corn is, or a tree. Father is the same. This farm is his life-work, and he's happy in knowing that another Mayo, inspired by the same love, will take up the work where he leaves off. I can understand your attitude, and Pa's; and I think it's wonderful and sincere. But I- well, I'm not made that way. (Ibid: I, i)

He knows inside him that he can never be as close to family farm as are his father and Andrew. Yet, he wrongly decides to stay at the eve of the departure. Actually, he is convinced that love is sweeter than any distant dream. Some years have passed before this past comes back again to make him suffer. In Act II, which is set three years later, the atmosphere of decay and death seems real and true. The stage properties like *the curtains, the man's coat, the desk* and *the chairs* are badly kept, almost as if never used by the house keepers. Probably sensing his little daughter's future death, Robert dreams to be on the roads,

Oh, those cursed hills out there that I used to think promised me so much! How I've grown to hate the sight of them! They're like the walls of a narrow prison yard shutting me in from all the freedom and

wonder of life! Sometimes I think if it wasn't for you, Ruth, and --- little Mary, I'd chuck everything up and walk down the road with just one desire in my heart—to put the whole rim of the world between me and those hills, and be able to breathe freely once more! There I go dreaming again —my old fool dreams. (Ibid: II, i)

Expressing himself in such a vindictive way, Robert informs about his secret reproach against Ruth's love toward Andrew. He compares the hills to high walls of a jail. Robert knows that his love for his wife is lost; therefore, he cannot recover self-confidence or reconcile with the oppressing external world. Actually, O'Neill aesthetically proceeds like Miller, for he provides keys from past to understand the "*viable unveiling of the contrast between past and present, and an awareness of the process by which the present has become what it is [...] its insistence on valid causation.*" (Griffin, 1996: 12)

At the beginning of Act III, the *darkness outside the windows gradually fades to gray*, suggesting death and *dissolution* at the end of the play. Alexander Wolcott writes about the perseverance of Robert, who is,

chained to a task for which he is not fitted, withheld from a task for which he was born... at the end he crawls out of the farmhouse to die in the open road, his last glance straining at the Horizon beyond which he has never ventured, his last words pronouncing a message of warning from one who had not lived in harmony with what he was. (Wolcott, 2002: 1)

Robert regrets the fact of having abandoned his first dreams. Nevertheless, he still continues expressing his intimate desire through a fanatic contest in order to transcend the suffocating world in which the hills around and the family farm enclose him.

All the stage properties and characters have grown colder and damper like the air of October. With regard to his '*passion to feel*' and '*passion to know*', Robert, as Miller's characters, has never remained passive in the face of the society and family that consider him as the only responsible of Mayo's farm decline and ruin. He continues to deny his illness, and his fault in the ruin of the family farm. Robert remains insensitive, distant and out of reach

when others attack and criticize him. As a result, he must experience a tragic/heroic destiny and destroy himself. At home, no one deserves his love. To Arthur Miller, he cannot re-examine his fanatic attitude, so he brings tragedy and disaster to his person and to his family.

As for Andrew, he thinks he could never stand to live on the farm, with Ruth and Robert married. He has felt in time that he would grow to hate it (O'Neill, 1995: I, ii). So, Andrew defies his own peasant-like nature and sets out on the boat in search for happiness despite his father's peremptory request for making stay on farm. Before his first departure, Andrew has spent the two last decades absorbed by heavy work and extreme loneliness, for his mother often takes care only of the sick, Robert. Consequently, he has suffered from uneasiness and felt the danger of absolute solitude coming up from beneath, urging him to find a remedy—that of loving secretly Ruth. That is why he has openly resisted his family, and his father, the representatives of the rigid structures and codes of the mainstream American society. He quits the family home and inevitably hastens his father's death, which occurs a year later. After returning home, he remarks the ruin of the farm and Mary's illness, but does not dare to stay and give Robert the thousand dollars he has saved under the plea of a new start in Argentina. He already sets his heart on a new voyage to Buenos Aires,

Yes, Sidney's a good town. But Buenos Aires—there's the place for you. Argentine's a country where a fellow has a chance to make good. You're right I like it. and I'll tell you, Rob, that's right where I'm going just as soon as I've seen you folks a while and can get a ship. I can get a berth as second officer, and I'll jump the ship when I get there. I'll need every cent of the wages Uncle's paid me to get a start at something in B. A. (O'Neill, 1995: II, ii)

Andy has planned for this other quick departure taking all his money, ignoring both his mother's suffering and the hardships and decline of the farm. Artistically, O'Neill makes Andrew's journeys always bring him back home unfulfilled. However, he is very shocked by Robert's death at the end of the play, so he resigns to stay at home. He will probably envision

the possibility of undertaking a process of self-knowledge, which would, according to Miller's aesthetic tragic/heroic view, allow him to readjust and correct some of his personality features for the purpose of fitting within the limits set by the unchangeable and oppressive society.

On her part, Ruth receives her education from her mother who has constituted her only immediate family environment; she has no souvenir of her father. She has spent most of her time outdoors, wanting to belong to the external man-made society. In the process of her identity quest and construction, she has loved both Mayo boys --the cause of her tragic fall. She bears a child to Robert, but has always dreamt secretly of Andrew. From Arthur Miller's view point, the character of Ruth is essential to O'Neill to reach a literary stasis. He makes her seek to valorise her personal and family situations within the masculine country world. In this play, O'Neill pictures Mayo family as being at odds with its girl's dream about harmony. The individual liberty of Ruth inverts the coded values of womanhood in the United States of America. She has defied the family oppression though she could not abandon her abject mother, the symbol of the external dominant bourgeois world. O'Neill defends the new values of liberty, personal subjectivity against those fixed cultural values of the old Capitalist system. Like Andrew, Ruth would restart to recover again a desire to live because of Andrew's presence at home. As a conclusion, the three heroes correspond to the central aspect of Miller's depiction of intimate desire, uncompromising passion, obsession, pride and tastefulness toward tragic/heroic destiny. The fanatic Robert is doomed to death whereas Ruth and Andrew, who can now love each other, may begin to operate gradual denial and detachment from their original fanatical self-love and pride. They must admit this small consent or compromise with society to avoid experiencing the tragic/heroic fate of Robert.

e- Themes

In order to portray the obsessive willingness of a tragic hero, and to make possible the excavation of every inner conflict or tension in an artistic creation, Arthur Miller puts forward the idea of dealing with multiple motives/themes like loyalty and betrayal in family, obsession, despair, frustration, failure, and destruction. Looking for a *'heightened consciousness'* in his drama, Arthur Miller declares that his plays are "*responses to whatever idea was 'in the air' [...] They are means to say to my neighbor: 'This is what you see every day, what you think, what you feel; now I show you what you know really, but what you had no time, curiosity, intelligence, or means to understand.'*" (Miller, 1967: 20) Much similar to him, O'Neill makes reference to the two brothers' obsession with unachievable plans. Each changes his initial plan because of his love toward Ruth. They also remain obsessed by their inner dreams about getting comfort away from family oppression. Ruth betrays Robert when she reveals her love for Andrew. This family betrayal has paved a way to Robert's fanatical self-esteem and all-to-die struggle. The ethical punishment of both Robert and Ruth is justified by this family betrayal. And O'Neill, like Miller, wants to show that the heroism of Robert must lead the reader/spectator to recognize and celebrate the existence of such personal integrity in this world. This is what Miller calls a *'heightened consciousness'*. He adds that,

We must never for a moment regard the tragic hero's struggle against his fate as absurd, which would be the case if his destruction were completely inevitable. The essential paradox of tragedy, then, lies in the fact that even though the tragic hero is destroyed, his struggle "demonstrates the indestructible will of man to achieve his humanity. (Cited in Bloom, 1987: 42)

At the end, Robert cannot manage the farm. Ruth misevaluates her love and Andrew loses all his money gambling in the Argentine wheat market. Everyone has failed in his/her business. In this respect, a short while before his ultimate death and release from

frustration, guilt and despair, Robert says to his brother, “*Andy, I’m a failure, and Ruth’s another, but we can both justify lay some of the blame for our..... But you’re the deepest dyed failure of the three, Andy. You’re spent eight years running away from yourself.*” (O’Neill, 1995: III, i)

Conclusion

This chapter has shed light on the hidden and untold tragic/heroic stories of the American peasant individual through Eugene O’Neill’s *Beyond the Horizon* and William Faulkner’s *Absalom, Absalom!*. G. W. F Hegel, Berthold Brecht and Arthur Miller were all concerned with the place of the individual within the oppressing society. Brecht and Miller insist on the idea that a play must be moral, ethical and be constructed around the idea of conveying cultural ethics. And in accordance with most of their new drama concepts, an attempt is made to demonstrate the social significance of the actions undertaken by the major characters, with the association of Hegel’s dialectical reasoning. Insightful attempts to understand the reactions of Robert, Andrew and Ruth against society, which oppresses them, and makes them suffer before destroying them at the end, are done. In addition, themes such as frustration and loyalty, betrayal in family, despair and destruction are depicted in both works because of their paramount importance to the demonstration of the tragic/heroic sense, current in the lives of these common American people. This comparative study of *Beyond the Horizon* and *Absalom, Absalom!* has given enough evidence about the authors’ pessimistic vision about America, and provided a true presentation of the American impossible and tragic/heroic quest for happiness and identity comfort. It has depicted the failure of American search for freedom, liberty and pursuit of happiness through the personal identity struggle of each protagonist: Thomas Sutpen, Rosa Coldfield, Ruth Atkins, Robert

and Andrew Mayo. All of these heroes experience tragic/heroic destinies. Society has severely oppressed and destroyed them.

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Part Four

The Tragic/Heroic Encounter of the Modern and Post-modern ‘Others’

Introduction

Most of the social and cultural tensions or conflicts, if not worsened, continued to spoil and diminish the quality of the life of the American people many decades after World War One. And O’Neill, like Faulkner, treated the many-sided intellectual disillusionment and psychological traumas of that coming period. The new and emerging ethics’ significances are to be revealed by Raymond Williams’s cultural and materialist theory whose main principle is the contentiousness and controversy between old dominant and emergent cultural discourses. It overlaps and coincides with every single intellectual change in society. Because of this concern with the intellectual and the psyche, and in order to better understand and measure the tragic/heroic encounters of modern and postmodern selves, Henri Bergson’s, Carl Gustav Jung’s and Gilles Deleuze’s approaches are used. These theoretical thoughts are utilized in association with Williams’ cultural concepts. All of these thinkers posit the intellectual and the psyche as the place of the tragic/heroic sufferance and endurance. Furthermore, they assume that the world is always being made, and question the fixity of old dominant cultural discourses, urging for revision and re-imagination of race relations, gender roles, sexuality and every psychological torment like lonesomeness.

In chapter seven, whose title is: Memory, Gender, Love, Race and Tragic Fate in W. Faulkner’s *Go down, Moses* and E. O’Neill’s *Desire under the Elms* and *The Fountain*, Bergson’s ‘vigorous introspection’ and ‘memory’ are used to demonstrate the tragic/heroic and crushing failure of most of the superficial selves [characters] in their attempts to rise to higher and autonomous living beings. Those multiple unsuccessful challenges to the oppressiveness and the authority of the old social and cultural values as well as to tradition are

shown, for society with its fixed racial and gender roles will refuse to incorporate and recognize the distinct ideals of these resisting members.

Whereas the psychic tragic/heroic identities are the major concern of chapter eight, which discusses W. Faulkner's *As I Lay Dying* and E. O'Neill's *Strange Interlude* and *The Rope*. Actually, Jung's archetypes [of Animus, Anima, Persona, and Shadow], 'Transcendent Function', and 'Individuation' accompany and serve as supplementary and completing theoretical perspectives to Raymond Williams' cultural analysis of the external world's multi-faceted nature. Faulkner's and O'Neill's tragic heroes will try to build personal identities without ever reaching what Jung calls the 'uniqueness and wholeness of the self'. Resorting to Raymond Williams's explanation about the process by which an individual's innate potentialities clash in varying ways with received social influences, it will be demonstrated that some of the existentialist characters in both works can be rebels, members, and others be subjects and revolutionaries, and that despite their personal commitment to progress toward autonomous selves, they will tragically fail to potentiate any significant or heroic change in their life.

This refusal or challenge toward the dominating social and cultural reality will be accentuated during the fifties when most post-modern concepts started to emerge; it is the reason why a third chapter is added to this last part of the thesis. This ninth chapter attempts to explain the way minor thoughts subvert and defy major ones in W. Faulkner's *Intruder in the Dust* and E. O'Neill's *The Hairy Ape*, *The Emperor Jones* and *Bound East for Cardiff*. In addition to Raymond Williams' reference to 'unusual or rupturing' methods, the use of Gilles Deleuze's theoretical concepts [of Nomadic Thoughts, Deterritorialisation and Reterritorialisation, Root-Book and Rhizome-Book, Collective Enunciation, Micro-Politics and Revolutionary ideas] may help to understand the passionate cries of the solitary heroes within a society which does not even make an effort to comprehend their intimate desires.

Again, ethnic, racial barriers and individual political needs will never be adjusted to the non-changeable values of the society.

In fact, most of the heroes will tragically fail to fulfil their hopes and ambitions of construing a new society despite perpetual struggles and engagements. Society considers these combats as anarchy and disorder, for revolutionary ideal cannot be validated when it comes to contradict the thousand fold cultural virtues of the western dominant discourse.

Chapter Seven

Memory, Gender, Love, Race and Tragic Fate in W. Faulkner's *Go down,*

Moses* and E. O'Neill's *Desire under the Elms* and *The Fountain

Introduction

This chapter aims at shedding light on the effect of memory, gender defined roles, love, and race discrimination in the identity tragic/heroic falls of the heroes within O'Neill's *Desire under the Elms* and *The Fountain* and Faulkner's two short stories *The Fire and the Hearth* and *The Bear* from *Go down, Moses*. An appeal is made to the theory of Henri Bergson, whose philosophy thought had been very influential to the American modern writings, and also to the scientific principles of Raymond Williams about Cultural materiality. The decision to read Henri Bergson is that he was the first to redefine Time and Space so as to give much more insight into the identity predicament and into the tragic/heroic fate of the modern man. Bergson's theory provides clues to the understanding the tragic/heroic impulse of modern literature, which has been mostly approached in literary criticism as a literature full of technical innovations. Likewise, R. Williams developed his theory in relation to History and the past, demonstrating that culture is definitely marked by them. He insists on the fact that Art ought to question the fixity of old cultural practices and that authors must re-imagine the social and cultural lives again and again.

As modern writers, Faulkner and O'Neill tried to build a new American self and struggled to found their own vision about existence; they covered a wide variety of topics including race relations, gender roles, sexuality and psychological torment. In *Go Down, Moses* William Faulkner revitalizes the declining tradition of the American South. *Go down, Moses* is a collection of seven short stories dealing with the large story of the McCaslin family which descends from Carothers McCaslin, the founder of a two branch family- one is

white and the other black. The Fire and the Hearth is about the black Beauchamp Lucas, who stays on the old McCaslin plantation; he is one of the legal heirs of the McCaslin land. He produces illegal whisky and spends most of his time searching a buried treasure. As for The Bear, it focuses on Ike's attempt to redeem his family's history of choosing race over kinship. He values what he learnt in the woods beside Sam Fathers though these virtues are hardly applicable to the changing social world of Mississippi. When he was ten years old, Isaac McCaslin was allowed to come into the company of hunters like McCaslin, Hogganbeck, the dog Lion, and Boon. Each year at Major de Spain's camp, they hunt Old Ben, the bear. At the end, Ike has developed conflicting views against land ownership, the curse of slavery, and the family past sins.

At the meantime, O'Neill endeavors to explore peoples' deep feelings and desires in trying to reach for identity comfort and easiness in *Desire under the Elms* (1924). Its protagonist, Ephraim Cabot, returns to his farm after a long absence, accompanied by a young and pretty wife, Abbie Putnam. At their arrival, they learn that two of Cabot's sons Simon and Peter had run off to find fortune in California. Only Eben stays at home. Sometime later, Abbie and Eben are caught in a passionate love affair, and a child is born. Abbie kills the baby in order to prove her love and loyalty to her lover.

Love is also a central theme in *The Fountain* (1921), which is about the brave commander Juan Ponce de Leon who becomes first a member of the navy forces of the famous discoverer Christopher Columbus during his second voyage to the West Indies. Two decades later, he becomes the governor of Puerto Rico. Older and weakened, he falls in love with a young woman, Beatriz, whom his nephew has seduced. Hoping to win her back, De Leon makes an expedition so as to find the fountain of eternal youth. His expedition is a failure, for an Indian slave organizes an ambush with his people and attempts to kill Ponce de Leon for revenge.

All these works received a great number of criticisms. Starting with *Go Down, Moses*, Mellissa Howard depicts a bulk of truth about race relations in the South. For Dara Llewellyn, it is a series of short stories where Faulkner introduces the themes of lineage, heritage, ownership, time obsession, and slavery (Llewellyn, 1996). On his part, Arthur Kinney inquires into some details about Faulkner's family history and suggests that his ancestors might have served as a model for the McCaslins' miscegenation. (Kinney, 1996) Commenting on *The Bear*, Melvin Backman makes a parallel between Faulkner and Mark Twain. He writes that both were fascinated by wilderness in that "*Implicit to the story is the dream of the wilderness as idyllic retreat, as an escape from the outside world to a reassuring but solitary peace. Like the river in Huck Finn, the woods in "The Bear" represent a retreat for a boy and a man, and like the river's idyll it was doomed to extinction by civilization.*" (Schmitter, 1973, 141) Corresponding almost exactly to this view, Arthur F. Kinney offers a suggestion to the ending of the hunt in *The Bear* as being,

A symbolic failure [...] the logic of both plot and symbolism suggests that, as inheritor of the wilderness ethic taught him by Sam Fathers and as heir presumptive to the title of best hunter in camp, Ike McCaslin should be the one to kill Old Ben, the bear who symbolizes the untamed power of the wilderness [...] the big woods changes from the wilderness space in which this wild power and its symbols live to a modern wasteland void of spiritual and symbolic content. (Cited in Hahn and Hamblin, 2001: 137-8)

For her part, Cathy Woegner dealt with the rhetoric of disparity in *Go Down, Moses*. She hypothesizes that, "*the novel is thus organized by a rhetoric of disparity in which the discreteness of the tones, settings and subject matter of the stories, the conflicting interpretations within the novel, and ostensible contradictions in characterization, as well as the many thematic oppositions (such as black-white, wilderness-civilization, male-female) direct the reading process.*" (Woegner, 1983: 148) Woegner ensures that Faulkner has great

confidence in the reader's ability to endorse a much more important role in order to create meaning by himself.

As far as O'Neill's *Desire under the Elms* is concerned, Murray K. Joel and Michael S. Bowman and Doris Alexander have evoked the influence of psychology, religion, Nietzsche, and Greek tragedy upon the playwright, and confirmed the author's perfect awareness about the Freudian psychological concepts. (Murray and Bowman, 1987) Contrary to them, Stark Yong views the play more positively, claiming that "*it exhibits a fine progress in solidity [...] it has more passion and much tragic gloom and irony.*" He also underlines that loneliness, dream and love as its major themes. (Young stark, Nov 1924) As for Virginia Floyd, "*Desire under the Elms' setting suggests the struggle of the play: exterior environmental societal pressures acting upon and clashing with the trapped human psyches of the Cabots.*" (Floyd, 1985: 272) Also, Robert Dowling considers it as "*A triumph of local color [...] also a masterful expression literary Naturalism and [...] O'Neill's innovative set reflects the stony image of the New England farmer.*" (Dowling, 2009: 115)

Concerning *The Fountain*, Travis Bogard regards it as an expressionist work through which O'Neill used free techniques of Romanticism to reach psychological and spiritual truths. (Bogard Travis, 1988) Almost in the same respect, Gilbert W. Gabriel writes that the play is as a jungle of imagination and that Ponce de Leon is a creature of fancy rather than of history. (Gilbert W. Gabriel. Dec 11, 1925)

The reality is that the most common literary criticism concerning *The Fountain* appoints to the fact that it lacks unity of action. However, Eric M. Levin holds an opposite opinion, giving indications about the main character's changing attitudes. He believes that it explores man's search for meaning in life. According to V. Floyd, it appears to be concerned with history despite its relatedness to human nature. "*Juan Ponce de Leon's pursuit of the dream, his quest for the fountain of Youth, captured the author's imagination.*" (Floyd, 1985: 225) In

sum, for the purpose of understanding the tragic/heroic destiny of the modern American man, there is no study devoted to the comparison of Faulkner's *Go Down, Moses* and O'Neill's *Desire under the Elms* or *The Fountain* by means of Raymond Williams' and Henry Bergson's philosophical thoughts.

1- Gender Roles and Lonesomeness in *Desire under the Elms*

Henry Bergson assumes that the world is always 'in the making' and the individual experiences multiple conscious and psychic states through perception. Memory and vigorous introspection are very helpful in deciphering these conscious states, and in provoking qualitative progress or what he calls 'a change in magnitude'. Despite of the crushing and tragic/heroic failure at the end, he believes that man changes because he endures. In *Desire under the Elms*, Ephraim Cabot, his young wife Abbie Putnam, and his son Eben have gone through multiple conscious states in the process of their search for happiness within the harsh family environment.

Intending to remind Abbie of his past, Ephraim Cabot recalls,

Listen, Abbie. When I come here fifty odd year ago—I was just twenty an' the strongest an' hardest ye ever seen [...] But I give in t' weakness once [...] They was a party leavin', givin' up, goin' West. I jined' em [...] I got afeerd o' that voice an' I lit out back to hum here [...] climbin' over the hills up and down, fencin' in the fields that was mine. [...] All the time I kept gittin' lonesome. I tuk a wife [...] I was allus lonesome. She died. [...] I tuk an other wife—Eben' Maw. Her folks was contestin' me at law over my deeds t' the farm—my farm! That's why Eben keeps a-talkin' his fool talk o' this bein' his Maw's farm [...] She never knowed me nor nothin'. It was lonesomer' n hell with her. After a matter o' sixteen odd years, she died. (a pause) I lived with the boys. They hated me 'cause I was hard. I hated them 'cause they was soft.[...] Then this spring the call come—the voice o' God cryin' in my wilderness, in my lonesomeness —t' go out an' seek an' find! (turning to her with strange passion) I sought ye an' I found ye! Yew air my Rose O' Sharon! Ye air like (She has turned a blank face, resentful eyes to his. He stares at her for a moment—then harshly) Air ye any the wiser fur all I've told ye? (O'Neill, 1958: II. ii)

In this long passage, Ephraim Cabot makes reference to many crucial moments about his life. According to Henry Bergson's view, every next moment Cabot perceives is added to the previous one before it vanishes forever leaving only a trace in space. At every next moment, there is a change in magnitude, a qualitative progress. For example, Cabot has been developing his farm and growing his boys. In this narrative sequence, Cabot's strong feelings become less and less intense because, according to Bergson, he has separated every moment from the other. This resurgence of images, memories, or feelings from the past makes the delirious sensation of love, which Cabot desires, less possible. He remembers his lonesomeness and his suffering, and this causes him a sort of '*crushing failure*' and a '*feeling of nothingness*'.

When Cabot evokes his casual meeting with Abbie Putnam, his actual young wife and source of hope for begetting an heir, he is more joyful. The future is full of attractive possibilities. To Bergson, Cabot has the sensation of having mastered '*the flow of time*', so he accompanies this sensation by music; he associates Abbie with the '*Rose O'Sharon*', which is a very famous folkloric song. Bergson notes that, "*Feelings develop into images [...] we should never realize these images so strongly without the regular movements of the rhythm by which our soul is lulled into self-forgetfulness, and as in a dream thinks and sees with the poet.*" (Bergson, 1988: 15) It is very probably the reason why Ephraim Cabot starts singing 'My Rose O' Sharon!' at the end of the passage above.

This same passage is also important in that it shows the multiple conscious states and the duality of Ephraim Cabot's self. When he evokes hard work on farm, harshness of the wilderness, and his trip to the west, he speaks in a homogeneous and superficial way. He reminds about a number of things or events which correspond to space as shaped by society and according to the laws of necessity. On the contrary, when he speaks about his bride, he

grows psychologically deeper, more and more heterogeneous and qualitative in his thought because he advances further into the depths and innerness of his consciousness. This is what Bergson calls '*Psychological Duration*'. When Ephraim Cabot refers to his loneliness, it is his deep-seated self which is liberated and released to feel, love, and to decide. According to Bergson, Cabot has made great efforts to perceive reality and acknowledge life by striving to grow into a higher and more autonomous living being, but 'his single and identical élan' is tragically destroyed by the stable and stereotyped norms of society. For instance, Ephraim Cabot is neither free to bar and prohibit his sons from inheritance nor to take a very young adulterous woman for a wife. Cabot has changed, for he has endured a lot of difficulties. However, he tragically fails to establish a real, fundamental and free self. He says *despairingly* at the end, "*God A' mighty, I be lonesomer'n ever!*" (O'Neill, 1958: III, iv) Mark A. Mossman comments this final image of Cabot being isolated saying that, "*It seems that Cabot can only connect spiritually with the land, with the farm. He is frustrated in every other single attempt to communicate and connect significantly with the people, animals, objects.*" (Mossman, 1999: 01)

The oppressiveness of the old social and cultural values is, at many times, unsuccessfully challenged by Ephraim Cabot. According to Raymond Williams, tradition, which is selective of those powerful cultural practices, is dependent upon "*identifiable institutions such as churches, universities, and schools.*" (Cited in Ryan, 2011: 1338) Always with reference to the passage above, Ephraim Cabot continues to hear '*the voice of God*'; a 'residual' cultural practice which the church has imposed and selected. Raymond Williams notices that "*The residual, by definition, has been effectively formed in the past, but it is still active in the cultural process, not only and often not at all as an element of the past, but as an effective element of the present...Thus organized religion is predominantly residual.*" (Cited in Parker, 2012: 463) This religious belief is always perceived as active in the present social and cultural

life of America. Therefore, the personal and counter-hegemonic alternative of Ephraim cannot resist society's cultural force; neither can it allow him to tolerate his wife's adulterous adventure. Therefore, he cannot articulate his '*structure of feeling*' and will remain lonesome forever.

As for Abbie Putnam, she marries Cabot to seek shelter and own a home. This marriage also comprises a future attractive possibility to bear children and, thus, live happily on the farm. Her life has very probably been as difficult as that of old Cabot. While attempting to seduce Eben, she gives information about her former life,

(calmly) If cussing me does you good, cuss all ye've a mind t'. I'm all prepared t' have ye agin me—at fust. I don't blame ye nuther. I'd feel the same at any stranger comin' t' take my Maw's place. (He shudders. She is watching him carefully.) Yew must've cared a lot fur yewr Maw, didn't ye? My Maw died afore I'd growed. I don't remember her no one. (a pause) But yew won't hate me long, Eben. I'm not the wust in the world—an' yew an' me got a lot in common. I kin tell that by lookin' at ye. Waal—I've had a hard life, too—oceans o' trouble an' nuthin' but wuk fur reward. I was a orphan early an' had t' wuk fur others in other folk's hums. Then I married an' he turned out a drunken spreer an' so he had to wuk fur others an' me too agen in other folks' hums, an' the baby died, an' my husband got sick an' died too, an' I was glad sayin' now I'm free fur once, on'y I diskivered right away all I was free fur was t' wuk agen in other folks' hums, doin' other folks' wuk till I'd most give up hope o' ever doin' my own wuk in my own hum, an' then your Paw come (Ibid: I, iv)

Being orphan very young, Abbie is obsessed by the desire to own a home and have the opportunity to release herself from the cruel and unpleasant work in the homes of others. From Bergson's point of view, past memories generate a feeling of nothingness and failure within Abbie, who perceives them in a continuous succession with a kind of emotional detachment, because each event she evokes grows less intense at the occurrence of the next one. To Bergson "*we express duration in terms of extensity, and succession thus takes the form of a continuous line or a chain*" (Bergson.1910: 101) Without success, Abbie has struggled all the time against working in other people's homes. As an orphan child, she worked. Then she made an unfortunate marriage with a drunkard. Being pregnant, she

resumed work in other people's homes, and very probably because of that incessant toil, she caused the death of the baby in her womb. Work and marriage as two of the most important social institutions have not permitted to Abbie to grow to '*a higher and more autonomous*' living being. To Bergson, her *Free Will* about possessing her own home and about working only for her person's sake is turned obsolete and is destroyed by society and its norms or limits. Society reflects the homogeneous and superficial conscious multiplicity which corresponds to the immediate space where Abbie lives. Up to now, any opportunity achieving '*a change in magnitude*' is impossible for her.

However, Abbie's hope is renewed by Cabot's proposal of marriage as she confesses it above. Bergson points out that "*What makes hope such an intense pleasure is the fact that the future, which we dispose of to our liking, appears to us at the same time under a multitude of forms, equally attractive and equally possible*". (Bergson, 1910: 9-10) The result is that the other heterogeneous and fundamental conscious state of her split self is being activated by her marriage to Cabot, and later by her encounter with Eben. From a Bergsonian perspective, Abbie is now seated in the '*psychological Duration*', for she questions more and more her deep consciousness in the process of forming her new personality and identity. She is instantaneously attracted by Eben with whom she wants to have an adulterous son. In fact, she hates Cabot because he reminds her of her first drunken husband and of her lost baby. She is afraid of the past which had been tragically destructive to her old dreams and desires. Actually, she recommences dreaming and longing for the better things the future might bring to her. She makes plans for bearing a child; she also has supposed that Cabot will make her the inheritor of the family farm, and most important of all, she takes Eben as her lover. According to Bergson, Abbie is being engaged in '*in the making*' conscious state, which may help her reach identity stability. But the adulterous relationship makes her only have the sensation of mastering '*the flow of time*'.

Unfavorably, Abbie's self-forgetfulness is stopped when her adulterous child was born, and Old Cabot is happy to be relieved of Eben, for now he has a new-born heir. By contrast, Abbie cannot stand losing the lover and father of her baby. As a result, the old superficial self dominated by the oppressive social norms resurfaces again, and destabilizes Abbie. That is why she does not hesitate to kill her baby in order to preserve Eben. She avows openly,

I didn't want 't do it. I hated myself. I loved him. He was so purty—dead spit 'n' image o' yew. But I loved yew more—an' ye was goin' away—far off whar I'd never see ye agen, never kiss ye, never feel ye pressed agin me agen—and ye said ye hated me fur havin' him—ye said ye hated him an' wished he was dead—ye said if it hadn't been fur him comin' it'd be the same's afore between us.” (O'Neill, 1958: III, iii)

Thus, Abbie fails to construct a real fundamental self, which would make her live comfortably. Instead, she manages to lose Ephraim Cabot, her lover Eben, her baby and the farm though Abbie “*does not repent of having committed the sin of incest because she believed that she did it for the man she loved.*” (Mahfouz, 2010: 10) Refusing to escape from the police, she chooses to be punished for her crime.

From the view point of Raymond Williams, the historically fixed gender roles are the manifestation of larger dominant cultural mechanisms. In respect of this, Abbie Putnam must submit to the practices and beliefs like marriage, loyalty to husband and faithfulness to which the majority of people culturally subscribe. However, Abbie only weds a man to get a good estate; and Williams observes that “*Any system which puts that kind of social advantage or convenience above any idea of personal love or fidelity must breed, in its visible centres, those habits and tones which are now, with facility, called the ‘immorality’ of Restoration drama.*”(Williams, 1973: 53) Her immoral behavior is unlikely capable to achieve any general agreement across the community, so her unfaithfulness and incestuous love are repressed by the dominant social order. Considering it a private experience, the dominant

cultural discourse will refuse to incorporate Abbie's distinctive and resisting attempt for recognition.

For his Part, Eben Cabot is haunted by his mother's memory. He says to his brothers Simeon and Peter that,

(harshly) They was chores t' do, wa'n't they? (a pause—then slowly) It was on'y arter she died I come to think o' it. Me cookin'—doin' her work—that made me know her, suffer her sufferin'—she'd come back t' help—come back t' bile potatoes—come back t' fry bacon—come back t' bake biscuits—come back all cramped up t' shake the fire, an' carry ashes, her eyes weepin' an' bloody with smoke an' cinders same's they used t' be. She still comes back—stands by the stove thar in the evenin'—she can't find in nateral sleepin' an' restin' in peace. She can't git used t' bein' free—even in her grave. (O'Neill, 1958: I, ii)

Eben's painful sorrow about his mother is tightly connected to a feeling of hatred and revenge toward his father whom he holds responsible of her death. Her ghost is always in the house, exacerbating the tormented psychic states of Eben. Thus, he settles his mind to conquering back her possessions: home and farm. So, he begins by taking care of the house and by cooking for his brothers. Then, he steals Cabot's money to pay their share in the farm. From Bergson's point of view, Eben perceives present reality throughout memories about his mother; therefore, he cannot realize '*a change in magnitude*', or become an autonomous person. His superficial self dominates his psychic conscious state. In this particular case, he does not consider housework unusual. He is in charge of the home tasks in the stead of his dead mother. Henceforth, his life at home is cold and bleak; nothingness and solitude are everywhere around.

Because of lack of tenderness and mother-love, he starts an adulterous relationship with his step-mother, Abbie. This sinful relation of whom he expresses no regret at the end of the play has served to achieve a kind of severance and separation, which allows cutting off his psychic connection to his mother. He declares his love to Abbie, "*(throws himself on his*

knees beside the sofa and grabs her I his arms—releasing all his pent-up passion) An' I love yew, Abbie!—now I kin say it! I been dyin' fur want o' ye—every hour since ye come! I love ye! (Their lips meet in a fierce bruising kiss)" (Ibid: II, iii) From this moment on, Eben has begun to introspect and examine more deeply his conscious states. To Henri Bergson's identity construction process, Eben will now be able to realize a qualitative progress, because his real and fundamental self is freeing itself from the grip of the oppressive society. Father Cabot, as representative of the society, has always been harsh and unpleasant to him and to his gone-away brothers. Eben's Free Will is turned operative by Abbie's love. Convinced that his mother can now rest peacefully in her tomb, he resumes work outside family home and has had almost typical and normal intercourse with his father. But a year later, the baby's birth comes to arouse a crucial conflict between the two selves of his conscious state. After having the sensation of controlling time, he is awakened by the abrupt reaction of his homogeneous and 'as made' conscious state, which is conceived by society and its unchangeable conventions and values. Society does not admit adultery and sin.

As a result, Eben resolves to share guilt and be punished with Abbie for the child's murder. The main source of Eben's tragic/heroic fate is his obsessive psychological quest for a mother figure. (Madran, 453) Eben endorses the responsibility of his deeds and submits himself to the social laws. S. Keith Wither writes that, "*In Desire Under the Elms, young Cabot is almost on the verge of settling the tangled web of love and passion, but even as he approaches the way out, the tragedy falls swift and sharp, and all is lost*". (Wither, 1961: 5) According to the culturally context-oriented approach of Raymond Williams, Eben Cabot must experience the same cultural oppression as that of his step-mother Abbie Putnam. This adulterous love cannot be articulated and or assimilated in society. Therefore, Eben's "*New perceptions and practices of the material world [...] are quite specifically counter-hegemonic just as the selective tradition is typically hegemonic.*" (Cited in Ryan, 2011: 1340)

The conclusion is that Ephraim Cabot, Eben and Abbie are aroused to a position that requires sympathy not because they have been capable of choice and responsibility before experiencing tragic/heroic falls. They cannot realize a change in magnitude; neither can they challenge the contemporaneous cultural institutions.

2- Memory, Love and Tragic/Heroic Fate in *The Fountain*

Making Choice is also essential in O'Neill's *The Fountain*. It revolves around Juan Ponce de Lion, the brave soldier, who dreams of glory. In the courtyard of Ibn Aswad's palace in Grenada, Juan rejects Maria De Cordova's pitiful appeal to his love. He says to her,

(frowning) That word—we have never uttered it before. You have always been –my friend. (after a pause, with deep earnestness) Why must you ruin our rare friendship for a word every minstrel mouths? (then with irritation) Love, love, love we chatter everlastingly. We pretend love alone is why we live! Bah! Life is nobler than the weak lies of poets or it's nothing!" (O'Neill, 1958: I. i)

As a soldier, Juan is only dreaming of widening Spain's glory. For long years, he has been waiting for a military opportunity to continue the conquest of new territories. As a young boy, he frowns upon discussing about love; all that he wants is to make war and conquer new places for the glory of the king. Full of ambition, and of disdain toward fixity or stagnation, *"He denies the importance of all love as he bids farewell to Maria"* (Levin. E. M.1996) According to Bergson's philosophical thought about the Tragic/Heroic, Juan could not acknowledge the inner suffering or love-wound of Maria, for his hopes and 'Free Will' are shaped and controlled by the military royal force, a strong social organization. He is governed by his superficial, homogeneous and untrue self. His 'organic unity' is dominated by the superficial self. Thus, he feels only repugnance toward love and poets.

But contrary to any expectation at fifty years old, Juan falls in love with Beatriz, the daughter of Maria De Cordova, whose love he rejected two decades ago. Actually, Beatriz is

his hope for reaching happiness and realizing an organic unity. Now as a frail and broken man, “*Juan curses the memory of his lost youth.*” (Dowling, 2009: 172) To Juan, past brings forth power, youth, beauty, ambition, and hope; all these things he might forever have lost. According to Bergson, past resurgence has made Juan perceive the nothingness and hollowness of life up to now. Therefore, he will seek to live with Beatriz the life which he has come to acknowledge as wasted. For the purpose of winning back Beatriz whom his nephew has seduced, Juan is determined to find the fountain of youth or die. In an exultant and triumphant manner, he announces this future enterprise to her saying, “*I will (then mysteriously) this is a strange world with many wonders still undiscovered.*” (O’Neill, 1958: II, vi) Beatriz has transformed him from a warrior to a poet. To Bergson, the immense love for Beatriz has opened new future horizons to Juan. The deep-seated psychic states are revived, so he starts to re-appropriate his free, heterogeneous will. The ‘*organic unity*’ of his personality is now acknowledging the real and fundamental self, which has been ignored so far.

The attractiveness of his future hope for winning Beatriz has begun to lose intensity because he cannot find the fountain of youth. Stabbed almost to death by Nano and his Indian people, Juan realizes that he is betrayed, and that he has failed for good to regain his youth. After having drunk from the supposed spring of youth he declares,

New life thrills in me! Is it youth? Do I dream? Then let me never wake till the end of time! (then harshly) Coward! How often have you looked death in the face. Are you afraid of life? Open! Open and see! (He opens his eyes and stares down in the spring. A terrible groan tears from his breast.) O God! (His grief is turned immediately into a frenzy of rage.) Treacherous dog. You betrayed me. (He leaps to his feet, drawing his sword. There is a twanging of many bows, the whiz of a flight of arrows. Juan falls, clutches at the grass, is still. The Indians pour out into the clearing but keep a cautious distance from Juan) (Ibid: III, ix)

For Henri Bergson, Juan loses the image of *'psychological Duration'* because he once for all comes to realize that he cannot find the fountain of youth and or *"His goal, to marry Beatriz, is never realized."* (E. M. Levin, 1996) Juan's hopes are destroyed and spoiled by the harsh world and its rigid laws. The romantic dream of Juan Ponce De Lion has led him to a tragic/heroic emotional failure and decline. As to Raymond Williams, De Lion's sacramental pursuit of eternal youth and love, which represent his *'structure of feeling'*, cannot be materialized. Juan Ponce De Lion's new meanings and values can be articulated only in relation to the dominant culture. The dominant cultural discourse relegates these new meanings to the undervalued private sphere; Juan's dreams are not assigned any cultural significance.

3- Racial Discrimination and Tragic Identity Failure in The Fire and the Hearth

In *The Fire and the Hearth*, Faulkner narrates the story of Lucas Beauchamp, a sixty year black farmer who claims to be a 'McCaslin' much more than Roth Edmonds, the legal inheritor of the family. Edmond has a particular opinion about him,

He's more like old Carothers than all the rest of us put together, including old Carothers. He is both heir and prototype simultaneously of all the geography and climate and biology which sired old Carothers and all the rest of us and our kind, myriad, countless, faceless, even nameless now except himself who fathered himself, intact and complete, contemptuous, as old Carothers must have been, of all blood black white yellow or red, including his own. (Faulkner, 1994: 91)

This description enlightens the reader about some essential features of Lucas' personality. Like all his McCaslin ancestors, he fathers and is source to honor and respect, and this gives him a strong sense of self-confidence and pride. Lucas is also contemptuous towards society, for it refuses to treat him as any other of its white members. Added to this, his white ancestors

had not entitled him a share in the family plantation. Thus, Lucas's life is dominated by the superficial self of his personality. He is much tormented, and must go a step further inside his conscious in order to provoke 'a change in magnitude' in him. According to Bergson, Lucas goes "from the perception to the memories and from the memories to the idea." (Bergson, 1911: 155) Lucas Beauchamp perceives the past, which impoverishes his self-esteem and pride; that is why he gets the idea of searching a treasure.

Finding the treasure is very important for Lucas; it may re-equilibrate his identity turmoil and make him break connection with the nothingness and bleakness of his previous life. Every night, he goes hunting for it with George instead of harvesting his cotton and crops. To Bergson, the search for the treasure can be identified as 'the image' into which Lucas's deep passion has crystallized. Therefore, it has produced a rhythm by which his "soul is lulled into self-forgetfulness, and as in a dream, thinks and sees with the poet." (Bergson, 1988: 15) It is for this reason that he does not take into account Edmond's and his wife's remarks about his unusual and idiotic search. He has even devised the possibility of divorcing with Molly, his wife. He states forcefully to Edmond,

She wants a voce [...] She can have it. I just want to know how much it will cost me. Why cant you declare us voced like you done Oscar and that yellow slut he fotched out here from Memphis last summer? You not only declared them voced, you took her back to town yourself and bought her a railroad ticket back to Memphis. (Faulkner, 1994: 92)

In fact, the deep-seated conscious states inside Lucas are manifesting themselves outwardly. He has the sensation of mastering 'psychological Duration'; he experiences a change in attitude because he is the one who actually decides thinks, perceives, and acts. He hopes to find the money in order to put his inner passion and the outside social denial toward his personality in a steady position. That was what Bergson calls the two aspects (one internal and the other external) of a person's 'organic unity'.

Like Juan Ponce De Lion who rejects un-courteously Maria De Cordova's love, Lucas continues to ignore the inner suffering of his wife Molly while he is searching for the treasure. Until he has found the money, the untrue and superficial self of his personality will prevail. But unsurprisingly one night, Molly throws away the divining-machine her husband bought for the purpose of finding the treasure because she could no more support to divorce from him after a marriage that has lasted nearly four decades. She decides to quit home herself; everybody in the mansion begins searching for her. Faulkner writes,

The mules, free in the big pasture, were hard to catch [...] And it was two hours more before they overtook Lucas and George and Nat and Dan and another man where they followed and lost and hunted and found and followed again the faint, light prints of the old woman's feet as they seemed to wander without purpose among the jungle of brier and rotted logs along the creek. It was almost noon when they found her, lying on her face in the mud, the once immaculate apron and the clean faded skirts stained and torn, one hand still grasping the handle of the divining-machine as she opened her eyes, looking at no one, at nothing, and closed them again. (Faulkner, 1994: 96)

This flight has spoiled Lucas's process for constructing a real and fundamental self. The vigorous introspection he has been engaged in is abruptly cut short by Molly who almost died. Lucas Beauchamp has come to know that Molly is much more important to him than any such search for buried money. Molly symbolizes the force of the marriage bound that the oppressive society instituted, and Lucas has to conform to such social convention if he wants to survive.

On his part, Raymond Williams suggests that it is essential to undertake a true historical analysis about any country's cultural process in order to understand the interrelations between classes, or every type of movement in society and the dominant culture. In the case of Lucas Beauchamp, it is necessary to measure the 'residual' view toward slavery and the black race for the purpose of revealing the pressure the white bourgeois culture exerts upon blacks. The residual discrimination of the blacks, which "*has been effectively formed in the past, but it is still active in the cultural process, not only and often not at all as an element of the past, but*

as an effective element of the present.” (Cited in Parker, 2012: 463) As a result, the resistance shown by Lucas Beauchamp and his claim about being the legal heir of McCaslin are lived on the basis of the residue of the previous social and political dominant institution, slavery. The sentiment of alienation toward the blacks is fully incorporated into the dominant culture, so it *“cannot allow too much residual experience and practice outside itself, at least without risk. It is in the incorporation of the actively residual-by reinterpretation, dilution, projection, discriminating inclusion and exclusion-that the work of selective tradition is especially evident.”* (Ibid, 2012: 463) Though most of the whites in town show respect toward Lucas Beauchamp, they want him to remain black when he speaks to them. Thus, Lucas’s oppositional and alternative relation toward the dominant white culture is excluded and repressed.

At the end, he abandons the ideas of searching the treasure and of getting divorced from Molly; he realizes that he cannot realize *‘a qualitative identity progress’* unless he yields himself to the social norms imposed by the white-dominating South. Just as Ephraim Cabot, Juan Ponce De Lion, Abbie Putnam, and Eben Cabot, Lucas Beauchamp has cherished and nurtured a romantic dream, the ideal of recovering and restoring the old aristocratic pride of the McCaslin family. But his quest has brought about his tragic/heroic failure, for he resigned to die without achieving his goal. He admits that, *“Man has got three score and ten years on this earth, the Book says [...] I done waited too late to start [...] But I am near to the end of my three score and ten, and I reckon to find that money aint for me.”* (Faulkner, 1994: 101)

4- The Curses of the South and Ike’s Tragic/Heroic Failure in The Bear

Isaac McCaslin (Ike), the protagonist of *The Bear*, has also come to the decision of surrender after he has acknowledged some truths about his family. At the beginning, he is initiated to hunting by Sam Fathers, a Negro slave. He regularly attends the annual hunting

campaign for Old Ben, the bear, at Major De Spain's camp in the wilderness. Being a good woodsman, he becomes an expert hunter. In the quotation below, Faulkner describes Ike's hunting ability,

He was thirteen then. He had killed his buck and Sam Fathers had marked his face with the hot blood, and in the next November he killed a bear. But before that accolade he had become as competent in the woods as many grown men with the same experience. By now he was a better woodsman than most grown men with more. There was no territory within twenty five miles of the camp that he did not know—bayou, ridge, landmark trees and path; he could have led anyone direct to any spot in it and brought them back. He knew game trails that even Sam Fathers had never seen. (Faulkner, 1994: 154)

Ike is well installed in this harsh and wild environment of an un-raped forest in the South. According to Bergson, he perceives the reality around him through the homogeneous and unchangeable conscious state of his personality, which is fashioned by the values of courage, resistance, humility and perseverance the other hunters transmitted to him. In fact, Ike had no opportunity to realize 'a qualitative change' in his personality; he has continued to live the same way till he reaches twenty one. As usual, Faulkner operates a kind of transmutation in most of his characters at some period of their life. They acquire knowledge and experience from observation. Through memory, reason, and intellect, they develop their faculties of imagination and intuition to give a higher sense to their lives. Ike experiences this same crucial aesthetic transmutation at twenty one years old.

At twenty one, something decisive occurs to Ike. As a young typical Faulknerian protagonist, Ike undergoes the transition from boyhood to manhood. Because of his interest in the past of his family, and because of a great sensitivity and intelligence, he is shocked and outraged by the discoveries he has made. He has come to know about the incestuous past of the McCaslin family, the illegal acquisition of the plantation from the Indians. And most

important of all, he has acknowledged that the South is being cursed by slavery. He cries out his indignation to a Negro,

Don't you see? Don't you see? This whole land, the whole South, is cursed, and all of us who derived from it, whom it ever suckled, white and black both, lie under the curse? Granted that my people brought the curse onto the land: may be for that reason their descendants alone can—not resist it—may be just endure and outlast it until the curse is lifted. Then your people's turn will come because we have forfeited ours. But not now. Not yet. Don't you see? (Faulkner, 1994: 206)

Therefore, he voluntarily ceases to claim the land he inherited from Carothers McCaslin. From Bergson's philosophical view, Ike's memories about the history of his family and the South have made him sense failure and nothingness inside himself. Before the discovery, he first believed to have mastered the flow of time, to live in harmony within the homogenous space and environment. But past memories have abated this sensation to nothing. Second, the discovery has pushed him to start a self-introspection. Bergson writes that, *"It could be easily shown that the different degrees of sorrow also correspond to qualitative changes."* (Bergson, 1910: 11) Thus, deep-seated psychological states of his personality are stimulated in order to achieve a qualitative change. As a consequence, Ike's real and fundamental self manifests itself; he decides voluntarily to relinquish the land and concede the plantation to his cousin Edmonds.

In the quotation above, Ike McCaslin also admits to have no other opportunity than to endure and suffer more from the social and cultural values of the homogeneous and static South. He recognizes his tragic/heroic and inevitable defeat. He is like most of Faulkner's heroes; they make heroic *"stands, not while sure of success, but though certain of defeat."* (Rio-Jelliffe, 2001: 15)

In sum, Faulkner adheres to the same Greek view of considering that the ground of happiness and misery lies in the freedom of choice and action. Thus, he makes Ike McCaslin leave wilderness to a,

one small cramped fireless rented room in a Jefferson boarding-house where petit juries were domiciled during court terms and itinerant horse-and mule-traders stayed, with his kit of brand-new carpenter's tools and the shotgun McCaslin had given him with his name engraved in silver and old General Compson's compass. (Faulkner, 1994: 222)

He is tragically defeated by the social 'as made' world and its indefectible traditions. Ike's move to Jefferson town is regarded as a failure because of the break from rural traditional environment without proposing any remedy "*for the ills he deploras.*" (Rio-Jelliffe, 2001, 135)

Bergson's concept of the 'as made' world can be associated Raymond Williams' selected dominant system of the bourgeois culture. Williams observes that,

Again, the idea of rural community is predominantly residual, but in some limited respects alternative or oppositional to urban industrial capitalism, though for the most part it is incorporated, as idealization or fantasy, or as an exotic-residential or escape-leisure function of the dominant order itself." (Cited in Parker, 2012: 463)

Accordingly, Ike, who is from a bourgeois capitalist background, has not only come to the exotic woods for hunting but also for leisure; things have changed when he has discovered his family's illegal land acquisition and its slave ownership. Speaking about the whole process of ownership of the land, Williams writes, "*There is no innocence in the established proprietors at any particular point in time, unless we ourselves choose to put it there.*" (Williams, 1973: 50) As a result, the grown-up Ike has acknowledged his ancestors as outsiders and intruders, so he begins to oppose the dominant cultural elements of his family. In its imaginary, Ike's family always associates rural areas and communities with the exotic. He has taken the decision to give up his right for land possession. He moves to Jefferson town where he becomes a carpenter. This new job can be interpreted as a way in which cultural forces perpetuate the economic conditions through which bourgeois capitalist values continue to

dominate. In fact, he surrenders to the dominant culture. He keeps the shotgun and the compass because, like any white bourgeois, he idealizes the woods.

Conclusion

The main heroes in *The Bear* and *Fire in the Hearth* in *Go Down, Moses* and in *Desire under the Elms*: Isaac McCaslin, Lucas Beauchamp, Juan Ponce de Lion, Eben, Abbie Putnam and Ephraim Cabot are embroiled in identity and emotional struggles arising from the permanent impact of the many repressive social morals that usually obstacle their individual aspiration toward unreachable happiness. Speaking about Faulkner's literary world, Mortimer writes, "*Faulkner's world is a world sustained among tensions about loss: loss of the self, loss of control, loss of desired objects through the passage of time.*" (Mortimer, 1983: 7) But this remark is also applicable to O'Neill's plays. The characters become plagued by the culturally inherited morals; they are further troubled by their futurelessness. By the process of self-introspection, they have engaged in the path of becoming higher autonomous living-beings.

At some times, they could feel the self-forgetfulness of the poet, and enjoy momentarily happiness and illusion of having made a qualitative change in life. However, past memory comes back to middle with present life. It has manifested itself through flight and military discipline for Juan Ponce De Lion, by means of mother's memory to Abbie Putnam and Eben Cabot, and through family past faults for Ike McCaslin, Lucas Beauchamp, and Ephraim Cabot. As they advance further in their unconscious life, their real selves encounter past memories which produce a sense of nothingness and failure in them all. According to Henri Bergson and Raymond Williams, they fail to resist the powerful and almost unalterable social and cultural forces of the dominant culture; it spoils the individual's identity comfort and stability; as a result, they all experience tragic/heroic failures.

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Chapter Eight

Mythological and Psychological Tragic/Heroic Decline in W. Faulkner's *As I Lay Dying* and E. O'Neill's *Strange Interlude* and *The Rope*

Introduction

At the beginning of twentieth century, America saw the emergence of a new literary and aesthetic art based on psychology. William Faulkner and Eugene O'Neill were much concerned with the psychological impact WWI had on American society and its individuals. To defend his art against accusations that claim that some of his plays are patterned after Freud and Jung, O'Neill declares,

Authors were psychologists, you know, and profound ones before psychology was invented [...] As far as I can remember, of all the books written by Freud, Jung, etc., I have read only four, and Jung is the only one of the lot who interests me. Some of his suggestions I find extraordinarily illuminating in the light of my own experience with hidden human motives. (Cited in Fall, 1958: 66)

On his part, William Faulkner had been very concerned with the identity of the South. In his works, he usually represents the southern universe which is haunted by the sin of violence and perversion toward the blacks. As a southerner, Faulkner experienced the shadow of South's history and its decline in most of his works. *As I Lay Dying* (1930) narrates the story of Addie Bundren's funeral; she requested to be buried with her family in Jefferson town. At the beginning of the story, Addie Bundren, wife and mother to a poor white rural family, is on her deathbed. Friends and family gather around to comfort her. Addie is a proud, impious and bitter woman who loves only her son Jewel. She despises her husband, her neighbors, and all others around her. At her death, the whole family sets out with her corpse in a carriage toward Jefferson Town. On their way there, each member of the family narrates a part of the journey,

stating the inner and true reason to his/her trip. Many incidents have spoiled and disturbed Addie's funeral procession in its progress toward her home town and grave.

As for Eugene O'Neill, he was the first American playwright to break away from the melodramas and minstrel-shows of the popular American theatre at beginning of the twentieth century. To do that, he resorted to expressionistic devices, interior monologues, choruses, and to the use of masks; he always pursued the quest of establishing a new American identity. But tragedy purports that there is no way of coming to terms with the conflict between dream and reality. So, Failure and defeat are most often inevitable in the end. As an illustration, *Strange Interlude* (1928) centers on Nina Leeds, a passionate and tormented woman whose fiancé is killed during World War I. After this terrible event, she will spend the rest of her life searching for happiness. The play begins in August 1919 inside her father's library in New England. Marsden and Professor Leeds discuss Nina's nervous breakdown because of the death of her boyfriend, Gordon. Professor Leeds believes that Nina has turned against him because he has persuaded Gordon to postpone their marriage until the war is finished. Immediately, Nina quits home. A year later, she returns home for her father's funeral ceremony, accompanied by two men: Sam Evans and Ned Darrell, with whom she has intimate and close acquaintances.

In this chapter W. Faulkner's *As I Lay Dying* (1930) and Eugene O'Neill's *Strange Interlude* (1928) and *The Rope* are studied for the purpose of showing the psychological Tragic/Heroic identity experiences of the main heroes. To conduct this analysis, Carl Gustav Jung's psychological theory about Archetypes, Living Third, and Individuation and Raymond Williams' theory on cultural materiality are applied. These theories will show the tragic contest and struggle of the modern hero who desperately seeks to achieve an almost impossible new identity comfort.

As for the works compared, they have been subject to a lot of criticism. To begin with Faulkner's *As I Lay Dying*, Robert Penn Warren notices that, "*Here is a novelist who, in mass of work, in scope of material, in range of effect, in reportorial accuracy and symbolic subtlety, in philosophical weight can be put beside the masters of our own past literature.*" (Warren, 1946: 124) In addition, Olga Vickery thinks that in *As I Lay Dying*, the central theme is Addie herself and her relationship with each member of her family (Olga, 1959: 96). Moreover, Irving Howe's *William Faulkner: A critical study* continues today to be a good introduction to the work. It emphasizes the moral vision of the novelist, his use of southern history and its social organization in clans. (Howe, 1952: 55)

As far as the negative critical attitude of the novel is concerned, R.W. Franklin accuses Faulkner of inconsistencies in his narrative method, of anachronisms and of using unlikely facts and incidents. (R.W. Franklin, 1967: 123) Furthermore, Dean Schmitter describes the journey to Jefferson with Addie's body as,

An outrageous denial of significance [...] We are challenged throughout the book [...] to confront and, so far as possible, to bridge the gulf that divides our personal systems of value from those adhered to by the characters; we are equally challenged to perceive and resolve the contradictions that necessarily follow from the use of multiple points of view. (Schmitter, 1973: 93)

Wanting to draw parallels between Brazilian and American literatures, Catarina Edinger gives account of Carlos Fuentes's observation about Faulkner's art when she writes that, "*Only Faulkner, in the literature of the United States, only Faulkner in the closed world of optimism and success, offers us an image shared in by the United States and Latin America: the image of defeat, of separation, of doubt: of tragedy.*" (Cited in Hahn and Hamblin, 2001: 74)

As for *Strange Interlude*, Marc Maufort shows that O'Neill brought new dramatic forms so as to represent the debate about cultural pluralism. He expresses the minorities'

ambivalence and resistance. Maufort also points to some dualities within most of O'Neill's plays like resistance/assimilation, margin/centre or hegemony/difference (strangeness) (Maufort, 1995: 3). On his part, Ronald Miller directs his attention to the fact that O'Neill looked to self-realization as an important theme in much of his drama. For him, the idea of possession is related to the achievement of self-realization; it is also a projection of an unconscious research for a true belonging. Americans were all driven by the opportunity and unreachable dreams of possession and of belonging.

Others like Martha Bower provide psychological studies about this tragedy. Bower underlines that the characters are victims of a psychological dysfunction and cultural confusion while attempting to establish their identities. However, she adds that along with their inferiority complex imposed by the British desire for subjugation, Irish people developed a longing for respectability, belongingness and possession. While in America, the Irish fought so hard in order to be accepted but "*they cannot be themselves at all*" (Bower, 1995: 115) A lot of cultural, social and psychological obstacles hindered their desires of wanting to belong, causing final destruction and decline.

Also, Joel Pfister replaces O'Neill within the history of a middle class aspiration and self-doubt. After offering a brief but richly documented history about the cultural changes during the first half of the twentieth century, Pfister remarks O'Neill's preference for the individual's psychological depth and private subjectivity over public actions. Most of his penetrating drama is related to family background. Pfister quotes O'Neill's declaration to his friend R. Edmond Jones in which he reveals, "*I am tremendous pleased with *The Strange Interlude**" (Pfister, 1995: 04) The reason is that this play is full of modern psychology and interior monologues. Moreover, John Henry Raleigh's *Crosscurrents Modern Critiques* (1964) signals O'Neill's share and contribution to the shaping of a middle class Irish American self. On the artistic level, Virginia Floyd compares between the mask-face

dichotomy in *The Great God Brown* and the thoughts-aside technique employed in *Strange Interlude*. She writes that,

The mask is the inhibited, conscious, visualized self; the thought aside, the verbalized projection of the uninhibited unconscious. Because it exhibits the dark, unexplored region of the psyche, the thought aside makes O'Neill's characters multidimensional and thus intriguing to audiences. (Floyd, 1985: 335)

Finally, R. King, J. Connell and P. White underline the domination of the theme of exile, and attest that such literature captures the anxiousness, stress or emotional crisis felt by those individuals and families that moved from rural to most urbanized areas in America.

As noticed from what is said above, many critiques introduced the newly psychological traits of O'Neill's and Faulkner's works. They indicated and examined psychological subjectivity, characters' restlessness and the confusion of the American cultural psyche. They also sought to stress on particular insights into their traumas, disillusionments, oedipal desires or death wishes. But, to my humble knowledge, none of them has specifically compared O'Neill's *Strange Interlude* and *The Rope* with Faulkner's *As I Lay Dying* from the Jungian psychological view point about the impossibility of constructing one's identity and of growing to be an autonomous self.

1- Masculine Toughness, Feminine Submission and Psychic

Tragic/Heroic Decline in *As I Lay Dying*

To Carl Gustav Jung, a work of art is genuine, authentic and understood only when every symbol in it is grasped and every archetype activated. To achieve this goal, the analyst has to be able to explain the dialogue between conscious and unconscious, the Transcendent Function. The Transcendent Function gives birth to a Living Third through Individuation. In the most basic sense, Jung means by Individuation that the individual distinguishes himself from others and grows to a renewed person whose psychological difficulties are currently transcended. Although the number of archetypes is limitless, there are a few notable ones: Anima, Animus, Persona, and the Shadow upon which our analysis relies in order to show the psychological tragic/heroic decline of the modern hero in *As I Lay Dying*. Subsequent to what is announced above, discussion in this chapter will center upon each hero who has been engaged in a dynamic but unsuccessful psychic debate in the process of attempting to fulfill a stable identity comfort. Their combats give an insight into the development of their psychological and intellectual explorations of the psyche.

In agreement with the binary western thought of Jung, the individual must attempt to understand the opposite traits of his personality because he would reach wholeness only if he overcomes his/her psychological difficulties. The Transcendent Function “*does not proceed without aim or purpose, but leads to the revelation of the essential man [...] the meaning and purpose of the process is the realization, in all its aspects, of the personality hidden away in the embryonic germ-plasm; the production and unfolding of the original potential wholeness.*” (Miller, 2004: 58) In relation to this, Carl Gustav Jung assumes that the unconscious is divided into two parts: a personal and a collective unconscious; each one must be explored. This exploration and inquiry into the unconscious can be done by means of archetypal activation. The timeless and all-human-shared archetypes can activate the

Transcendent Function whose final purpose is to provoke the unity of opposites and reach the uniqueness of the Self. On another level, Raymond Williams' cultural analysis will help to understand the way Faulkner's and O'Neill's heroes in both texts attempt to grasp their external world's multi-faceted nature while attempting to delineate their personal identity.

In *As I Lay Dying*, Faulkner organizes the funeral procession to Jefferson around two levels of action, the exterior cultural world and the interior realm of personal feelings. The reader is given insight into the inner desires and obsessions of all the family members. To this end, the archetypal figure of *Anima/Animus* might serve as mediator between the conscious and unconscious of Addie Bundren. The protagonist Addie has many similarities with her favorite son, Jewel. She is as violent as Jewel because she sometimes whips her school children in the same way as Jewel does to his horse,

I would look forward to the times when they faulted, so I could whip them. When the switch fell I could feel it upon my flesh, when it welted and ridged it was my blood that ran, and I would think with each blow of the switch: Now you are aware of me! Now I am something in your secret and selfish life, which have marked your blood with my own forever and ever. (Faulkner, 1996: 157)

According to Jung's definition of the archetypal figure *Anima/Animus*, Addie is viewed as a male violent force. At school, her relation to her pupils reveals the male characteristics of Addie Bundren's personality. The dialogue between Addie's conscious and unconscious can be manifested if connected to the *Anima/Animus* Archetype. Jung defines, "*the Anima as an important archetypal structure that holds the feminine aspects of man; its counterpart, the animus, similarly holds the masculine aspects of women.*" (Cited in Miller, 2004: 66) Addie, like every human being, has unoriginal sexual attitudes and pervert feelings hidden in the unconscious, so the development of her whole personality requires that those feelings and inner desires must be assimilated into her conscious. Addie Bundren is cold, proud and tough like any man in the American countryside. She longs to reconcile her inner masculine desires

with her outside world, which conventionally confines her to the domestic feminine tasks and imposes limits to her freedom. Unfortunately, the Transcendent Function [or the unity between the masculine and the feminine aspects of her personality] cannot work and the unity of the opposites, which constitute her personality, will remain unreached. Therefore and for at least two other reasons, she can never build a new, unique and whole self. The first reason is that she refuses to admit the world of the Bundrens, and asks to be buried in Jefferson with her own family. The second is related to her incessant quest for sin; she had adulterous relationship with Whitfield. She has sinned because she has been looking for personal meaning in the midst of a rigorous and unmerciful world of men. She affirms,

I would think of the sin as garments which we would remove in order to shape and coerce the terrible blood to the forlorn echo of the dead word high in the air. Then I would lay with Anse again- I did not lie to him: I just refused, just as I refused my breast to Cash and Darl after their time was up—hearing the dark land talking the voiceless speech [...] Then I found that I had Jewel. When I waked to remember to discover it, he was two months gone. (Faulkner, 1985: 118)

Even after her death, she has remained estranged and distant to Anse, her husband, the representative society's repressive masculine force. Except for Jewel, she is also distant to her other children. From the point of view of Jung, Addie Bundren has not succeeded to construct a well adjusted and harmonious personality or give birth to a New Living Third which might conjoin the opposite masculine and feminine aspects of her personality. Therefore, the Transcendent Function (the dialogue between her conscious and unconscious) has neither compensated the one-sidedness of her external emotional life nor has it captured the significance of her unconscious desires. In other words, her Individuation process- or gradual change of personality- will tragically fail to occur. The modern society, which Faulkner describes as dehumanized and mechanized, collides in a brutal way with its individual. Carl Gustav Jung states that, "*The animus of the woman is not so much the repressed Masculine as it is the repressed Other, the unconscious Other that she has been prevented from living out.*"

(Cited in Singer, 1972: 193) Thus, the activation of the archetype of Anima/Animus has revealed that Addie Bundren cannot be saved to life; she must be destroyed.

From the view point of Raymond Williams, Addie Bundren submits herself to the selective tradition when she imitates 'man'; she wants to belong to the rough masculine world which refuses to recognize her as a woman. She cannot emerge into a new cultural force. As a creator of strong cultural institutions, Man has repressed every residual feminine alternative since the beginning. The dominant masculine cultural discourse "*cannot allow too much residual experience and practice outside itself, at least without risk.*" (Parker, 2012: 463) The fact of quitting her job as teacher after marrying Anse is probably to be considered as the very beginning to her personal tragic/heroic decline.

Like his mother Addie, Jewel endures the same sufferings in that he has difficulty to prompt the Anima archetype, which would permit him to engage a dialogue between his conscious masculine aspects and the unknown yet disturbing feminine aspects of his unconscious. Speaking of his mother's illness, Jewel observes that,

And now them others sitting there, like buzzards. Waiting, fanning themselves [...] it would not happening with every bastard in the country coming in to stare at her because if there is a God what hell is He for. It would just be me and her on a high hill and me rolling the rocks down the hill at their faces, picking them up and throwing them down the hill faces and teeth and all by God until she was quiet and not that goddamn adze going One lick less. One lick less and we could be quiet. (Faulkner, 1985: 11)

From the passage above, it appears that Jewel's inner desire is to stay alone with his mother, the representative of his feminine personality side, and to protect her against all the other men. He compares his brothers and all the family friends to buzzards, the black birds that are waiting to consume Addie's flesh. *Anima* archetype, as explained by Jung, vehicles the feminine aspects of man, and "*the Anima of man may function in a similar way [to the animus of woman] There is a mystery about the unknown, and the unknown is often the unconscious*

Other within [...] The potential of man's Anima and woman's Animus is that they can be guides to the depths of the unconscious." (Singer, 1972: 194) Jewel continues to seek for the encounter of his unconscious.

When his mother died, Jewel has transferred all of his affection to his horse in order to control his tumultuous and working inner life. He is jealous of his animal and obsessed by his mother's loss. There is a problem in Jewel's personality, and this contentiousness is a good indicator to the fact that something in his unconscious is being activated. Though some feminine characteristics like body, tenderness, and emotional receiving try to force their way out to his conscious, Jewel represses them down into his unconscious and does not acknowledge them, for his mother is not here to help him. Hence, Jewel cannot bring himself to a greater degree of wholeness because the psychic changes brought about by the Transcendent Function have not created shifts that would make his personality less distorted and fragmented.

As a conclusion, his mother's death has accentuated the splitting of his personality. As the process which Jung calls *'Individuation'* repeats in a never-ending cycle, Jewel may one day encounter a woman with whom he will probably comprehend his unconscious and attain uniqueness and unity of the self. He needs affection and tenderness; he is very sensitive to receiving love. Until that day, Jewel will never enjoy a stable and comfortable identity. According to Jung's paradigm, the *Archetype of Anima/Animus* of Addie and Jewel are not complementary to their *Archetype of Persona*, which is "a psychological structure composed of patterns of conformity to social norms." (Cited in Miller, 2004: 67) Addie and Jewel have failed to conform to the oppressive social norms. They have continued to enjoy their sense of individuality and freedom. The result is an ultimate tragic/heroic decline for both of them.

According to Raymond Williams, Jewel's high sense of individuality and freedom is most of times perceived as outrageous, dangerous and threatening to traditional social and

cultural values of the society. As an illustrative example, Jewel has appeared as the one who deals easily with money within Bundren family; he has negotiated the terms of a horse transaction. Speaking about the capitalist agrarian development and about some important changes in country districts, Williams says that “*All those who are really committed to them [a stable economy, an equitable society and a fertile world] have a central interest [...] in resisting the kinds of calculation, derived from urbanism and industrialism.*” (Williams, 1989: 233) Being a powerful institution of the dominant cultural discourse, Bundren family continues to protect the selective old virtues of the old aristocratic country life. Therefore, it has never fully admitted Jewel as wholly belonging to it because of his entrepreneurial business.

As far as Darl is concerned, Faulkner makes him the chief narrator of the novel. He is imbued with a large imagination, for he is intuitive and intelligent. His sensitivity and isolation from the other family members inform about his behavior, which can be loyal at some times and indifferent at others. His memories as a child show his detachment and alienation from the other members of his family. He remembers that, “*When I was a child [...] Then I would wait until they all went to sleep so I could lie with my shirt-tail up, hearing them sleep, feeling myself without touching myself, feeling the cool silence blowing.*” (Faulkner, 1996: 8) Darl seems to protect his inner fears with the shield of isolation. However, Darl carries a *Shadow*, which comes to the surface in order to hinder his efforts toward finding meaning and constructing a lasting selfhood. To Carl Gustav Jung, “*the basic idea of Shadow was the unacknowledged, hence unconscious, dark side of the personality that is blocked out by the accepted, conscious side.*” (Cited in Shorter and Plaut, 1986: 138) In this respect, the various interpretations of Darl’s behavior may aid to the divulgence of his real and true tragic/heroic self.

At home, he is moved by Addie's death in a way that the others are not because The Shadow of Darl manifests itself through Addie. The humiliation of bringing the body to Jefferson has traumatized him. He believes that this act is an affront to his mother. He is the only one to refute such an enterprise within the family. He is an introverted psychological type whose thought is, for Jung, dominated by thinking. As a result, he cannot be given an opportunity to achieve unity and identity comfort in this world. He thinks that all his family is against him, and that he has never had a mother, for he always knew that Addie preferred Jewel. He sometimes expresses his grief through physical bursts of defiance, anger and disgust. Because his Shadow is repressed and isolated from his conscious, it cannot be eradicated, so it can never be corrected. For all these reasons, Darl sets fire to the barn. He cannot recognize and integrate that which is unacceptable to him: the death of his mother. Therefore, he cannot come to engage in the path of Individuation in order to grow to a new Living Third, a rebirth or revelation of a new essential man. The Transcendent Function [or the dialogue between his unconscious and conscious] has not been engaged. The action of burning the barn is an act of a desperate and traumatized man than that of an insane and foolish. The consequence of this behavior is his deep distress; he has completely lost his mind. The trauma of being betrayed by his family has pushed Darl into a crucial breakdown. He has lost all sense of self. Darl's life takes a tragic/heroic turn. He loses all his identity sense. Commenting Darl's insanity, Cash's remarks,

But I aint so sho that ere a man has the right to say what is crazy and what aint. It's like there was a fellow in every man that's done a-past the sanity or the insanity, that watches the sane and the insane doings of that man with the same horror and the same astonishment.
(Faulkner, 1996: 161)

Cash has been stricken by Darl's complex psychological state. Darl experiences a destructive tragic/heroic fall because he has been incapable of reaching down to the deepness of his

unconscious that is needed for the final purpose of constructing and growing to a new essential man.

According to Raymond Williams, any authentic historical analysis is necessarily interested in interrelations between movements and tendencies though it excludes “*What [...] may often be seen as the personal or the private, or as the natural or even the metaphysical.*” Cited in Parker, 2012: 465) And Darl’s hidden love or sentimental attachment to his mother can be described as being private, natural and metaphysical. As a result, it is repressed by the dominant cultural thought and Darl is doomed to experience a tragic/heroic psychological decline.

As to the fair and reasonable Dewey Dell, the journey has got only one purpose, that of carrying out an abortion. In a way, Dewey Dell is forced to engage a dialogue with her unconscious by the necessary abortion. After the acknowledgement of her pregnancy, she has begun to have nightmares. She recalls one of them saying,

When I used to sleep with Vardaman I had a nightmare once I thought I was awake but I couldn't see and couldn't feel the bed under me and I couldn't think what I was I couldn't think of my name I couldn't even think I am a girl I couldn't even think I nor even think I want to wake up nor remember what was opposite to awake so I could do that I knew that something was passing but I couldn't even think of time then all of a sudden I knew that something was it was mind blowing over me it was like the wind came and blew me back from where it was I was not blowing the room and Vardaman asleep and all of them back under me again and going on like a piece of cool silk dragging across my naked legs. (Faulkner, 1996: 78)

In reality, Dewey’s nightmare makes reference to the Archetype of ‘the Shadow’. Jung believes that the Shadow contains every impulse or drive that does not fit in the value system of the society or in the individual sense of self. For instance, Dewey Dell is raised in “*a patriarchal culture that demands female submission. Therefore, her inner violent impulses will be a source of distress to her conscious ego*” (Moore, 2005:30) The social system she had been raised in gives no room to woman’s sexual liberty. Therefore, her sexual liberty will

be a part of her Shadow. Dewey experiences sin like her mother. In her quest for engaging in the process of Individuation- a renewal of her person- Dewey, according to Jung's theory, is pulled by her suffering psychic forward in a purposive way. She must carry out the abortion in order to reconcile her unconscious and conscious, and reach a comfortable identity state.

Woman's place within society has been determined since many centuries. So, as has been emphasized throughout this chapter, Raymond Williams would view Dewey Dell the same way as he opines the characters in J.M Synge's *Playboy of the Western World* when he writes that "*The starved community has at once alienated and launched its destructive and confusing fantasy. The fantastic deception is separate from them; lost to them; gone out into romance. It is a bitter comment on the poverty, which required other experience and other actions.*" (Cited in Eldridge, 1994: 122) These harsh social and material conditions have stirred Dewey Dell's imagination, for she resists this cultural seizure of her society. She decides to experience sexual intercourse out of the conventional institution of marriage as well as to practice abortion.

As a conclusion, Addie, Jewel, Darl, and Dewey Dell have all committed themselves in the battle of contesting their fates and struggled to become new individuals within their social and cultural world. To Jung, each of them has sought to construct his/her integral self. *The Self* is the archetype of unity and totality. First of all, they have strived to this goal, and each has experienced differently the Transcendent Function, which has not potentiated any significant changes to their lives. Thus, their destinies will remain tragic, for "*The Self is the ultimate Transcendent Archetype, a perfect union of opposing qualities harmonized and represented by the symbol of balanced mind. It is the fulfillment of promise and prophecy, the enlightened spirit of both Western and Eastern systems of belief and religion.*" (Northrop, 1966: 50) Secondly, Raymond Williams' cultural perspective has demonstrated that they all attempted to resist unsuccessfully the selective dominant cultural values of their society.

2- Tragic/Heroic Collision between Unconventional Private Desires and Society in *Strange Interlude*

In the nine-act tragedy *Strange Interlude*, O'Neill portrays the emotions of the manipulative Nina Leeds, who is obsessed by the death of her fiancé at war. This obsession controls and hovers over her relationship with her father, Professor Leeds, with the family friend Marsden, with her lover Edmund Darrell, and with Sam Evans, the husband who adores her. In this tragedy, there is a sort of an Aristotelian pain and punishment for a sin done. Its many intrigues and sexual ventures also make it a Jacobean comedy of manners. Eugene O'Neill depicts the unconscious lives of all the personages in the face of the inevitable alterations caused by Nina's captive attraction. Thus, this remarkable simulation of every individual's psychological state offers, on one hand, possible assistance for the identification and the understanding of the archetypal figures, which might potentiate the Transcendent Function, and convey the deep and complex relations with their cultural and material environment. Such analysis may lead to full awareness of the world around, and of their selves. On another hand, I will resort to Raymond Williams' explanation about the process by which an individual's innate potentialities clash in varying ways with the received social influences. It will be demonstrated that while progressing toward autonomous selves, Nina and the three men around have each a unique social history which interacts with the cultural dominant pattern of the whole external world. To analyze these particular social and cultural interactions and to observe in which way an individual who seeks to modify his/her society's values has been influenced, Williams underlines the necessity to acknowledge some social types/beings such as *member*, *subject*, *servant*, *rebel*, *exile* and *vagrant*. He writes that,

To the member, society is his own community; the members of other communities may be beyond his recognition or sympathy. To the servant, society is an establishment, in which he finds his place. To the subject, society is an imposed system, in which his place is determined. To the rebel, a particular society is a tyranny; the

alternative for which he fights is a new and better society. To the exile, society is beyond him, but may change. To the vagrant, society is a name for other people, who are in his way or can be used. (Williams, 1961: 110)

To start, Nina Leeds's inner suffering and distress to which every fluctuation in the plot is related may refer to what Jung calls the archetype of *The Shadow*. Nina's Shadow is the death of Gordon Shaw, her fiancé, which is synonymous to a repressed sexual desire. On the plea of nursing in a military hospital, she defies patriarchal tyranny; she leaves her father's home, seeking to reinstall an identity harmony. According to Jung, "*The Shadow can never be eradicated; coming to terms with it is an integral step along the path of Individuation.*" (Cited in Miller, 2004: 73) Therefore, it is essential to every significant quest for identity harmony. In doing so, Nina must consummate her mourning about her fiancé, and accept his death before indulging and involving herself in the process of reaching personal unity and wholeness. But at home, the middle class code-bounded education of her father oppresses her. The Shadow cannot come up to the external world, so it becomes darker, denser, and very disturbing. Nina assures that,

Gordon wanted me! I wanted Gordon! I should have made him take me! I knew would die and I would have no children, that there would be no big Gordon or little Gordon left to me, that happiness was calling me, never to call again if I refused! And yet I did refuse! I didn't make him take me! I lost him forever! And I know I'm lonely and not pregnant with anything at all, but---but loathing! Why did I refuse? What was that cowardly something inside me that cried, no, you mustn't, what would your father say? (O'Neill, 1988: 1)

She regrets not to have had sex with Gordon, and she associates her father's education to cowardliness and weakness. As a result, she has prostituted herself to every war victim at the military hospital where she has worked as a nurse. Nonetheless, this promiscuous experience has only accentuated her feeling of guilt.

At her father's burial a year later, she comes back home older, pale, thinner, and much more disorganized than ever. This specific physical trait shows that she has failed to

recognize her shadow. Willing to provoke the Transcendent Function and realize personal uniqueness, she marries Sam Evans to become a mother and bear children. Marriage would probably deliver her from the dangerous and unacknowledged Shadow. In Act II she confesses, “*I want children. I must become a mother so I can give myself. I am sick of sickness.*” She becomes pregnant, but very soon her step-mother wants her to make an abortion because of a family secret curse. Nina accepts peremptorily since she is totally unaware of her inner disturbance or Shadow. So far, prostitution and marriage have not been much stronger and effective to provoke a dialogue between her unconscious and consciousness. Subsequently, she tries another unconventional means: adultery. She has engaged in an adulterous relationship with Darrell, the family doctor.

In the two last Acts of *Strange Interlude*, Nina passes the ordeal of Sam, refuses to marry Darrell, and wants to spoil her son’s marriage to Madeleine Arnold, for she has not yet come to terms with The Shadow inside her. She has interfered in the lives of all the men around her, always searching her lost fiancé in every one of them,

Yes, you’re here Charlie—always! And you, Sam—and Ned! Sit down, all of you! Make yourselves at home! You are my three men! This is your home with me! Sssh! I thought heard the baby. You must all sit down and be very quiet. You must not wake our baby (O’Neill, 1988: VI)

The three men have not helped her to start and activate a Transcendent Function in order to be guided toward the capturing of her Shadow to possibly fulfill personal renewal.

From the view point of Raymond Williams, Nina can be condemned of being timidly conventional and non-conform to the social norms of the cultural world she lives in. She has had a free and adulterous sexual life and aborted despite the society’s conservative attitude. Nina can be considered to be an existentialist who asserts the centrality of her personal choice. Therefore, she is a rebel for she thinks that the cultural and social morals are not hers.

She seeks to establish another social and cultural pattern. She is committed to this objective of offering a useful new way of life. The result is that she cannot succeed in establishing a new social and cultural world. She would tragically fail in loving and cherishing her family and friends.

As for the three lovers, each has attempted to win Nina. Charles Marsden, the family friend, has always been living with his mother and sister. He is psychologically very disturbed by the memory of his first encounter with a prostitute; a sexual experience which hovers over his existence from the beginning to the end of the play. O'Neill has made his world oscillate between withdrawal and togetherness. Marsden desires Nina but when she is beside him, he acts like her father. The omnipresent memory of the prostitute raises the difficulty for Marsden to prompt the Anima Archetype, which would permit him to engage a dialogue between his conscious masculine aspects and the unknown yet disturbing feminine aspects of his unconscious. It is the reason why he does not hesitate to provoke and encourage Nina's marriage to Sam Evans despite his secret love for her. According to Raymond Williams, Marsden is a servant who identifies himself with life as socially and culturally organized by the society. Yet, Williams notices that, "*At many levels of his life, and particularly in certain situations such as solitude and age, the discrepancy between the role the individual is playing and his actual sense of himself will become manifest, either consciously or in terms of some physical or emotional disturbance.*" (Williams, 1961: 105-6) Alone especially after his mother's death and in his secret love to Nina, the social situation of Marsden has become critical and crucial. Thus, his identification to society's dominant cultural values tragically breaks down. He has come to acknowledge that the established public and cultural life has very little compatibility or harmony with his private desires.

For his part, Darrell is a clever and an observant doctor who is convinced that he is immune to love because he scientifically understands nothing more besides its sexual

instinctive attraction. He thinks that Marsden is weak and psychologically fragile when he notices that, *“Poor Marsden is completely knocked off balance, isn’t he? My mother died when I was away at school. I hadn’t seen her in some time, so her death was never very real to me; but in Marsden’s case--”* (Ibid: V) According to Carl Gustav Jung, Darrell’s identity is founded on the Persona archetypal figure which is,

A compromise between individual and society as to what a man should appear to be. He takes a name, earns a title, exercises a function, he is this or that. In a certain sense all this is real, yet in relation to the essential individuality of the person concerned it is only a secondary reality. (Smith, 1990: 69)

Darrell conforms to every imposed cultural norm of the society, but this is a mistaken identity. As a social construction, Persona does not offer enough substance upon which to construct a meaningful and lasting selfhood. Therefore, Darrell grows more and more jealous of Sam, and as time passes he sustains with great difficulty Nina’s absence. Unconsciously, he continues to look for identity stability, which is hindered by the rigidity of his *Persona* archetype. He has never been able to confess his adulterous relationship. He recognizes, *“(thinking abjectly) I couldn’t! ... There are things one may not and live oneself afterwards...there are things one may not say...memory is too full of echoes! ... There are secrets one must not reveal...memory is lined with mirrors! ...”* (O’Neill, 1988: VI) In this case, he dares not to engage a dialogue between the opposite aspects of his personality in order to transcend the social norms to which he conforms. Therefore, he can never achieve totality and wholeness to his self.

From what is said above, Darrell has internalized social, economic and cultural necessities as if society is embodied in his person. Darrell refuses to confess his adultery in order to release his self from its psychological sufferance. To Raymond Williams, Darrell is a subject who, *“at whatever violence to himself, has to accept the way of life of his society, and his own indicated place in it, because there is no other way in which he can maintain himself*

at all; only by this kind of obedience can he eat, sleep, shelter, or escape being destroyed by others.” (Williams, 1961: 105) As a consequence, Darrell will continue for all his life to conform to the dominant cultural pattern and will never grow to be an autonomous self.

As far as Sam Evans is concerned, O’Neill portrays him as an immature person with lack of self-confidence. However, he has a dormant obstinate force inside him. Very young, he is sent to a distant school by his mother, aiming to guard him from knowing about his father’s illness, the secret family curse. Speaking about Sam’s childhood and the family affliction, Mrs Evans reveals to Nina,

Who said Sammy knew? He don’t know a single thing about it! That’s been the work of my life, keeping him from knowing. When his father gave up and went off into it I sent Sammy right off to boarding school. I told him father was sick, and a little while after I sent word his father was dead, and from then on until his father did really die during Sammy’s second year to college, I kept him away at school in winter and camp in summers and I went to see him, I never let him come home. It was hard, giving up Sammy, knowing I was making him forget he had a mother. ... (Ibid: III)

Thus, all the psychic values Sam has acquired are transmitted by school, not by his mother or the immediate family environment. Like Darrell, he is well installed in the external world, constructing his identity on the basis of the archetype of Persona. The best example to illustrate this is his easy marriage with Nina, a prostitute whom he seldom spoke to before their wedding. He also never refers to his mother as being noteworthy and significant to him; no one of his friends ever knows anything about her.

But when Nina has aborted, he has psychologically collapsed because he longs to transmit the paternal affection he has never experienced to a child by him. He confesses that, “God, if we’d only have a kid! ... then I’d show them all what I could do! ... Cole always used to say I had the stuff, and Ned certainly thought so...” (Ibid: IV) The baby would have given him the force, which would activate the Transcendent Function. As a confirmation to what is

mentioned above, Sam operates a total change in personality when Nina becomes pregnant again. Therefore, Sam instinctively acquires self-confidence, and becomes quickly successful and wealthier in the advertising business. A New Living Third has come to life within him. Sam has captured and understood the mysterious unconscious side of his self, which is necessary for establishing a confident and comfortable identity. According to Jung's psychological inquiry, Sam Evans has succeeded to transcend and create a dialogue between his consciousness and unconsciousness. The New Living Third has united his fragmented personality. He has come to terms with the existence of the unconscious, The Shadow of his father. Evans and King Oedipus are both deeply affected by their fathers' absences. Yet Sam's suffering is much more intense, for his father has been absent all the time, whether at home, at school, or even at his marriage with Nina.

Sam Evans shows a mark of false conformity to dominant cultural forces, for his immediate social environment considers him immature and thus, incapable of thriving and progressing. He even endures deep emotional disorder whenever Nina aborts. However, he continues to obey authority, waiting for the best moment to carry out his personal dream. According to Raymond Williams, Sam, who has grown economically powerful and, much of the time, distant and unsympathetic at home, has become a member of his society though he has experienced many life hardships. Williams remarks that, "*At certain stages of his growth, the individual may move through various kinds of organization; indeed it is commonplace in some societies for adolescents to move through the stages of rebel, exile or vagrant before becoming members or servants.*" (Williams, 1961: 111)

3- Religion and Rurality as Residual Oppression in *The Rope*

As for *The Rope*, it is about a simpleton father Abraham Bentley who hides a part of the family money in the roof of a barn in his country house. At the hiding spot, a segment of this rope is in plain sight; one can but pull it down to find that money. Luke, the lavish and prodigal son, comes back home to get the money. He plots with his brother-in-law against the old man so as to know the whereabouts of the hidden bag. He nearly murders his father inside the house when little Mary draws down the noose of the rope in the barn; she has found the money and propelled it all, piece after piece, into the ocean.

Luke and Annie Bentley seek to construct their integral selves. Each has experienced Transcendent Function in a distinct way hoping to realize a perfect union between the opposite aspects of their personalities. Concerning Annie, she makes a series of reproaches to her father,

(her face flushing with anger) And if I am, I'm glad I take care after her and not you, y'old wizard! (scornfully) A fine one you be to be shoutin' Scripture in a body's ears all the live-long day—you that druv Maw to her death with your naggin' and pinchin', and miser stingness [...] You quotin' Scripture! Why, Maw wasn't cold in the earth b'fore you was down in the port courtin' agen—courtin' that harlot that was the talk o' the whole town. And then you disgraces yourself and me by marryin' her—her —and bringin' her back home with you; and me still goin' every day to put flowers on Maw's grave that you'd forgotten [...] And between you you'd have druv me into the grave like you done Maw if I hadn't married Pat Sweeney so's I could git away and live in peace. Then you took on so high and mighty 'cause he was a Cath'lic—you getting' religion all of a moment just for spite on me ' cause I'd left—and b'cause she egged you on against me; you sayin' it was a sin to marry a Papist, after not bein' at Sunday meetin' yourself for more'n twenty years! (O'Neill, 1984: 549-550)

Annie's reproachable behavior toward her father is only caused by the archetype of The Shadow when seen from a Jungian perspective. The Shadow of her mother erupts outwardly

to manifest her inner drives and impulses that do not fit in family life or the masculine dominant social order as it is represented by father Bentley. Because of this family difficult situation, Annie has felt the necessity to engage in the process of Individuation in order to renew her personal identity. She must engage a dialogue between her conscious and unconscious- a Transcendent Function. This is perhaps the reason why she regularly takes flowers to her mother's tomb, despises her mother-in-law whom she considers a prostitute, and marries Pat Sweeney despite his different religion. She has desired to quit home.

Unfortunately, the Transcendent Function [or the harmony between the conscious and unconscious aspects of her personality] cannot work and the unity of the opposites in her personality will remain unreached. Therefore and for many reasons, she can never build a new, unique and whole self. The first of these reasons is that she and her husband have not succeeded to be richer than they were. The second is her strong desire to share/inherit her father's money because she has had a tumultuous relationship with her half-brother Luke. She returns home to take care of her ill father, but most important of all, she wants his money. The result, from the view point of Jung, is that the Shadow of her mother, the humiliation of her mother-in-law, her father's quick marriage to a harlot, and his preference of Luke upon her, have made Annie become an introverted psychological type whose life is dominated by thinking like Darl in *As I Lay Dying*. She is incapable of eradicating her Shadow; as a consequence, she can never correct or engage any true dialogue between her conscious and unconscious. By time and somehow like Nina in *Strange Interlude*, her life must grow more troublesome and she might experience a tragic/heroic fall because she will probably never come to terms with her Shadow.

As for Luke, he was abandoned by his mother when he was a boy. Speaking about her brother, Annie gives us some essential information about his childhood. She says to her father,

Yes, Luke! 'As is the mother, so is her son'—that's what you ought to preach 'stead of puttin' curses on me. You was glad enough to git me back home agen, and Pat with me, to tend the place, and help bring up that brat of hers. (jealously) You was fond enough of him all them years—and how did he pay you back? Stole your money and ran off and left you just when he was sixteen and old enough to help. (O'Neill, 1984: 550)

So, Luke stole his father's money and fled away two years ago. However, the fact of being abandoned by his mother to the sole education of his father is also of paramount importance to the disordered life he seems to lead. His father teaches him to conform to every external social and cultural norm. This process of construing identity is partly false. According to Carl Gustav Jung, Luke's identity is founded on the Persona archetypal figure, which is "a compromise between individual and society as to what a man should appear to be. He takes a name, earns a title, exercises a function, he is this or that. In a certain sense all this is real, yet in relation to the essential individuality of the person concerned it is only a secondary reality." (Cited in Smith, 1990: 69) Persona as a social construction does not offer enough substance upon which to construct a worthwhile and enduring selfhood. Therefore, Luke grows more and more jealous of his sister and brother-in-law and is also very affected by his mother's absence. Years ago, he fled away without succeeding to realize any significant identity progress. So, he decides to come back home for more money, not because he has ever suffered from homesickness and nostalgia. When Pat informs him that his father still thinks that he will hang himself one day, Luke is irritated before crying out,

Hahaha! Not this chicken! And you say he ain't crazy! Gee, that's too good to keep. I got to take a drink on that. [...] Say, I'd a'most forgotten about that. Remember how hot he was that day when he hung that rope up and cussed me fore pinchin' the hundred? He was standin' there shakin' his stick at me, and I was laughin' 'cause he looked so funny with the spit dribblin' outa his mouth like he was a mad dog. [...] But the rope's there yet, ain't it? And he keeps it there. (He takes a large swallow. Sweeney also drinks.) But I'll git back at him aw right, yuh wait' n' see. I'll git every cent he's got his time. (O'Neill, 1984: 561)

Unconsciously, Luke continues to look for identity stability, which is hindered by the rigidity of his Persona. He even beats his father whom he compares to a chicken and to a dog though father Bentley only wants his son to get hung in order to discover the hidden money in the roof of the barn. It has always been a real joke from him. Like Darrell and Sam Evans in *Strange Interlude*, Luke is well installed in the external symbolic world of his father. According to Carl Gustav Jung, Luke Bentley cannot transcend his actual identity state and establish a dialogue between his conscious and unconscious. Luke has always lived without his mother; therefore, he would not grow to a New Living Third until he has come to acknowledge the existing Shadow of his mother in his unconscious and attempt, by then, to start a dialogue with it. To that point, his life will continue to be a series of disastrous and tragic/heroic falls.

From the point of view of Raymond Williams, O'Neill can be said to have inspected thoroughly the material and social conditions of his community in *The Rope* in a way that may well correspond to the cultural conception of the Tragic/Heroic. This play is a bitter comment on the religious fanatic attachment, the poverty and the meanness of the American rural community. It has already been mentioned that Williams has always attempted to re-write the Tragic/Heroic and challenge its literary traditional conceptualization. Like O'Neill, Williams has often defines his experience of tragedy like "*the life of man driven back to silence, in an un-regarded working life.*" (Cited in Eldridge, 1994: 124) Both of them explored the historical and cultural changes during the time they sketched out and gave account about their new definitions of the Tragic/Heroic. They relate it to every contemporary ideological, economic and social pressure. Hence, Luke's and Annie's personal sufferings, which are due to extreme pressures exerted on them by father Bentley, family and by communal life in their rural environment, can allow some linkages between concepts of economy, class or gender and O'Neill's fiction. Beginning a struggle is becoming more and

more necessary to Luke and Annie, for they inescapably embody a true distancing and displacement imposed by the dominant economic and cultural practices of their country world. Just as Williams advocates, Luke and Annie are concerned with the problem of counter-hegemony; they try to propose distinct kinds of cultural practices to the dominant traditional world Father Bently and rural environment represent in this play.

In this respect, Williams writes that, "*Tradition is always selective governed by the interests of the class that is dominant.*" (Cited in Ryan, 2011: 1338) 'Selective tradition' in America has favoured the uniqueness of the community's religion and male dominance; a culture to which religion and rural life constitute two major residual forces for its complete hegemony and control.

And as far as Annie is concerned, it can be thought that she is under the sway of this masculine bourgeois culture of rural America at the beginning of the twentieth century. From the quoted passage above, she evokes her father's preference to her brother and her contested marriage to the Catholic Pat Sweeney. These cultural pressures make her begin her struggle against such undesirable life conditions and social processes. Yet both Annie and Luke, though to a lesser extent, can be considered as Williams' *existentialists* because they refuse to serve their society. They also assert the singularity of their personal choices. "*But instead of fighting*" to revolutionize the ways of their society, Annie and Luke have preferred to go away and quit home. Williams writes that, "*The exile is as absolute as the rebel in rejecting the way of life of his society [...] Often he is like the subject in that unless he conforms, he will be destroyed or will be unable to maintain his life.*" (Williams, 1961: 107) Like his sister, Luke is disrespectful to his father because he cannot establish any significant relationship with the society which rejects him. And now as exiles in another place, the two of them decide to return back home because they have also not been able to create any such meaningful relationship within the society they have gone to. Williams describes this specific

situation as “*a tragic and characteristic condition which has been reached again and again in our century.*” (Ibid, 1961: 107)

Conclusion

The study of the archetypal figures and the Transcendent Function in William Faulkner’s *As I Lay Dying* and Eugene O’Neill’s *Strange Interlude* and *The Rope* has showed the extent to which the modern hero has experienced disastrous and tragic/heroic psychological life. Themes as death, corruption, meanness and psychic turmoil are recurrent in both works. It has been demonstrated that Carl Gustav Jung’s psychoanalytical theory about Archetypes and the Transcendent Function is appropriate to the understanding of the dialogue engaged between the conscious and the unconscious of the self; a dialogue that has seldom overcome the psychological hardships of the modern life.

In *As I Lay Dying*, Darl, Jewel, Addie, and Dewey Dell have not aroused to New Living Thirds. Addie Bundren has not activated the archetype of Animus; it would have helped her to understand the masculine aspects of her personality, and live happily with her husband and children. She died without expressing her inner male force, which the external man-dominated world oppressed. On the opposite side, Jewel is incapable of comprehending his Anima, or the archetype of feminine hidden desires because of his mother’s unexpected death. Dewey Dell’s archetypal *Shadow* has manifested itself through her sexual liberty, but it could not activate the Transcendent Function between her conscious and unconscious realms because of mainstream outside world’s prohibition, which already fixed its moral norms and values. So, she has had to hide her pregnancy and seek secret abortion. For his part, Darl’s *Shadow* manifests itself through his mother. He has not admitted her death, so he sinks into a damaging and tragic/heroic psychic neurosis.

Like Dewey Dell, Nina Leeds' *Shadow* in *Strange Interlude* resurfaces through her sexual desire for Gordon. She has married, aborted, and engaged in an adulterous relationship, but she has always failed to get in touch with her shadow. Thus, she may grow to a new essential woman only when she will be unable to feel any sexual desire. Charles Marsden's archetype of *Anima* is not understood mainly because of his one and last encounter with a prostitute. That sexual experience has remained fixed in his brain for all his life; it has been an obstacle to any love sentiment he could have had toward Nina or any other woman. When very aged, he may marry Nina, only to live with her like brother and sister. For his part, Darrell can be considered to be the opposite of Darl in *As I Lay Dying*, for he is well-installed in the outside world. His archetypal *Persona* is a perfect social construction; he refuses to activate a dialogue with his unconscious personal realm. In a way, he is also a victim of the social values he conforms to. Unlike him, Sam Evans could start a dialogue with *The Shadow* of his father after being for long time as conform to the cultural dominant discourse of the society as has Darrell been. He has definitely grown to a New Living Third when Nina has become pregnant for the second time.

In *The Rope*, Luke is under the control of the dominant cultural values of the external world. Like Darrell in *Strange Interlude*, Luke will fail to capture the meaning of his inner realm. Thus, he will experience a tragic/heroic identity decline. Concerning Annie, she has been turned into an introverted psychological type whose life is dominated by thinking like Darl in *As I Lay Dying*.

It has also been noticed that, from Williams's cultural and historical perspective, most of these characters in either works have tragically failed to grow to autonomous selves because their private desires have conflicting individual histories that are not separable from the dominant cultural values of the society. When confronted to any particular cultural situation, everyone has attempted to make a significant response by imposing his/her personal mental

view of the world they imagined to live in. However, almost all of them have come to realize that these imaginative and psychic worlds must perish and suffer tragic/heroic ruins. As a result, most of the heroes of either Faulkner or O’Neill are destroyed by the society whose traditions and cultural values are almost never shaken or redefined. At the end, it is concluded that these modern heroes inevitably fall and experience a psychological tragic/heroic decline. According to the two theoretical approaches applied in this chapter, it has been shown that O’Neill and Faulkner have pointed to the ongoing transformation of the Tragic/Heroic art; they seem to have rejected the predominance and fixity of its classical and romanticist meanings.

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Chapter Nine

Challenging and Subverting: Major and Nomadic Cultural Thoughts in W.

Faulkner's *Intruder in the Dust* and E. O'Neill's *The Hairy Ape*, *The*

Emperor Jones* and *Bound East for Cardiff

The target...is...to refuse what we are. We have to imagine and to build up what we could be. We have to promote new forms of subjectivity through the refusal of [the] individuality which has been imposed on us (Foucault, 2011: 1)

Introduction

The decision to focus on William Faulkner's *Intruder in the Dust*, and Eugene O'Neill's *The Emperor Jones* (1920), *The Hairy Ape* (1922) and *Bound East for Cardiff* is based on the fact that they might give an insight into the way both authors have developed some postmodern concepts in their works. Faulkner and O'Neill sought to deconstruct the dominant narratives in American literature; they interrogated fixed and unchanging cultural values related to Gender, Race and Sexuality. The post-modernity we refer to in this chapter is mainly ahistorical; Jean François Lyotard notices that, "*work can become modern only if it is first post-modern. Postmodernism thus understood is not modernism at its end but in the nascent state, and this state is constant.*" (Cited in Acheson et. al, 2005: 229) Therefore, in the comments below, post-modernity is seen altogether as the collapse of grand narratives, as a constant remaking of the past, as an awareness of the radical break with the old dominant cultural western world, and as an emergence of a more disjunctive and distrustful narrative concerned with the stories of minor and alienated people. The main purpose is to make the general rejection of traditional totalizing cultural vision and of any typical postmodern aesthetic feature discernible and identifiable in the three works.

In order to capture these postmodern artistic conceptualization about the Tragic/Heroic, Gilles Deleuze's theory about the minor hero and Raymond Williams's cultural and historical perspective may supply appropriate analytical approaches for making wider cultural and ideological connections between these different works. *Intruder in the Dust* (1948) can be considered as a social commentary on the racial situation in the southern United States, for it focuses on Lucas Beauchamp, a black farmer accused of having murdered a white man. Aided by a white man, a black teenager and an aristocratic spinster, he has been freed from the guilt of this murder. William Faulkner defied the dominating social norms of the South by creating friendships between those characters of historically opposing sides and races.

On the other part, O'Neill's three plays purport to study the psychic struggle between personal motives of people fighting against their predestined tragic/heroic failure, a reality which contradicts the official and dominant mainstream cultural discourse in America. For instance, *The Emperor Jones* paints a picture of the American racial heritage whereas *The Hairy Ape* provides an indication about the social concern of the oppressed working class. The first recounts the tale of Brutus Jones, an African-American emperor who is persecuted to death by his people. As for *The Hairy Ape*, it tells the story of the white American laborer Yank who longs for a sense of belonging in a world controlled by the bourgeois class. Both plays are divided into eight scenes. Therefore, all these works lend themselves to Gilles Deleuze's theoretical concepts of *Root-book Vs. Rhizome-book*, *De-territorialization* and *Re-territorialization*, *Political Connection to Environment [Micro-politics]*, and *Collective Enunciation*. They also allow the use of Williams's definition of social and cultural membership, for he similarly describes strong personal commitments to the realization of social and cultural changes by different types of individuals. Both Deleuze and Williams put clear emphasis on social and cultural reality in their desire to penetrate and question dominant ideologies and hegemonic cultural discourses. Their literary criticism is based on challenging

and reassessing any dominant mode of life within society. So, all these theoretical concepts are assumed to be suitable for demonstrating the tragic/heroic destiny of the minor modern hero in Faulkner's and O'Neill's works.

Since its publication in 1948, William Faulkner's *Intruder in the Dust* has been a subject to various criticisms, which is generally based on its different themes. Josie Garthwaite states that Faulkner's work is a story of personal conflict, racism, and independence. Also, Terry Heller considers it a response to growing racial tensions in the South and to what Southerners perceived as an increasing tendency on the part of the Federal Government to intervene in the racial problems of the states. Cleanth Brooks argues that Faulkner's primary eager intention was to recommend his vision of the racial problem in the South to the reader. (Heller, 1977: 79-90)

Alluding to *Intruder in the Dust*, Martin Gertrude writes that, "His latest work adds nothing to Faulkner's stature as a writer." (Cited in Golay, et. al., 1999: 140) On his part, Robert W. Hamblin, whose analysis is political and historical, could not identify clearly the ways Faulkner uses in order to suggest the inversion of the traditional racial hierarchy of his community. He notes that Faulkner "creates such profound embarrassment and shame in the young boy." (Hahn and Hamblin, 2001: 151)

As for Eugene O'Neill's *The Emperor Jones* (1920), *The Hairy Ape* (1922) and *Bound East for Cardiff*, they also received great critical acclaim. *The Emperor Jones* is about Brutus Jones who sets himself emperor in a Caribbean island. Many critics consider it a success. For example, Jean Toomer finds very interesting that O'Neill uses psychology to describe the general emotion of fear in the Negro. (Toomer, 2003: 74-89) However, Glenda Frank has pointed to the difficult understanding of the play because of its political incorrectness. (Frank, 2006: 1) For her part, Ruby Cohn argues the play is not only an effective drama about an oppressed American black, but it is also about a modern hero's tragedy.

With reference to form and artistic devices, Virginia Floyd remarks that it includes technical revolutionary aspects. She mentions that, *“In it, the author moves beyond anything he had previously attempted in an effort to integrate form and subject matter [...] to dramatize the tragedy of the deposed despot Brutus Jones, whose flight for freedom, which becomes a personal quest for self-identity, takes him to his death.”* (Floyd, 1985: 202) Inevitably, much of the criticism of *The Emperor Jones* has focused on the protagonist’s position as a black man in bondage, as a condemned to fail and hostile artistic representation. Jones story can also refer to the tragic psychological failure of Slavery. In this context, Micheal Hinden observes that Jones’ journey on stage is, in fact, a journey into history as well as into the unconscious realm of an American individual,

Time toward the uncovering of the original sin that, in O’Neill’s view, marred the edenic harmony of the new world. That sin was slavery: the possession of those who cleared the wilderness as well as the wilderness itself. In this respect, then, O’Neill is not exploring in The Emperor Jones “the collective unconscious of the American Negro” so much as he is exploring the collective conscience of Americans. To O’Neill Jones is American almost in the same sense that Oedipus “is” Thebes. (Smith, 2009: 57-72)

As far as *The Hairy Ape* (1922) is concerned, it tells the story of an aggressive laborer known as Yank who searches for a sense of belonging to a world controlled by the rich. It is seen by many critics as a modern tragedy. Tanvin Shamean claims that the play symbolizes the struggle of modern man within the American industrial society. The protagonist is confused, and is more and more alienated from society while searching for a sense of belongingness. (Shamean, 2008: 1) Likewise, the play has attracted the attention of S.E Wilmer who declares that it is a strong indictment of the American way of life, which is imbued with Marxist and anarchist political ideas (Wilmer, 2008: 1) For his part, Robert Brustein points to the likeness of many of O’Neill’s plays because they deal with human alienation. He writes about Yank,

And just as Edmund Tyrone, half in love with death, feels a sense of belonging only while on watch on the bridge merging with the Infinite at night, so the hairy stoker Yank ultimately can find his identity not in political action nor in human exchange not even in the clasp of a murderous gorilla, but only in the embrace of death. (Brustein, 2007: ix)

According to Virginia Floyd, O'Neill traces, "*the solitary struggle of another American pariah to belong, his quest for identity and place on the evolutionary/social ladder.*" (Floyd, 1985: 237) Referring to O'Neill's attempt to capture the mood of pessimism in America by following one man's combat, Floyd also shows that industry has provided material easiness and comfort, but that it also threatened to obliterate people's humanity.

Although a lot of the aforementioned critiques have commented these texts' closeness to social and political issues of the time, it seems that no one has taken into account what other interpretations of a literary comparison may lay behind Faulkner's *Intruder in the Dust* and O'Neill's *The Emperor Jones*, *The Hairy Ape* and *Bound East for Cardiff* in relation to either Minor Literature and Nomadic Thought as put forward by Deleuze. And no study has explored Williams's conflicting interaction between individualistic and emerging values and traditional society within these works. The literary review has showed that both authors are responding to fin de siècle cultural concerns, and that they are fully engaged in America's deep history by reintroducing the minor and ordinary American within the mainstream cultural and literary imagination. Looking for a better understanding of the American cultural trauma and tragedy, it can be said that Faulkner and O'Neill have undertaken to bring back to surface every repressed force in relation to the minor tragic heroes' personalities.

1- The Subversion of Major Thought by the Anarchic and Revolutionary Minor Tragic Hero in *Intruder in the Dust*

To start, Lucas Beauchamp, the hero in the *Intruder in the Dust*, is a psychologically well-constructed character. His life is marked with failures and successes. At some moments, he has been able to resist the oppressive values and traditions of his white South. As a black descendent of the slave-owner Carothers McCaslin, Lucas Beauchamp refuses to consider himself inferior to the whites. This position has caused him a lot of trouble. At a store in town, he slowly replies to a white man who insults him, “*I ain’t a Edmonds. I don’t belong to these new folks. I belongs to the old lot. I’m a McCaslin.*” (Faulkner, 1994: 297) He always claims his high social rank though he is black. When he is arrested for the murder of Vinson Gowrie, another white man, Lucas has called for Gavin Stevens to be his white lawyer, and insisted on paying him. When Stevens has presumed he is guilty, Lucas has turned to Chick Mallison for help. This lack of support from his lawyer has made him think that the only way to prove his innocence is to dig out the body of the murdered man. On this risky mission, Chick is accompanied by his friend Aleck Sander and Miss Habersham, an old aristocratic woman. Lucas refuses to fit into the social pattern of race and social position as it is commonly thought and fixed in Jefferson, Mississippi. According to Gilles Deleuze, it can be assumed that Faulkner might have employed Lucas to tear up racial boundaries. In order to detach himself from the mainstream unchangeable discourse of the South, Faulkner has also questioned some major issues like racism, personal pride and disobedience.

Contrary to the major literature produced in America during the three first decades of twentieth century, *Intruder in the Dust* impresses a new political significance to old social and cultural issues like Slavery that is designated as very important and unquestionable in the South. Being undoubtedly a Rhizome-book, *Intruder in the Dust* offers a plateau of multiplicities and strata in its adventitious and unusual attempt to destroy the dominant

cultural thought. Though it has not totally broken the continuity of the white mainstream discourse, it has planted many other secondary roots on the cultural ground of the South. Faulkner gives opportunity to a black man, two young boys, and a woman to supply and express their distinct and *Nomadic Thoughts*, or different ideological and political positions upon the central issue of racism. This novel puts forward non-centralized and non-hierarchical views from which revolutionary ideas may spring and subvert the existing dominant system. Faulkner had already acknowledged the single and passionate cries of a solitary person. The '*Nomadic Thought*' of Lucas does not accept the cultural reality of his native South. According to Deleuze, Lucas is to be categorized as a minor thinker who is engaged in the path of becoming another person because society does not even attempt to comprehend his private desires and hopes. He tries to belong unsuccessfully to the dominant cultural discourse, which rejects his minor and nomadic ideas. Despite the fact that he has been a friend to a white boy, he has failed to belong to the social world Chick lives in.

In the passage below and because of the political influence of Lucas upon him, Chick notices and observes the miserable and unfamiliar living conditions of the black community. Therefore, Chick's language is affected by a high level of Deterritorialization. Deleuze affirms that the main function of Minor Literature is to deterritorialize language by subverting its syntax, pronunciation and meanings. When Chick has eaten dinner in Lucas's house, he has come to understand that food,

Was what the Negroes ate, obviously because it was what they liked, what they chose [...] And then for the next four years [...] But he would know better; his initial error, misjudgment had been there all the time [...] What had looked out [...] from the man's face.
(Faulkner, 1994: 293)

Chick has a strong impression about the family environment of Lucas. He has been remembering this particular episode during all his life. Therefore, this text vehicles a political connection to the environment it is issued from. The majority to which Chick belongs offers a

model to which the minority must conform. Conforming to a model means a blockage and stagnancy of life, so black characters in *Intruder in the Dust* practice minor rhetoric in order to hold back the fixed oppressive powers of the whites' mainstream cultural discourse. From the point of view of Deleuze, the language of Lucas, as well as that of every black character in the novel, is designed for the artistic purpose of creating and tracing lines to a new possibility of life.

Corroborating the concept of Deleuze's Micro-politics in the novel, Faulkner refers to the three possible ways of distinguishing it from macro-politics. First, Faulkner scrutinized the cultural system of the South and applies it to the field of literary investigation and inquiry. Second, he had focused upon '*rupturing practices*' that Lucas's lonely combat is capable of. Third, he had made Lucas act in a very distinct and estranged way in the process of trying to prove his innocence. Lucas proposes unusual methods in his search for identity easiness; his reaction is anarchic and chaotic. The whites are horrified by the audacious black man who refuses to remain at the place the dominant political power of the South has chosen for him. Faulkner sums up white man's thought toward Lucas Beauchamp in these words: "*We got to make him be a nigger first. He's got to admit he's a nigger. Then maybe we will accept him as he seems to intend to be accepted.*" (Faulkner, 1994: 296) The American white society looks at him as inhumane. From Deleuze's minor thought, Lucas Beauchamp may represent a postmodern minor tragic hero, whose position defies the fixed identity status of the inferior Negro, which the whites want to impose.

Historically, the South was a region where the white community refused to allocate and assign recognition to the blacks' dignity and equality. Everything in the novel '*takes on a collective value [...] And literature expresses these acts insofar as they are not imposed from without and insofar as they exist as diabolical powers to come or revolutionary forces to be construed.*' (Leitch, 2001: 1599) That is why Faulkner portrays Lucas Beauchamp as a black

minor individual, whom society has driven to the margin. It always seeks to destroy and hinder his diabolical revolutionary ideals. The society distorts and deforms the rhizomic and fragmentary 'Nomadic Thought' of the black protagonist. In his turn, Lucas continually challenges its conventional strong values. On one hand, Lucas Beauchamp, from the point of view of Deleuze, embodies definitely the inner desires of his black community's longing for identity comfort. His beliefs and actions acquire a collective importance. On the other hand, Faulkner uses many 'Plateaus', or many characters of different social classes in the South from whom revolutionary ideas could possibly move out. Very illustrious of Deleuze's emphasis on unusual intellectual means for the subversion of the dominant masculine culture, Faulkner writes that, "*If you got something outside the common run that's got to be done and cant [sic] wait, don't waste your time on the men folks; they works on [...] the rules and the cases. Get the womens [sic] and the children at it; they works [sic] on the circumstances.*" (Faulkner, 1994: 368) Despite his full engagement in the contest against the inferior identity status, Lucas fails to achieve belongingness at the end. The tragic shame of Slavery is not yet eradicated from the South.

By emphasizing the fact that many of Lucas' problems stem from his refusal to behave as the white community requires him to do, Faulkner constructed what was going in the minds of both the white majority and the black minority. Thus, *Intruder in the Dust* represents Faulkner's strongest statement regarding the racial issue. Similar to Deleuze's Political Enunciation in any literary text, Faulkner has relied on Lucas's individual cry; he has made him fearless, malicious, and willing to stand up to the white oppressors and endure whatever difficulty he may encounter. Through Lucas Beauchamp, Faulkner also attempted to invert the traditional racial hierarchy by creating a profound embarrassment and shame in Chick and Miss Habersham.

What Deleuze defines as '*rupturing practices*' and '*unusual methods*' for holding back the fixed powers of the mainstream cultural discourse may correspond to what Williams defines as '*the specific skills, relationships or perceptions*' that the dominant social and cultural order neglects and never recognizes. In accordance with Williams's literary criticism, Faulkner's portrayal of Lucas Beauchamp reveals the particular world view of an individual, whose '*structures of feeling*' disclose the consciousness of the social group he belongs to. Williams observes that what constitutes for him a specific literary phenomenon is,

The dramatization of a process, the making of a fiction, in which the constituting elements, of real social life and beliefs, were simultaneously actualized and in an important way differently experienced, the difference residing in the imaginative act, the imaginative method, the specific and genuinely unprecedented imaginative organization. (Williams, 1980: 25)

So, Faulkner actualized and revised the conventional racial approach toward the black community. He proposed new experiences and newly imagined and inventive methods that the dominant cultural, political and social order of the South rejected and repressed because it saw them as anarchical, revolutionary and diabolical threats.

All in all, Lucas Beauchamp expresses himself as a Faulknerian hero, who uses language, body and very unusual manners to communicate his revolutionary postmodern minor thought. And above all, he often communicates through silence. At many instances, Lucas remains very silent, not because he desires to withdraw or give up his struggle against the oppressive white society but because his silence is intended to be important and active to the establishment of his revolutionary and chaotic ideas; ideas that mainstream society does not comprehend. A similar oppressiveness of society upon its individual can be depicted in *The Emperor Jones*.

2- Ethnic and Racial Barriers of the American Political Milieu in *The*

Emperor Jones

The play gives insight into the conditions of gender, of ethnic and racial barriers, and into the political milieu in America during the twenties. The protagonist and emperor Brutus Jones detaches himself from his black minor origins to adhere to the white major culture. Jones has arisen within two years from a fugitive criminal to a powerful emperor in the West Indies. For Gilles Deleuze, Jones cannot be admitted as a respectful member into white society. It reduces him to a poor black nigger. The strong mainstream order immobilizes him within a fixed and stable identity. He must then have recourse to unusual means so as to give his 'becoming' identity quest the possibility to be fulfilled in the future. In America, Jones represents a real threat to the hierarchized and authoritative political system. Revolutionary ideas could break out from his unconventional, Nomadic and Rhizomic Thought.

As a result, he escapes to the West Indies and becomes emperor. There, he abhors his blackness and adopts the unrealistic mask of whiteness. He is blinded by violence and power. Like the white colonizer, he pretends to detain malicious and superior knowledge; he disdains the superstitious thought of the black people, of his community. To win and extend his power, Jones informs that he, "*has de silver bullet moulded and I tells 'em when de time comes I kills myself wid it, I tells 'em dat's 'cause, I'm de only man in de world big enoff to git me.*" (O'Neill, 1988-i: 1036) No other man can possibly kill him. For Deleuze, Jones is merely attempting to reterritorialize his person. Along this process, he regains respect, dignity, and holds power within the political system of the West Indies.

Within a short while, he has amassed fortune through morally deprived practices. At the same time, he has continued to despise his black origins. Proud of his maliciousness and skill in dealing with others, he exploits the natives without mercy. In reality, Jones' identity quest is much connected to politics. *The Emperor Jones* carries a political significance. O'Neill puts

Jones in two different political environments. In both situations, his actions have taken on collective value and enunciation. Either in America or in the wilderness of the West Indies, Jones first incarnates his poor exploited black community though he also endorses the oppressive values of the white oppressor during his stay at the royal castle.

According to Deleuze's definition of Micro-politics, O'Neill scrutinizes in this play the political situation of his country during the twenties by making reference to different '*lines*'. First, he analyses the powerful line of the dominating whites; it is being subverted by a virtual line '*on the becoming*' of the blacks. This last line or idea is symbolized by Jones disordered struggle, particularly along his journeying throughout the forest. Secondly, the Nomadic Thought of Jones and his passionate cry for racial equality has broken with the conventional ideological and political requests of people in America. Thirdly, O'Neill focuses upon '*a distinct style of intervention*' to win more political power. In this regard, Jones has not been released from jail nor has he been elected emperor, when he has in a short time aroused "*from stowaway to emperor in two years!*" (Scene I: 1035) This kind of rapid political growth or development is not familiar in America at the beginning of the twentieth century.

The play can also be classified as Minor Literature, for it is structured in a distinctive way from the classic Root-book of western literature. This tragedy is a Rhizome-book which comes to experiment the new techniques of Expressionism. O'Neill has used sound, nature, language and clothes to describe the series of unexpected psychological crises in the life of Brutus Jones. The sound of the *Tom-Tom* brings to the surface the inner turmoil of the protagonist just as darkness does. Darkness accentuates Jones' paralysing fear inside the jungle. The clothes and the shoes he throws away as he crosses the wild area are used to reflect his tragic/heroic regression from a powerful position to a disastrous and primitive psychic state. In the course of the flight, Jones gets rid of his cloths to reveal his primitive human instincts. Joel Pfister explains that this "*Striptease served to identify the black actors*

with a sexuality that white audiences could both fascinate themselves with an embodiment of their own psychological primitivism". Whites consider the natives as nothing but animals. This idea might refer to the segregating vision of the American society toward blacks' sexuality.

As far as language is concerned, it is also used in two ways within the play. First of all, O'Neill gives Jones the mastery of the language of the colonizer. In this way, Jones can reinforce his control over the natives. Mendelssohn remarks that,

Jones's desire to associate himself with white culture stems from his conflicting feelings of being both colonizer and colonized. Jones uses language as a means of controlling and reinforcing the hierarchy of social relations within his colony [...] by internalizing the language of the colonizers, Jones has been intellectually colonized. (Mendelssohn, 1999: 20)

The second use of language in *The Emperor Jones* has brought about a distorted syntax, and unfamiliar expressions. Ordinary speech is used in place of conventional literary language extant in most American major literature. For instance, the old woman's speech is full of slang and dialect, which distorts the formal linguistic rules of the language. She uses 'Me' instead of 'I' when she speaks, "*Me old woman. Me left only. Now me go too.*" (O'Neill, 1988: I, 1032) Somehow like Russian formalists, O'Neill has used these linguistic tools to defamiliarize [deterritorialize] his characters from the mainstream cultural milieu, which they fail to belong to. And according to Deleuze, the old woman's minor rhetoric, which contains syntactic and stylistic innovations, "*opens up a kind of foreign language within language, which is[...]a becoming-other language, a 'minorization' of [a] major language, a delirium that carries it off, a witch's line that escapes the dominant system.*" (Cited in Zhang, 2011: 1) This old woman's language can be an opportunity for flight, and its required material means is its transmutation or formal change and renewal.

Emperor Jones cannot become a fulfilled man in America because he is an alienated subaltern citizen. For this reason, Williams would make Jones assess the adjustment of his unsatisfied individual desires with those of his society. So, Jones will use his own resources, like Sam Evans in *Strange Interlude* or Lucas Beauchamp *Intruder in the Dust*, in order to change the political pattern of his society by proposing a new and revolutionary pattern to his community. And to prove the validity of his thinking, Emperor Jones must grow to be an 'authentic individual'. Williams writes that, "It is true that unless an individual, in the process of his growth, achieves a real personal identity, he is incomplete and can be dismissed as 'unauthentic'." (Williams, 1961: 104) Being thought unworthy of serious consideration and respect, Jones has fled to the West Indies to show his strong commitment to changing his society's political and racial system. There, he starts his revolution by reincarnating most of the political and cultural values that constituted real obstacles to his full citizenship in America. Williams points to the fact the relationship between a revolutionary and his society is always one of perpetual struggle and opposition. Because of having internalized the dominant white political ideology toward blacks, Jones fails to fulfil his desire of construing another society.

From all what is said above, Brutus Jones's Nomadic Thought has not made it possible for him to integrate and belong to the majority, which is the main concern of History. Official history has never been interested in studying the minority 'on the becoming' to whom Jones belongs. The journey inside the forest has shown the extent to which mainstream discourse is eager to destroy Jones's revolutionary hope of getting power and of positing himself within that dominant cultural system. That is probably why O'Neill has made him pursued by a revolted herd, which the white Captain Smithers is assumed to have organized secretly. After reaching the edge of the primitive forest, Jones has already encountered the formless black figures, the ghost of Jeff, a gang of Negroes and prison guards that have caused him panic and

fear. He has also been sold as a slave in an auction before he sees a horrible Congo witch doctor and a crocodile. In sum, *The Emperor Jones* brings back to life the past shadows, which still haunt the blacks' psyche. The dominant white political and cultural system has perverted forever the black race's mind and spirit.

At the end, Brutus Jones faces a tragic/heroic fate, for he is killed. O'Neill's contrasting dichotomy of White vs. Black has seemingly proved its suitability for the description of Deleuze's notion of Root-book vs. Rhizome-book and for Williams's revolutionary individual combat, both of which give accounts about possibility of an emergence of multiple and fragmentary cultural and political discourses to challenge the binary discourse of the dominant western society. Adopting new nomadic and revolutionary ideas, Jones, the black minor tragic hero, struggles unsuccessfully against the white society's strong and unchangeable values.

3- Political Commitment of the Minor Hero and Tragic/Heroic Fate in *The Hairy Ape*

This time in *The Hairy Ape*, the revolutionary combat is fought by a white worker, not a black individual. The play tells the story of the protagonist Bob Smith [Yank] who seeks to belong to the industrializing American society of the twenties. He has gone through multiple difficulties along the process of constructing his identity, always attempting to recover a sense of belongingness, and overcome the sense of alienation and isolation he suffers from. In the beginning, he feels secured in his role as the fireman of an ocean liner. He is strong and proud of being of crucial importance to the ship's crew though he has had an inner sentiment of being oppressed by certain capitalist and social forces that are much stronger than him.

During the 1920s, industrialization in America brought about social disorder, class conflict, and dehumanized ordinary man; it apportioned the American worker under the mercy

of the high bourgeois social class. Therefore, there was constant conflict between the rich and the poor. For Gilles Deleuze, “writers deterritorialize from the oppressiveness of their cultures to reterritorialize themselves in another place” (Cited in Leitch, 2001: 1598) This can perhaps be the reason why O’Neill makes Yank search for belongingness in different places.

Unlike Root-books which put emphasis and values mainstream political interests, *The Hairy Ape* is what Gilles Deleuze might call a Rhizome-book, for O’Neill captures the mood of pessimism of the first decades of twentieth century by means of using the lonely and minor story of Yank. Moreover, O’Neill acknowledged that not only industry provided material benefits but it also threatened to hamper poor people’s aspirations. Thus, being a Rhizome-book, *The Hairy Ape* depicts Yank’s journey into his inner self and confronts it to the materialistic discourse of the Root-book, the dominant bourgeois discourse in America. At the beginning of the twentieth century, the middle class discourse of the bourgeoisie distorted and deformed the minor spirits and thoughts of socially low American people. According to Deleuze, O’Neill adopts a rhizome structure without totally breaking with the binary system of his country though he creates “*a world full of chaos, a new anarchic milieu.*” which the bourgeois class tries to destroy without interruption. (Ibid: 1603) This can best be illustrated by Yank’s reactionary destructive desire toward Mildred and her father’s steel company. Etta Worthington corroborates this political aspect of the play when she states that, “*On the surface The Hairy Ape might seem to be a fairly political play.*” (Worthington, 2010: 1)

Yank has already been tormented by a germinating desire for struggle against bourgeois class when Mildred Douglas, the proprietor’s girl, comes onto the ship. Their encounter has accentuated Yank’s identity crisis. Mildred’s arbitrary and unpleasant behavior towards him provides impulse to the start of Yank’s Micro-political combat against social-class differences in America. Being very offended, Yank thinks about his political project and vows to destroy

her well-ordered bourgeois world. Accordingly, Gilles Deleuze considers that thought is necessarily accompanied by wounds and ideals of change. Yank's first destructive trial has failed, so he is put in jail. In the prison, Yank is naturally initiated to the ideals of the World Workers Organization. Seating in his cell "in the attitude of Rodin's 'The Thinker', he concludes,

Sure--her old man--president of de Steel Trust--makes half de steel in de world--steel--where I tought I belonged--drivin' trou--movin'--in dat-- to make her--and cage me in for her to spit on! Christ [He shakes the bars of his cell door till the whole tier trembles. Irritated, protesting exclamations from those awakened or trying to get to sleep.] He made dis--dis cage! Steel! It don't belong, dat's what! Cages, cells, locks, bolts, bars--dat's what it means!-- holdin' me down wit him at de top! But I'll drive trou! Fire, dat melts it! I'll be fire--under de heap--fire dat never goes out--hot as hell--breakin' out in de night" (O'Neill, 1988: xi)

He again thinks about setting fire to the steel company of Mildred's father. His anarchic and Nomadic Thought will oppose the homogeneous, bourgeois discourse. Yank embodies the social and political fights of the poor and lower class. He resorts to inflict revenge against the rich. As a poor, he suffers every day while the rich lavishly enjoy their lives. As a result, he has planned many attacks against the rich. However, Yank remains dehumanized till he is defeated at the end.

Belonging to Minor Literature, everything in *The Hairy Ape* carries a political significance; Yank's hopes announce the collective hopes of all the American poor working class. For example, he has observed the conspicuous and visible consumption of the capitalist class at the Fifth Avenue with his radical activist friend, Long. As already said, he also reacts in a violent way against a group of people who fails to notice him as they come out from a church. He is driven to prison where he joins the Industrial World Workers Organization, hoping to blow up the steel company Mildred's father owns. Steel symbolizes all the obstacles Yank meets in the process of his identity construction. It has betrayed him in the

ship, in the prison, and later in the gorilla cage at the zoo. However, IWW excludes him because of his aggressive revolutionary ideas. Thus, this political connection of *The Hairy Ape* to its environment is inextricably impossible to disentangle from Yank's fate. Deleuze writes that, "*Its cramped space forces each individual intrigue to connect immediately to politics. The individual concern thus becomes all the more necessary, indispensable, magnified, because a whole other story is vibrating in it.*" (Cited in Braziel, ML 210069)

On a social level and in spite of the class differences, Mildred Douglas and Bob Smith are true representatives of respectively the bourgeois middle class and the lower poor social class. Despite their social differences, both of them share the desire to be what they are not. They both feel to be trapped in the social groups where society confines them. It is for such reason that Mildred has reaped or spent the financial benefits of her father's company without any sincere recognition towards him. Protesting against her aunt, she solemnly announces,

Please do not mock at my attempts to discover how the other half lives. Give me credit for some sort of groping sincerity in that at least. I would like to help them. I would like to be some use in the world. Is it my fault I don't know how? I would like to be sincere, to touch life somewhere. [With weary bitterness.] But I'm afraid I have neither the vitality nor integrity. All that was burnt out in our stock before I was born. Grandfather's blast furnaces, flaming to the sky, melting steel, making millions--then father keeping those home fires burning, making more millions--and little me at the tail-end of it all. I'm a waste product in the Bessemer process--like the millions. Or rather, I inherit the acquired trait of the by-product, wealth, but none of the energy, none of the strength of the steel that made it. I am sired by gold and damed by it, as they say at the race track --damned in more ways than one. [She laughs mirthlessly]. (O'Neill, 1988: xi)

According to Gilles Deleuze, O'Neill might have used this other plateau through the character of Mildred to criticize mainstream discourse. Another passionate and solitary cry springs from this bourgeois woman. Like Yank, she is a threat to her rich people. O'Neill provides a kind of general political analysis, and focuses on new rupturing practices and style

of intervention. From the philosophical view point of Deleuze, Mildred and Yank adopt revolutionary methods, which are distinct from those of the macro-political bourgeois system. Yank, on the other hand, desires to implode and topple the dominant class structure by redefining the importance of the working class. Thus, *The Hairy Ape* displays O'Neill's social concern with the oppressed industrial working class conditions. All these literary characteristics may categorize the play as a Minor-literature text. Despite his obvious allegiance to the capitalist system, O'Neill has also been critical toward the inhumane bourgeois exploitation from which lower social classes suffer. Likewise, he criticizes the socialist movement that, he thought, could not fulfil the individual needs of the American people.

In the final scene, Yank visits the gorilla in the zoo. He stares at a sunrise and realizes that he does not belong with that dominant cultural environment, so he attempts to belong to the animal's realm. As he communicates his sense of alienation to the gorilla, both man and animal almost seem as if they are communicating with one another. He thinks the gorilla more fortunate than him because it can remember a more sublime past life in the jungle. By contrast, Yank has never had a place for him in the world he has lived in. Planning to have a short leisurely walk on Fifth Avenue with the ape, he opens the door and attempts to shake hands with the animal, which kills him at once. In great despair, Yank forcefully recognizes that,

He got me, aw right. I'm trou. Even him didn't tink I belonged. [Then, with sudden passionate despair.] Christ, where do I get off at? Where do I fit in? [Checking himself as suddenly.] Aw, what de hell! No squakin', see! No quittin', get me! Croak wit your boots on! [He grabs hold of the bars of the cage and hauls himself painfully to his feet--looks around him bewilderedly--forces a mocking laugh.] In de cage, huh? [In the strident tones of a circus barker.] Ladies and gents, step forward and take a slant at de one and only--[His voice weakening]--one and original--Hairy Ape from de wilds of--[He slips in a heap on the floor and dies]. (O'Neill, 1988: viii)

From Gilles Deleuze's view point, Yank may have wanted to free himself from the rigid life, which is incarnated in the play by the many sorts of Fascism like family, work conditions, boat, IWW, and church. O'Neill had sought to subvert '*the signifying totality*' of the western cultural organization by introducing new practices. Deleuze incorporates these new behaviors and practices within the concept he calls: '*the concept of organizational rhizomatics*'. (Fuglsang and Sorensen, 2006: 66) In an interview accorded to New York Herald Tribune on March 1924, O'Neill explains that,

The Hairy Ape was a symbol of man, who has lost his old harmony with nature. The harmony which he used to have as an animal and has not yet acquired in a spiritual way. Thus, not being able to find it on earth nor in heaven, he's in the middle, trying to make peace, taking the worst punches from bot'of'em. [...] The subject here is the same ancient one that always was and always will be the one subject for drama, and that is man and his struggle with his own fate. (Cited in Oldman, 2006: 1)

As a true representative of an early twentieth century industrial worker, Yank has lost faith in science, technology, society, family and even in his person. The world in *The Hairy Ape* is bleak and inhospitable. O'Neill uses Yank's search for belonging to show that a loss of faith or a society's oppressiveness always make the individual end up by a tragic/heroic death.

There is a similar analysis and explanation of Yank's existence when seen through Gilles Deleuze's and Raymond Williams's theoretical concepts. It has been demonstrated above that Yank has valued every personality feature and quality in relation to the social and economic position he has desired to acquire. Like any other, he must assess his personal position or membership within the capitalist society in terms of work or social rank. And it is in relation to all these elements that Williams attempts to define and describe the complex relationship between the individual and his society.

In this case, the concept of class must then be added to the concept of social rank in order to operate a detailed explanation of Yank's life and understand his struggle for belongingness. According to Williams, Yank can be a revolutionary and a rebel. He is a rebel in that he identifies politically himself as part of the workers' ideal world and in that he despises the rich bourgeois class because he considers that its ways of life are not his, so he insists on changing them. He is also a revolutionary because he openly opposes his society. However, the rebel Yank *"is like the subject in that unless he conforms he will be destroyed or will be unable to maintain his life."* (Williams, 1961: 107) So, Yank is imprisoned, rejected and merely excluded from all capitalist and political institutions he has attempted to belong to.

4- Solitude, Silence and Postmodern Tragic/Heroic Aesthetics in *Bound East for Cardiff*

This early one-act play is again about one other seaman called Yank, who suffers from a wound due to a ladder fall in the British steamer *Glencairn* where he works. He dreams about living on land. The whole crew encourages him though everyone suspects his imminent death. The play opens by a discussion of the other shipmates on Yank's serious wound. The discussion informs about the way Yank had fallen from the ladder. Later, *shaking his head* The Captain confirms to Driscoll that he *"can't do anything else for him. It's too serious for me. If this had only happened a week later we'd be in Cardiff in time to--"* save him. (O'Neill, 1984: 194) And even Yank has come to the same conclusion, that of his near death.

At such critical moment, Yank begins to recall the kind of life he has had. He informs his friend Driscoll,

Yes—now—when I know it's all up. (a pause) You mustn't take it so hard, Drisc. I was just thinkin' it ain't as bad as people think—dyin'. I ain't never took much stock in the truck them sky-pilots preach. I ain't

never had religion; but I know whatever it is what comes after it can't be no worsen'n this. I don't like to leave you, Drisc, but—that's all. [...] This sailor life ain't much to cry about leavin'—just one ship after another, hard work, small pay, and bum grub; and when we git into port, jus a drunk endin' up in a fight, and all your money gone, and then ship away again. [...] without no one to care whether you're alive or dead. (with a bitter smile) There ain't in all that'd make yuh sorry to lose it, Drisc. (Ibid: 195)

Eugene O'Neill uses Yank's inner quest for belonging while touring all over the world on the British ship to deterritorialize him and make him escape the oppressiveness of the Root-culture. Thus, *Bound East for Cardiff* captures the feeling of disgust, misery, and disillusionment of the minor social classes; it does not value the political and cultural interests of the rich and bourgeois Americans of early twentieth century. So, the play can be categorized as being of Rhizome-book genre. It centers on the solitary nomadic life of a minor seaman to denounce the harsh dehumanization and mechanization of life.

Bound East for Cardiff belongs to Minor Literature and everything in it vehicles a political significance. Yank's denunciations are those of all the seamen and workers in America of early twentieth century. This is what Gilles Deleuze calls 'Collective Enunciation'. The revolutionary ideas of O'Neill and the political connection of his play are much closed to Yank's tragic/heroic destiny. Yank's Micro-political fight has been against hard work, small wages, and mal-nutrition. According to Deleuze, thought is necessarily accompanied by wounds and ideals of change. In this respect, Yank has become a seaman in order to become another person.

Like in Deleuze's nomadic thought, O'Neill's hero has acted the three differences of Micro-Politics from Macro-Politics. First, Yank scrutinizes the harsh working conditions onboard. Second, he focuses on '*the rupturing practices*' of fighting, drinking, and losing all money with prostitutes. Third, he suggests an unusual, distinct, and estranged way to get out of this: dying without sorrow. Sometimes, he has remained silent just as Lucas Beauchamp

has been in *Intruder in the Dust*. Silence can be considered as a new active means of combating the established mainstream political and cultural values. As a modern minor hero, Yank proposes new revolutionary methods aiming at revising and perverting the powerful political positions of the majority.

As for the language, it is distorted by O'Neill for the purpose of defamiliarizing and deterritorializing the main characters; it shows their flight from the mainstream cultural world that refuses their belongingness. From Deleuze's view, the rhetoric of the nomadic and minor hero "opens up a kind of foreign language within language, which is [...] a becoming-other language, a 'minorization' of [a] major language." (Zhang, 2011: 1) That is why O'Neill has introduced linguistic, syntactic, and stylistic innovations into his text. Yank asserts that, "It ain't no use, Drisc. Gimme a drink of water, will yuh, Drisc? My throat's burnin' up." (O'Neill, 1984: 195) O'Neill uses a lot of plateaus like Driscoll, Cocky, Scotty, Davis, Olson, Smitty, Paul, and Ivan to implode and provoke changes in the major language.

Very much similar to Lucas Beauchamp in *Intruder in the Dust*, Yank in *The Hairy Ape*, or Brutus Jones in *The Emperor Jones* and *Bound East for Cardiff*, Yank tragically fails to challenge and transcend the oppressive social order of the inhospitable, harsh and fascist world he lives in. He will never possess a farm or even a tomb that would make him part of that world. According to Deleuze, the ideals of change, which accompany the nomadic thought of a minor hero, cannot be attained.

From the passage above and according to Raymond Williams's theoretical framing, it has been demonstrated that Yank has no religion, which is an argument to his controversial desires against the strong economic and cultural values of society. Religion is considered as some traditional morality that the past hands down to the present. It cannot allow the counter-hegemonic and unusual morality of Yank to emerge. Such moment of novelty must be crushed by the cultural certainties of the bourgeois and capitalist world.

On another hand, Yank also sees the life of the *'sky-pilots'* as the opposite to the life of a *'sailor'*. He clearly points to the different social dimensions of the working-class and bourgeois worlds. Raymond Williams thinks that a work of art holds within itself the distinctive cultural concepts of *'the residual'*, and *'the emergent'* that question the historical fixity of old cultural practices. In this respect, O'Neill makes Yank use his individual imagination/intuition and ordinary experience to re-imagine his dominant cultural environment. Williams believes that Capitalism, which put at risk the certainties of the bourgeois in the past, is now turned into a *"postmodernist"* establishment because it informs about the popular culture that is characterized by *"debased forms of an anguished sense of human debasement."* (Ryan, 2011: 1340) Yank's human sense is one that discloses various aspects about the life of a working sailor. His work on the ship accentuates the low quality of his life that dominant capitalist economic practices continue to impoverish and deny. Before dying, Yank has desperately come to the conclusion that they *"won't reach Cardiff for a week at least. I'll be buried at sea. [...] It's as good a place as any other, I s'pose—only I always wanted to be buried on dry land."* (Ibid: 197) In sum, old economic and cultural habits die hard very much like Yank's own death.

Conclusion

This chapter has compared William Faulkner's *Intruder in the Dust* and Eugene O'Neill's *The Hairy Ape*, *The Emperor Jones* and *Bound East for Cardiff*. To detail the various tragic/heroic conceptualizations of the individuals' struggle against the dominant cultural forces of the society in these works, Gilles Deleuze's and Raymond Williams's theoretical concepts have given us an option toward a better understanding. It has also permitted us to indicate the untold part of the writers' pessimistic visions about the American Society. Their works have shown the racial oppression that existed in American society at the beginning of the twentieth century; they also referred to the control and domination of the bourgeois whites over the poor blacks and over the lower pauper working classes. These black and poor white minorities choose to adopt minor, chaotic and nomadic thoughts in the course of their attempt to break out from a mainstream white cultural and political domination. Like Faulkner, O'Neill has portrayed man in relation to the social system he lives in. It is man whom the dominant cultural economic social order alienates, causes him to experience disillusion, and drives to a final tragic/heroic destruction. Both authors dealt with man combating against a cultural background dominated by oppressing white bourgeois forces. This social implication makes these works have an important impact in American literature. In *Intruder in the Dust*, Lucas Beauchamp struggles to belong and to break the obstacles imposed upon him and upon the minority to which he belongs. Indeed, his unusual reaction has brought about a kind of anarchic shift to the society's conventional view of race. In O'Neill's *The Emperor Jones*, emphasis is put on the failure of black-Americans' quest for redemption through escaping or immorality. Emperor Jones rejects his blackness and claims to be a free man, but this leads him to a tragic/heroic fall. Similarly, in *The Hairy Ape* and in *Bound East for Cardiff* O'Neill dramatizes the tragic/heroic and alienated condition of a minor white man in a context of modern and complex economic, political and social growth. The tragic hero Bob Smith wants

to belong to the mainstream bourgeois society, but he fails and is killed at the end. In sum, these protagonists have launched new minor, nomadic, and revolutionary thoughts which contradict with the old fixed virtues of the western Root-Book discourse. Such dominant cultural mode cannot be redefined by the racial minorities whose identity problems are crucial and difficult. So, all the works conclude with resignation at the tragic/heroic failure of Lucas', Jones' or Yank's quests for constructing a comfortable identity within the unchangeable American society. But Gilles Deleuze does not lose hope for he considers that, "*the best of all possible worlds rises up on the shoulders of the damned, because the damned have themselves forsaken progress and so set free infinite quantities of progressiveness.*" (Cited in Zhang, 2011: 1)

To end, it has been asserted along the comment above that post-modern drama has lost the original unity of the self; all what remains are fragments or multiple ideas of the dramatic character. These fragments cannot be assembled again into one new complete whole. The sense of original unity, truth or happiness can never be recovered again. Deleuze and Guattari describe this illusionary quest for a unified subjectivity when they have concluded that,

Nous sommes à l'âge des objets partiels, des briques et des restes. Nous ne croyons plus en ces faux fragments qui, tels les morceaux de la statue antique, attendent d'être complétés et recollés pour composer une unité qui est aussi bien l'unité d'origine. Nous ne croyons plus à une totalité originelle ni à une totalité de destination.
(Cited in Schmidt, 2005: 47-48)

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General Conclusion

Eugene O'Neill and William Faulkner produced most admiring works of the modern American literature about the Tragic/Heroic in relation to the life of the American man during the first half of the twentieth century. They succeeded to give expression to the sense of perdition, exhaustion, annihilation, and death inherent to the social, cultural, economic and political situation of their time.

The part two of this study has engaged in comparing Faulkner's and O'Neill's works from the Aristotelian and Nietzschean perspectives. It has been suggested that the Tragic/Heroic has developed from its primal interest into the morality in every heroic action to more artistic and philosophical Apollonian and Dionysian drives in the process of construing the hero's identity. In its first chapter: Ethical Tragedy: Racial and Moral Boundaries in W. Faulkner's *Light in August* and E. O'Neill's *All God's Chillun Got Wings* and *The Great God Brown*, like Aristotle whose hero is reflected by 'ethos' [the moral purpose] which reveals the profoundest reasons about the actions or the choices he makes, it has been demonstrated that O'Neill's and Faulkner's characters have also strengthened this same false illusion about the hero's self. What can be a logical conclusion to this chapter is that both Faulkner's or O'Neill's heroes struggle to transcend the limits of their actual life with dignity just as Greek heroes did. In much a same way, they all go toward an inevitable tragic/heroic downfall much because of their immoral ethics.

Like Aristotle, Faulkner substituted the idealist view of life in society by a thoroughgoing empiricist vision, which reflects the real and true social and cultural confusion of the South. He has based his literary world's construction upon three major domains: Religion, Sexuality, and Race. It has been shown in the first chapter that Aristotle's conception of the Tragic/Heroic as art stands even today as an outstanding view for the analysis of the tragic sense and fall of the modern hero. For example, Joanna Burden is

tormented and destroyed by her society's absolute truths and certainties. But her grandeur is in the fact that, "*with nothing left, she would have to cling to that which had robbed her, as people will.*" (Mortimer, 1983: 11) Joe Christmas will never know the truth about his racial origin. Along his life, he has acted within the scope of the Faulknerian intertwining dichotomies of sex and race. The precariousness of his sense of identity influences his behavior. His difficulties are accentuated by the southern cultural environment which repudiates any possible temptation for the introduction of Joe as a fully respectable person. As a black, he evokes a kind of permanent alienation.

As demonstrated, Eugene O'Neill's greatest heroes and heroines also belong to the dramatic tradition of the 'fall through ethical arrogance' just like Aristotle's Oedipus and other legendary tragic/heroic figures in Greek tragedy. In much of his plays, family members fail to attain peace while living together. They share the same history and blood that indisputably transmit old family curses and defects from one to the other. As an immutable social institution, family oppresses and destroys its members. Whether it be Jim, Billy Brown, Ella, or Dion Anthony, each has engaged a fight inside one's family, aiming to discover higher truth and acquire total unity but without success. Like Oedipus, they have all failed to achieve family reconciliation, or happiness via magnified action. They all strived for deliverance and freedom to cause their own tragic/heroic destruction and loss at the end.

In the chapter two of this same part, it is the tragic duality between reason and intuition that is depicted in W. Faulkner's *The Sound and the Fury* and E. O'Neill's *Long Day's Journey into Night*. It has been demonstrated that Faulkner's and O'Neill's heroes have used reason and intellect in the course of their incessant quest for truth and the realization of Individuation, but life has remained for them unfathomable and mysterious just as it was for Nietzsche who could not understand and reach the truth. For him, rational and scientific thought is an unrealizable ideal. It is through art that man can possibly face the harshness of

life and the incomprehensiveness of existence. Nietzsche advocated that any individual who attempts to create himself according to an untrue self-personality will definitely experience a tragic/heroic fall. As a victim of his vanity and pride, man unconsciously rejects all humanity, and aspires to acquire God-like perfection. Running parallel to these two virtues, Nietzsche claimed that life must be celebrated through the Dionysian impulse. In accordance with this philosophical and theoretical framework, O'Neill and Faulkner have made their heroes die in dignity although their struggle has been doomed to tragic/heroic failure from the beginning. James Tyrone, Jamie, Mary, Quentin, or Jason could not find truth or fulfill 'Individuation' in order to rise to 'Overmen'.

Although some Romanticist aspects could have been identified in Nietzsche's definition of the Tragic/Heroic, it is the third part of this dissertation which has particularly been concerned with the transitional aesthetic aspect of the Tragic/Heroic from a classical [Aristotelian] and neo-classical [Nietzschean] understanding to a Romanticist interpretation. The major contributions to the development of the Tragic/Heroic art during the Romantic Age can be explained by G.W.F Hegel's influential philosophy of *Master and Slave*; it has been used as centripetal intellectual force within all chapters included in this section. It has helped to demonstrate the tragic/heroic tension between old aristocratic/bourgeois old world and the world of common and ordinary people that was coming into existence. To show other aesthetic aspects of the Tragic/Heroic like strong desire for knowledge, instruction, impossible love stories, class struggle and substantial revolutionary political, cultural, economic or social changes, other artistic framings about the Tragic/Heroic as designed by August Strindberg, Bertholt Brecht and Arthur Miller are also used in order to fully grasp the great sense of the Romanticist loss embodied in these literary works.

Its first chapter has been involved with Gender and Class inequalities to describe the process of the Tragic/Heroic move toward unreachable totality in W. Faulkner's *Sanctuary*

and E. O'Neill's *Mourning Becomes Electra*. There is a lot of pain, revenge, falling, and hatred as Strindberg observes in the *Preface to Miss Julie*. It has been shown that there has been struggle between family members because Strindbergian Tragic/Heroic is always concerned with nuclear bourgeois family world. Faulkner's and O'Neill's heroes are also released from the sufferings caused by their families only when they die. Religion and Sexuality are blended in *Sanctuary* in order to illustrate best the non-realizable love romance between Popeye and Temple Drake. In Strindberg's conception of Tragic/Heroic art, sexuality is referred to as impossible love between the master and the slave. Like Miss Julie's unreachable love toward Jean the slave, the bourgeois women in the works discussed [Lavinia Mannon, Narcissa Benbow, and Temple Drake] have had a sentiment of indifference toward their slaves and or low social class lovers. Neither Popeye nor Brant could win the hearts of these women. So, their feverish flow of desire has been transformed into tragic/heroic self-destruction.

In both works, only Horace Benbow has been able to transcend the limits of the oppressive bourgeois world because he has not relied on the strong and unquestioned values of the past. To achieve his goal, he has only acknowledged the newness of the age he lived in. As a whole, most of Faulkner's and O'Neill's characters resemble those common people Strindberg brought to stage. As for Hegel's slave, it advances toward totality and self-accomplishment within a powerful bourgeois world; it attempts to negate values of the dominant cultural realm by invalidating them progressively though like most of the heroes in Faulkner's and O'Neill's works, the slave never overcomes and transcends the society's sway upon his/her person.

As for chapter two in this part, it has been concerned with ethical alienation and with racial and gender prejudice in W. Faulkner's *Absalom, Absalom!* and E. O'Neill's *Beyond the Horizon*. The analysis has demonstrated that Hegel's, Berthold Brecht's and Arthur Miller's

particular ideas about the Tragic/Heroic can be illustrated and combined together to form a logical scientific reasoning. Brecht and Miller advocated that progression forward to the acquisition of a 'heightened consciousness' and of attainability of social significance. This personal advancement can only be possible through 'passion to feel' and 'passion to know', that very often causes the heroes' tragic falls at the end. Brecht and Miller also pointed out to the importance of History and the past in the awareness of the process by which the hero's present life has come to be what it is now.

In *Absalom, Absalom!* and *Beyond the Horizon*, the past holds a central meaning because it contributes to the understanding of the events of the present. Faulkner makes family and History be at the centre of Thomas Sutpen's tragic/heroic fall. Sutpen's dynastic ambitions are destroyed by historical, social and political forces which intervene in his life in obtrusive and extreme ways. In *Beyond the Horizon*, O'Neill centers on the individual's place within society and on the sense of the past to each of them. Ruth, Andrew and Robert have had an ideal: passion to know and to feel. But past love always resurfaces to spoil everything. Thus, Sutpen, Robert, Ruth, or Andrew have had desire to be socially high-significant individuals, but their fanatic constancy, their attachment to a personal ideal, and their desire to dismantle the traditional and historical values that society has allocated and fixed, have been all destroyed by the dominant cultural discourse of the time.

As far as part four is concerned, it deals with the Tragic/Heroic encounter of the modern and postmodern 'others', especially after World War I. It has given visible form to the intellectual disappointment, and to the terrific psychological traumas. It has also shown the emergence of new cultural ethics to make rival claims and make their way through into mainstream cultural life. To capture these manifold tensions, an appeal has been made to Raymond Williams's cultural and materialist theory, to Carl Gustav Jung's and Henri Bergson's psychoanalytical approaches, and also to Gilles Deleuze's postmodern anarchical

views whose main principles is to comprehend the interaction of contending parties and groups within a confused and changing social world. The first chapter of this part takes as a matter of interest memory, gender, love, race and tragic/heroic fate in W. Faulkner's *Go Down, Moses* and E. O'Neill's *Desire under the Elms* and *The Fountain*. It has been observed how it is likely to discover the artistic Tragic/Heroic in ordinary experiences of common and humble people thanks to Raymond Williams's and Henri Bergson's reworks about the Tragic/Heroic. Henri Bergson has also impacted on Faulkner's and O'Neill's poetic and aesthetic thought. In *Go Down, Moses*, Ike McCaslin and Lucas Beauchamp have experienced perpetual change and or 'becoming'. Both have also had a prominent preoccupation with the past. Past is reflected in the fate of wilderness, and in the old South and its racial equivoques and uncertainties. Ike's and Lucas' lives hinge and depend upon past which causes their tragic/heroic fall. In *Desire under the Elms*, Ephraim Cabot, Eben, and Abbie Putnam have undergone each a self-introspection through the process of 'psychological duration'. They remember every hard past difficulty they witnessed. Therefore, the past always comes back to impoverish their efforts for realizing an identity 'qualitative change'. The past brings back hatred and revenge against family and social oppressive forces. Similarly in *The Fountain*, Juan Ponce de Lion had once rejected Maria de Cordova's love, but now he loves Beatriz, her daughter. The past resurgence manifests itself through Juan's desire and search for the fountain of youth. Of course, he fails to find it and dies without winning Beatriz's love. All of Ike McCaslin, Lucas Beauchamp, Ephraim Cabot, Eben Cabot, Abbie Putnam, and Juan Ponce de Lion have failed to fulfill their 'single identical élan' and 'Free Will' in the face of the unchangeable external forces that the past has contributed to establish. Like R. Williams, Faulkner and O'Neill believed that art shall be deployed in order to question the historical fixity of the cultural practices and to re-imagine the community's life at the social and cultural

levels again and again although such alternative, revolutionary and emergent ideals almost never destabilize the hegemonic totality of the dominant culture.

Whereas in chapter two, an examination of a mythological and psychological Tragic/Heroic decline is inspected thoroughly in W. Faulkner's *As I Lay Dying* and E. O'Neill's *Strange Interlude*. Williams's and Jung's theoretical concepts have made possible the comprehension of the inner intuition of the individual. In *As I Lay Dying*, Faulkner made the whole fiction be narrated from within every character. Its chief narrator is Darl. Like Quentin in *The Sound and the Fury*, he is cursed despite of being endowed by intuitive and intelligent insights into things. These powers will cause their final tragic/heroic fall and destruction.

According to Carl Gustav Jung's psychoanalytical view about Tragic/Heroic identity problems, Faulkner's characters fail to create wholeness within his characters' personalities in *As I Lay Dying*. Jung seems to have enabled O'Neill and Faulkner to find symbols in the life conditions of the modern man. They recognized the importance of the psychological aspect to the search for identity stability and happiness. It has been demonstrated that like Jung, Faulkner and O'Neill assumed that archetypal figures and collective unconsciousness are active forces in the minds of Darl, Addie, Jewel, Nina, Marsden, Darrell or Sam Evans. These heroes have not been able to activate the Transcendent Function in order to grow to new Living Thirds that would have established stable and comfortable identity statuses. Except for Sam Evans, all the others [Darrell, Marsden, Nina, Jewel, Addie, and Darl] have considered themselves as the one and only arbiters of their destinies, so they have gone straightaway to their tragic/heroic destruction.

Challenging and subverting the major cultural thoughts in W. Faulkner's *Intruder in the Dust* and E. O'Neill's *The Hairy Ape*, *The Emperor Jones* and *Bound East for Cardiff* has been the major concern of the third chapter in this part. It has given practical explanation

about the construction of modern man's personal identity around inward and individual experience. This same point is at the core of O'Neill's and Faulkner's literary worlds and Williams's or Deleuze's theoretical viewpoints help us understand the heroes' unsuccessful trials to transcend social class and gender divisions. In *The Hairy Ape*, Yank has emerged as a noble tragic/heroic figure despite his simplicity and poor social background. Not clever enough to be intellectual or businessman, he has in him some aspects of them both. According to Gilles Deleuze, it has been indicated that Yank has had a 'Nomadic Thought', which the dominant cultural society considered as a true threat to its perennial stability. Yank has desired in vain to belong. In *The Emperor Jones*, Brutus Jones deterritorializes himself away in the West Indies, but his revolutionary, chaotic and Nomadic Thought has not fitted in there also. At the end, both of Yank and Jones have abdicated and become passive. They resigned to remain at the mercy of forces outside and larger than themselves. In Faulkner's *Intruder in the Dust*, Lucas Beauchamp has struggled to make his Nomadic Thought known in the dominating white society. He has succeeded to make them feel shame and embarrassment toward the racial order in the South but without being able to change the Root-book thought of the immutable cultural order. O'Neill and Faulkner also used as 'many plateaus' as possible in order to draw a political connection between their texts and society. Yank, Brutus Jones, Lucas Beauchamp, Miss Habersham, Chick Allison, and Aleck Sanders all had been used to display new revolutionary and nomadic thoughts. However, Faulkner and O'Neill could not detach themselves from mainstream dominant discourse.

Finally, it has been shown that all the heroes and heroines have had noble dreams and fought honorable and respectable struggles. Nonetheless, they have been almost all failures and have had to accept that that unchanged cultural reality as a necessary condition to their survival. And most important of all, it has been shown that all the theorists, to whom this Doctorate dissertation has appealed, agreed on the fact that man has not a fixed nature or

identity; he is always in a state of 'becoming' in the process of building his personality construction. Aristotle spoke about permanent struggle toward achieving magnitude through action; Nietzsche called it a 'magnitude change' in personal subjectivity. Hegel, Strindberg, Brecht, and Miller valued the common or ordinary hero's desire passion for knowledge while attempting to reach autonomy. Henri Bergson pointed to man's permanent quest to realize 'a qualitative change' and Carl Gustav Jung directed his attention to man's fight for enjoying an 'organic unity'. As for Gilles Deleuze, he put forward the individual's longing for the perversion of the immobilizing order of society by means of a revolutionary nomadic thought. In most situations, William Faulkner's and Eugene O'Neill's heroes and heroines have failed to adjust to the solid social, political, and cultural values of the oppressive society, so they have experienced tragic/heroic falls.

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