

Dedicated

To

My beloved parents: Abderahmane and Laboudi Fetouma

Who supported me all along my studies.

*My brothers and sisters: Mounir, Abdenour, souad her husband Akli and their
son Aylane*

My future family in law and my beloved fiancé

Riadh who encouraged me to realize and to finish this work.

All my friends

Sellah Manal

***Dedicated
To***

My beloved parents: Naima and Mohand Said

My lovely brother Mourad

My best friend kahina

To all my family and

Friends

Ait Salah Samira

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Abstract

*The aim of this present work is to examine the issue of madness in William Shakespeare's King Lear and Eugene O'Neill's The Emperor Jones., we have borrowed some theoretical concepts from Michel Foucault's study of madness in his **book Madness and Civilization: A History of Insanity in the Age of Reason**. Among these concepts are mania, melancholia, hysteria, and hypochondria. In addition to language, which has a great concern with madness .Foucault has presented a chronological view of madness. This dissertation has been divided into three major sections 'General Introduction', 'Discussion', and 'General Conclusion'. Its 'Discussion' section three chapters; the first chapter is entitled Mania and Melancholia in William Shakespeare's King Lear and Eugene O'Neill's The Emperor Jones. It has analyzed the two main characters. The second chapter is 'hysteria and hypochondria in William Shakespeare's King Lear and Eugene O'Neill's The Emperor Jones to explain their mental illness. As to third chapter whose title is the language of the madman in William Shakespeare's King Lear and Eugene O'Neill's The Emperor Jones, in which we have analyzed the language of the characters. As a conclusion, it might be noticed that the two writers explore the theme of madness*

Introduction

Madness is one of the major themes that had been dealt with in several literary works. It is a mental illness that comes from different situations; a conflict of emotions and thoughts in a hard situation. Throughout decades, many psychologists, philosophers, historians, and theorists tended to analyze the theme of madness. It is hard to give a single definition of madness because of the large number of definitions that have been given before. Madness was regarded as a popular subject throughout literary history, which explores and explains the human mind and behavior.

Our intention in this dissertation is to study the theme of madness in William Shakespeare's *King Lear* (1605) and Eugene O'Neill's *The Emperor Jones* (1920). The two works had been written in two different periods of time. In the Renaissance period, people viewed the issue of madness in theatre as comic and entertaining one; at that time madness was not acknowledged as an illness; since people refer to an insane person as a person possessed by evil spirits, "Madness during this period was seen as a "spiritual illness." People did not refer to madman as someone being crazy because they experienced fever, terror, and despair.'" ¹ During the Shakespearian age, madness was a prominent theme. Shakespeare has largely explored the theme of madness in his plays. However, in modern time it takes another vision. Madness is not anymore considered as a 'Spiritual illness' but a 'mental illness'. In fact the discourse of madness during the modern period has largely developed and progressed, Carol Thomas Neely argues that:.

In the early modern period the discourse of madness gained prominence because it was implicated in the medical, legal, theological, political, and social aspects of the reconceptualization of the human. Gradually madness, and hence sanity, began to be secularized, medicalized, psychologized, and (at least in representation) gendered. ²

This means that madness is implicated in different fields as in medicine, psychiatry and psychology.

As we have mentioned before, Madness has been a subject of study from the antiquity until nowadays. In Shakespeare's *king Lear* and Eugene O'Neill's *The Emperor Jones*, madness is reflected and mirrored mainly through both central characters king Lear and Brutus Jones.

Review of the Literature

Many and various criticism were set and directed to William Shakespeare's *King Lear* and Eugene O'Neill's *The Emperor Jones*. In fact, both playwrights have been subject to large criticism. To start with Shakespeare's play *King Lear*, Andrew Scull wrote in his book *Madness A very short introduction*: "Shakespeare makes madness a central theme in some of the greatest of his play. Lear provides us with a fool whose mental state license him to tell *the* truth saner mortals dare not utter"³. As it can be noticed from this quote, Scull asserts that Shakespeare views madness as an important theme to deal with in his play and how the truth is presented by a fool or mad person, whereas sane person could not.

Another criticism by Gillian Woods, in his article "*King Lear: Madness, the Fool and Poor Tom*" in which he states that, "*King Lear* explores different forms of such 'madness' in its representations of the ageing Lear, his Fool and the disguised 'Poor Tom'. Questioning the nature of madness is part of the tragedy's larger investigation into what constitutes humanity"⁴. Gillian Woods asserts that in *King Lear* the demonstration of madness was presented in different and various forms of madness from the following characters: the ageing Lear, the fool and Poor Tom. The examination of the mental illness is a part of tragic studies in what constitutes human.

Concerning Eugene O'Neill's *The Emperor Jones*, David Krasner in his book *A Companion to Twentieth Century American Drama* argues that:

O'Neill's *The Emperor Jones* is his first foray into expressionistic drama: divided into episodic scenes, it traces the mental deterioration of Brutus Jones, discovered to be a fraud, the people rise up and pursue him as a criminal. Jones eventually succumbs to madness and is killed.⁵

As it is remarkable in this criticism, O'Neill is the first incursion into the expressionist drama in which he introduces the emperor's mental disorder; the natives revolt against him because he is not honest. Brutus Jones is very oppressed, he becomes then a madman and is killed at the end .

Furthermore, Hamid Hammad Abid in his article "*Self- Defiance in a Paranoid Personality: Eugene O'Neill's The Emperor Jones*" explains that:

The emperor is certain that his reign is over, starts to make his escape to the forest which is mysterious world for the frightened individual ignoring that its darkness would increase his anxiety and fear. Throughout the mental disorder, the individual is almost conscious that there is an internal confusion or disturbance cause the increasing of heartbeats rate, swift impulse, muscles spasm, and tremors as autonomic reactions emerge by the autonomic nervous system. This explains that the play's actions take place within the mind of the protagonist. The stage is dominated by the Negro and his hallucinations. Seemingly, there is anxiety when there is conflict, but the conflict may itself be unconscious and unknown to the individual. No doubt conscious immediate anxiety is intensified from unconscious sources by repressed reservoirs of fear related to past experience.⁶

Hamid Hammad Abid's analysis of *the Emperor Jones* shows that The Emperor Jones is a madman since he experiences various aspects of madness dealing fear, sadness, and hallucination. He has explained the inner atmosphere and emotions of Brutus Jones.

Both writers have dealt with the same theme, which is madness. Eugene O'Neill was influenced by William Shakespeare. In fact, Normand Berlin presents the relationship of Shakespeare and O'Neill in his book *O'Neill's Shakespeare (1993)* as he acknowledges: "of course, it would have been impossible for O'Neill not to have been influenced by Shakespeare". He made some intertextual readings of the two playwrights work. In addition to Berlin's study, another work has also dealt with Shakespeare. In his article entitled *O'Neill's Unconscious Shakespearian Orientation: the comparative study of The Emperor Jones and Macbeth*, Yao Xiaojuan has conclude that: Eugene O'Neill's play has been structured under the Shakespearian elements. Yao considered the two plays to be the same since O'Neill has borrowed much from Macbeth.⁸

Our review of the literature highlights some criticism of both plays focusing on the theme of madness. Both writers have used specific elements to create the right atmosphere to such a theme; Eugene O'Neill has been influenced by Shakespeare. In fact, William Shakespeare is considered as a legacy of the American drama.

ISSUE AND WORKING HYPOTHESIS

From the review of literature, it appears that William Shakespeare's *King Lear* and Eugene O'Neill's *The Emperor Jones* received a great bulk of criticism. Some critics assert that Shakespeare has introduced the theme of madness as the main and prominent theme in his works as he developed madness in different forms. Other critics have asserted that Eugene O'Neill has presented the mental disorder of his central character. To our knowledge the two plays *King Lear* and *The Emperor Jones* had never been compared before.

William Shakespeare has wrote his play in the Renaissance period, whereas Eugene O'Neill's wrote in modern time. Despite the difference of time, both writers have dealt with

the same issue, which is madness. We have noticed that they share many similarities in the selected works. Therefore, the aim of our research is to study the theme of madness in Renaissance and modern time by relying on Michel Foucault's study of madness in his book *Madness and Civilization: A History of Insanity in The Age of Reason*.

Methodological Outline

In our dissertation, we will divide our work into four parts. The first part is concerned with an introduction; this part introduces our theme of madness and presents the two literary works that we are studying and then provide some literary review concerning our theme. The second part will be devoted to Methods and Materials, in which we will appeal to Michel Foucault's study of madness developed in his book *Madness and Civilization*, in addition to the two summaries of the two plays, and the biography of the two playwrights. The third part will consist of our findings. Finally the last part concerns the discussion part; it is divided into three chapters. The first chapter will deal with mania and melancholia portrayed through the main characters king Lear and Brutus Jones. The second chapter will concentrate on hysteria and hypochondria presented through the two characters Lear and Emperor Jones. The third and last chapter will focus on the language of the madman and its reflection in *King Lear* and *The Emperor Jones*. Finally, we will end up with a general conclusion, which will sum up the findings of our work.

End notes:

¹ Sabrina, Strange. *Madness in the Renaissance*(2013)

<https://prezi.com/1w6yglwqrrwo/madness-in-the-renaissance-period/> (Accessed:22April 2018)

² Ruth, Perry. *Critical essay*(1987)

<https://www.enotes.com/topics/william-shakespeare/critical-essays/madness> (Accessed : 22 April 2018)

³ Andrew scull, *Madness:A very short introduction*(United states:Oxford university press,2011) .

⁴ Gillan, Woods. *King Lear: Madness, the fool and poor*(2016)

<https://www.bl.uk/shakespeare/articles/king-lear-madness-the-fool-and-poor-tom> (Accessed : 28 Mai 2018).

⁵ David Kasner, eds, *A Companion to twentieth century American drama*(United Kingdom: Blackwell publishing,2005).

⁶ Hamid Hammad Abid, “*Self- Defiance in a Paranoid Personality: Eugene O'Neill's The Emperor Jones*”. Education College for Women University of Anbar.2011.

⁷ Normand Berlin, *O'Neill's Shakespeare*,1993.

https://www.press.umich.edu/14276/oneills_shakespeare 16/10/2018 a 10.24

⁸ Yao Xiaojuan, *O'Neill Unconscious Shakespearean Orientation :The Comparative Study of The Emperor Jones and Macbeth*,2011,49-50.

METHODS AND MATERIALS

1-METHOD

This part of our work will deal with Michel Foucault's study of Madness in his book *Madness and Civilization: A History of Insanity in the Age of Reason* 1961, using some selected Concepts, which are relevant to our study.

Foucault discusses Madness through chronological history, from the Middle Ages to the end of the Eighteenth century. Madness consists of several symptoms and concepts. It is built up from a wide range of fields including psychology, sociology, history, and literature. Foucault defines Madness and its different branches. He explores the different aspects of Madness in European culture and how it develops on different fields such as politics, philosophy and medicine from the Middle Ages to the 18c. The concept of Madness has progressed through three periods: The Renaissance, The Classical Age, and The Modern experience.

In the Renaissance, the mad were portrayed in art as possessing a kind of wisdom, and in literature as revealing the distinction between what men are and what they pretend to be. Renaissance literature represents the mad engaged with reason, while representing the mysterious forces of cosmic tragedy: Madness is generally the form of moral satire. "In Shakespeare, madness is allied to death and murder" ¹. For Shakespeare, madness is related to death and murder. In addition, the Age of Reason witnessed the establishment of the Madhouse, which was not to cure the madmen but to control their influence on society, and to keep it clean and safe. The hospital was not just for madman but was also for criminals, poor, and beggar. "From the very start, one thing is clear: the "Hopital General" is not a medical establishment. It is rather a sort of semi judicial structure, an administrative

entity”². From this quotation one can understand that the Madhouse was not held by doctors but it was under police’s direction.

Furthermore, in the Modern Age a great development is witnessed, the creation and disposition of places such as ‘Asylum’, which is devoted solely to the confinement of the mad under the supervision of doctors. Foucault asserts that “Madness begins where the relation of man to truth is disturbed and darkened”.³ Therefore, madness is noticeable when men’s relation to truth is disturbed and distempered.

Foucault develops some concepts of madness. First, Mania and Melancholia are two concepts related to madness, which attempt to expose the inner emotions of the human being. In this sense, Thomas Willis asserts that: “Melancholia, finally, is always accompanied by sadness and fear; on the contrary; in the maniac we find audacity and fury.”⁴ Mania and melancholia are viewed by Willis as two opposed concepts, in which the first is audacity and fury, whereas the second is like a stimulus of thoughts, ideas, or imaginations related to one object, followed by sadness and fear.

In addition, other aspects of madness are hysteria and hypochondria, Doctor Francois Boissier de Sauvages distinguished between the two concepts. He considered hysteria among the forms of convulsion and hypochondria among hallucinations that concerns only health. Both Hysteria and Hypochondria are seen as mental diseases, which were united to form the concept of ‘diseases of the nerves’ then integrated to ‘diseases of mind’.

Hysteria is considered a real disease, as it based on a movement of animal spirit. It also generates symptoms, which could provoke by a general disorder in organs, this create instability of the inner and clearly shown through the surface of the body .⁵

Furthermore, language has great concern with madness and madman, as it depicts delirious ,absurd ,and fragmented speech, Foucault argues that the appearance of madness is presented throughout language: “delirious language is the ultimate truth of madness insofar as it is madness's organizing form, the determining principle of all its manifestations, whether of the body or of the soul” .⁶ Madness is clearly shown through the language ,hence madness can be manifested through the mind or through the movement of the body.

Foucault also claims that the delirious language plays an important role in depicting madness. It is manifesting from it either for the body or the soul “But still more profoundly, this delirious language is the ultimate truth of madness insofar as it is madness's organizing form, the determining principle of all its manifestations, whether of the body or of the soul”.⁷

Michel Foucault’s book has dealt with madness and its aspects chronologically. He has explained the symptoms of madness through human beings as he gathers some experimental researches.

2-MATERIALS

A-Biography of the two Authors

a- William Shakespeare

William Shakespeare is an English poet and playwright. He wrote approximately 39 plays, 154 sonnets, and a variety of other poems. He is often called England's national poet and the "Bard of Avon". He has the reputation of being among the greatest in the English language and in Western literature. Shakespeare wrote mainly tragedies, among them *Hamlet*, *Othello*, *King Lear*, and *Macbeth*, all considered to be among the finest works in the English language.

He was born in 1564 at Stratford upon Avon in April, 1564 and died 23 April 1616 Stratford-upon-Avon. In 1594 onward William Shakespeare was an important member of the Lord Chamberlain's company of players. Shakespeare became a full-time professional man of his own theatre, sharing in a cooperative enterprise and intimately concerned with the financial success of the plays he wrote. William Shakespeare wrote many plays. Traditionally, the plays are divided into the genres of tragedy, history, and comedy such as: *The Tempest* 1610/1611, *King John* Mid1590, *King Lear* 1605. During his time, Shakespeare has explored various popular themes among them: madness. Shakespeare has explored the theme of madness in the major of his tragedies- *Hamlet* (1600-1601), *Othello* (1603-1604), *King Lear* (1605-1606) and *Macbeth* (1606). Shakespeare wrote about madness because of his audience, madness during that time was a popular subject.

Madness is present in Shakespeare's tragedies, it is a fascinating theme. In fact, it must have fascinated Shakespeare too, because it appears in the poet's work, even outside the tragedies Shakespeare has put madness together with love and poetry. In the tragedies, however, things are left less explicit; each of the four tragedies has at least one mad character among its "dramatis personae." And I say "at least" because, besides the heroes, there are also secondary characters who display traits of madness. In *Hamlet*, there is Ophelia, whose sweet lunacy sharply contrasts with the hero's feigned and bitter madness. *Othello* is maddened by the Machiavellian, sadistic Iago, whose "motiveless malignity" is, as we shall see later, a proof of his own peculiar kind of madness. *King Lear* also presents to us two mad characters, Lear and Edgar, the former truly and desperately mad, and the latter, like Hamlet, just pretending to be insane. As for *Macbeth*. There can be no doubt that both the hero and Lady Macbeth are also, in a way, mad.

b- Eugene O'Neill

Eugene O'Neill was the first American dramatist to regard the stage as a literary medium and the first U.S. playwright to receive the Nobel Prize for Literature.

He was born on October 16, 1888, in a New York City hotel room and died on November 27, 1953, in Boston, Massachusetts. O'Neill was one of the most admired playwrights of all time. His talent for poignant and piercing dramas sprang from a life marked by challenges. He was the son of Mary Ellen "Ella" and James O'Neill, a stage actor. He was sent away to boarding school; O'Neill spent years at the St. Aloysius Academy for Boys, where he received a strict Catholic upbringing. O'Neill took the theatrical world by storm in 1920 with *Beyond the Horizon*, which won a Pulitzer Prize. Later that year, another O'Neill masterpiece, *The Emperor Jones*, made its Broadway debut. O'Neill received a posthumous Tony Award and Pulitzer Prize for the drama. His work continues to move and fascinate audiences today. O'Neill has dealt with different themes concerning human psychology; racism and also madness, which were prominent and main themes in several of his plays.

Eugene O'Neill has explored the theme of madness as a new style in his plays among the plays: *The Hairy Ape*, *Long Day's journey into the night* and *The Emperor Jones*. In this latter O'Neill's shows the psychological state of the emperor or madness of the emperor. O'Neill is the father of the expressionism; the vogue of expressionistic theatre in Central Europe attracted the American theatrical vanguard, to which O'Neill belonged. Both *The Emperor Jones* (1920) and *The Hairy Ape* (1922) contain expressionistic features; they are the best serious American plays written partly or wholly in that style. Once the Negro, Emperor Jones, escapes into the jungle, he becomes the victim of one nightmare after another. *The Emperor Jones* becomes a madman.

The greater part of the play is little more than a monologue by Jones. The effect is one of sheer theatre. But *The Hairy Ape* is the story of a quest, and it is drama as well as theatre. It contains much more text than *The Emperor Jones* because it is more than a mere procession of fear images. In addition, *Long Day's Journey Into Night* is a mature play and removed from O'Neill's earlier melodramatic *grand guignol* plays like *Mourning Becomes Electra* and *Desire Under the Elms*; but the Tyrone family is just as dysfunctional and emotionally twisted as those in the other plays. The intensity is unremitting, and although it is rewarding to see a play of such depth of character and insight.

B- Synopsis of the two plays:

a-KING LEAR

William Shakespeare's *King Lear* (1606) is considered as one of the popular tragedies. The play opens with King Lear's decision to divide his wealth between his three daughters: Cordelia, Regan, and Goneril. He says that the big part of his wealth will be offered to the one who loves him the most. Goneril and Regan pass a beautiful speech embellished with great expression, but Cordelia, the favorite daughter is modest and faithful in expressing her feeling toward her father, which makes him angry and led him to banish his youngest daughter Cordelia and he believes his hypocrite older daughter Regan and Goneril. Once they take the control, they change their attitude toward their father. Goneril and Regan disrespect him. King Lear is mentally deteriorated; he becomes then a melancholic person living in sadness, fear, regret and remorse which drives him into madness. Cordelia and her husband come to help the king by invading Lear's older daughters' kingdom. Unfortunately, Cordelia was killed in the war; her terrible death led to the king's death from grief and sadness about his daughter.

b-The Emperor Jones

The Emperor Jones (1920) is a play written by the American dramatist Eugene O'Neill which presents the story of a Pullman porter Brutus Jones. The play is considered one of O'Neill's experimental works. *The Emperor Jones* tells the story of Brutus Jones who escapes to an island in the west Indies; after two years he is announced as emperor of the island; his abuse over the inhabitants leads to the natives' awareness of the emperor's intentions. A native tries to shoot him but the gun missed fire and Jones creates a myth to protect himself; his astonishing idea leads him to survive but not for long time. Brutus Jones escapes to the forest where he witnessed a radical transformation. In his journey, Brutus Jones experiences panic and fear; his body is shaking. His racial past leads him to madness as he witnesses mental disturbance, strange thoughts and fragmented language. The natives kill Brutus Jones at the end.

ENDNOTES:

¹ Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason* (New York: Pantheon books, 1965), 31.

² Ibid, 40.

³ Ibid, 104.

⁴ Ibid, 125.

⁵ Ibid, 148.

⁶ Ibid, 97.

⁷ Ibid, 104.

Results

Our research work has focused on madness in the Renaissance and Modern time in the selected plays of William Shakespeare's *King Lear* (1605) and Eugene O'Neill's *The Emperor Jones* (1920). The analysis has centered madness and its symptoms in two different periods of time. To achieve our goal, we have borrowed some concepts from Michel Foucault's study of madness developed in his book *Madness and Civilization: A History of Insanity in the Age of Reason* (1961).

we have noticed that both playwrights William Shakespeare and Eugene O'Neill have dealt with the theme of madness in their works, as it is remarkable O'Neill is influenced by Shakespeare. We have also noted that both characters king Lear and Brutus Jones are mad and portrayed as melancholic persons, both of them suffered from profound sadness and pain; they have also witnessed fear, troubles and isolation. We have noticed that once the melancholic characters reach the limits it leads to maniac in accordance with Michel Foucault's concepts melancholia and mania, as they are considered diseases of the mind in modern time.

Also, we have remarked that both characters witnessed hysteria and hypochondria. Their behavior and actions are absurd; they experience hallucination; a kind of visions and sounds. The two diseases are considered as diseases of the nerves since everything happened in the mind. Both writers portray their central characters in the same way. However, they are not from the same centuries.

In addition, we have come to conclude that madness is clearly presented through language, which is obvious through their absurd, meaningless and fragmented discourse. This

is the case in Shakespeare's *king Lear* and Eugene O'Neill's *The Emperor Jones*. The central characters' language is incoherent and meaningless. The two playwrights Shakespeare and O'Neill have used a specific language in the speech of their characters to show their mental disorder by playing with language coherence, the language of the analyzed characters is meaningless since they are insane.

Discussion

In this section of our work, we will discuss and analyze Shakespeare's *King Lear* and Eugene O'Neill's *The Emperor Jones* from a psychological perspective. In the first chapter we will deal with mania and melancholia in both plays, so we will demonstrate how the two concepts are reflected and to what extent we can consider the central characters as melancholic and maniac persons. In the second chapter, we will discuss hysteria and hypochondria, and in the third and last chapter we will analyze the language of the madman focusing on the central characters.

Chapter one: Melancholia and Mania in Shakespeare's *King Lear* and Eugene O'Neill *The Emperor Jones*

In this chapter, we intend to explore melancholia and mania in both Shakespeare's *King Lear* 1605 and Eugene O'Neill's *The Emperor Jones* 1920 according to Michel Foucault. Also, we will analyze both plays using the above-mentioned concepts, with an emphasis on the two main characters King Lear and The Emperor Jones as melancholic persons.

King Lear and the Emperor Jones are portrayed as melancholic persons; most of the time they are living in isolation. For instance, in *King Lear*, Lear is in a painful solitude, grief and sadness. He makes a wrong decision in dividing his kingdom. After some circumstances, he realizes that he does wrong things as he says: «Now, all the plagues that in the pendulous air Hang Fayed o'er men's fault light on thy daughters»¹. From his unreasonable decision, Lear's situation witnesses progressive changes that affect gradually his emotions and brain;

he was afraid of becoming mad as he says: “O, let me not be mad, not mad, sweet heaven! Keep me in temper; I would not be mad!”² Lear is afraid of becoming a fool man and he hopes that this misfortune will not happen.

The same thing can be noticed in *The Emperor Jones*. Brutus Jones undergoes a radical transformation after the natives become aware of his treachery and abuse. He decides then to escape to the forest where he lives in isolation until he is killed. Jones witnesses radical transformation from an emperor to a fugitive and from his arrival to the forest he feels sad and miserable. Jones is scared and terrified as he prays God to forgive him for the wrong things that he commits and protect him from the natives’ revenge when he says:

Oh Lawd, Lawd! Oh Lawd, Lawd! [Suddenly he throws himself on his knees and raises his clasped hands to the sky-in a voice of agonized pleading.] Lawd Jesus, heah my prayer! I’s a po’ sinner, a po’ sinner! I knows I done wrong, I knows it! When I catches Jeff cheatin’ wid-loaded dice my anger overcomes me and I kills him de grab. Lawd, I done wrong! I knows it! I’s sorry! Forgive me, Lawd! Forgive dis po’ sinner! And keep dem away, Lawd! Keep dem away from me! And stop dat drum soundin’ in my ears! Dat begin to sound ha’nted, too.³

In addition to what has been mentioned above, Hermann Boerhaave states that in melancholia “the sufferer [or the melancholic] is obsessed by only one thought”⁴ following the above statement, we notice that this is clearly reflected in *King Lear* and *The Emperor Jones*. On the one hand, King Lear is afraid of becoming mad and on the other hand, the emperor Jones is afraid of the natives. In fact, both characters are obsessed by their thought.

Indeed, the two characters are “more attached to the object of their delirium or to their dominant passion”⁵, or what Freud calls “a lost thing”⁶. King Lear worries that his daughter Cordelia will not forgive him for the wrong thing and his unfair treatment towards her; he admits that he is unfair toward her as he says: “I did her wrong.”⁷ so he suffers from profound sadness. Similarly, the emperor Jones has planned to take the money of the natives and put it in a foreign bank where no one but him can get it out as he says when he is conversing with

smithers: "And it's in a foreign bank where no pusson don't ever git it out but me no matter what come."⁸ Brutus Jones feels sad because he is condemned in the forest and he couldn't go elsewhere as he has pretended.

King Lear and Brutus Jones live in a painful situation; they are feeling fear and sadness. In the first case Lear is sad because of his reversal and miserable situation; also, most of the time he feels afraid of becoming mad as he remarks that he is mentally disturbed. The second case we find that the emperor Jones is sad because of his radical transformation as he is terrified by the natives' revenge. The two characters are deteriorated; they break with truth and undergone a bad effect on their brain because of the struggles that they have faced. In this respect Foucault claims that:

Melancholia is madness without fever or frenzy, accompanied by fear and sadness." To the extent that it is delirium—that is, an essential break with truth—its origin resides in a disordered movement of the spirits and in a defective state of the brain.⁹

After the events and troubles that happen with King Lear, he loses his self-respect. When he is discussing with the fool, he declares his self-reviling as he says that he is "A poor, infirm, weak, and despised old man."¹⁰ We notice also that the king is aware of his errors and feels guilty as we find his self reproach in several times as he says "I will forget my nature. So kind a father!"¹¹ In the other case, Brutus Jones declares his self-abasement, when he is in the forest he calls himself 'Nigger'. In accordance to what has been said before, Freud has introduced in his book, *Complete Works*, an important aspect which he relates to a melancholic; he argues that a melancholic person suffers from this sort of feeling by losing his self respect and having remorse that pushes him to be self-critical.¹²

In reliance to what we have seen and discussed before, the two melancholic persons Lear and the Emperor Jones are almost in a desperate state; most of the time, Lear as Brutus

Jones suffer not only from pain and sadness but also fear. In this regard Foucault claims that “Melancholia [...] is always accompanied by sadness and fear.”¹³

Foucault argues that Melancholia never reaches violence; it is madness at the Limits of its powerless-ness ¹⁴. In other words, melancholic persons do not use violence; they are powerless. As a support to the above quotation in King Lear’s play, Lear is powerless as he doesn’t use violence and it is evident in his discourse when he says:

Death, traitor; nothing could have subdued nature To such a lowness but his unkind daughters. Is it the fashion that discarded fathers Should have thus little mercy on their flesh? Judicious punishment — ’twas this flesh begot Those pelican daughters. ¹⁵

The Emperor Jones runs to the forest, where he experiences the horror and fear. This is evident in the play “little formless fears creep out from the deeper blackness of the forest.”¹⁶. He is so afraid of the forest and what could happen to him in such darkness. Brutus Jones reaches the last degree of melancholia and shifts to what Foucault introduces as ‘mania’ ; he claims that “melancholia being able to provoke mania”¹⁷ when the fear reaches the limit Brutus Jones becomes a maniac person.

On the other hand, King Lear is over excited since he decides to divide his wealth to deduce who loves him most; his division is absurd, and this idea breaks his heart at the end. In Act one Scene one Lear witnesses abnormal thought since he decides to divide his wealth relying on his daughter’s best speech .Cordelia's speech made the king furious; this breaks his heart as she says :“Unhappy that I am, I cannot heave My heart into my mouth. I love your Majesty according to my bond, no more nor less”¹⁸. Lear exiles his daughter Cordelia and banishes Kent. Lear is angry and sad at the same time of his daughter Cordelia since she does not give him a speech of love to show her loyalty. Lear punishes his daughter by banishing her without using any violence .However, in *The Emperor Jones*, Brutus Jones has an idea to

create a myth; this by saying that only silver bullet can kill him. As Smithers says: ‘‘you was so strong only a silver bullet could kill yer.’’¹⁹ His aim was to become the most powerful man and control the island. His myth did not last for long; the natives become aware of Brutus Jones’s treachery, so he thinks to escape to the forest. There, he loses his mind and becomes mad. Brutus Jones’s sadness and fear are unlike King Lear’s since Jones uses violence to protect himself; each time he tries to use his gun to kill again. So the two characters do not have the same reaction toward the situation since King Lear does not use violence, whereas Jones uses violence in his journey. Foucault argues that:

mania deforms all concepts and ideas; either they lose their congruence, or their representative value is falsified; in any case, the totality of thought is disturbed in its essential relation to truth.²⁰

Foucault asserts that mania deforms the thinking of the human; the two characters’ madness is not the same because King Lear is passive, whereas Brutus Jones is active since he uses the gun to kill.

In Shakespeare’s play, King Lear is proud of his daughters’ speech and he is sad when he hears Cordelia’s speech, which does not present her real love. The king takes the risk in making such decision by giving his wealth to Regan and Goneril, unfortunately, the king reacts without thinking. He banishes his daughter Cordelia after hearing her speech. After this, he becomes more oppressed by the betrayal of his two daughters Regan and Goneril. He realizes that he is wrong about his Cordelia and blinded with the fake love of the two daughters; the difficult situation that he has experienced leads him to destruction then dies from grief after the death of Cordelia. On the other hand, Eugene O’Neill’s character is so afraid of the natives after they discover his truth. Once in the forest, Brutus Jones is sad about his past deeds, the oppression of his past crime. His sadness and fear lead him to death. Foucault argues that:

A melancholia that lasts a long time and whose delirium is exacerbated loses its traditional symptoms and assumes a strange resemblance to mania: "the last stage of melancholia has many affinities with mania."²¹

From Foucault, we understand that if melancholia lasts for a long time, it will reach mania. Since the situation will be aggravated, the feelings of sadness and fear will be increased more than before. Lear's and Jones's madness is not at the same level :king Lear loses hope; the circumstances imposed him to live a hard life, but Brutus Jones is fighting his feelings; his situation grows worse than Lear's since he uses violence to face his fears. The English physician Thomas Willis asserts that if melancholia lasts for a long time it leads to mania. Mania is the high level of depression; it becomes difficult and more aggressive leading to madness.²²

In addition, Willis argues that the two diseases mania and melancholia have many affinities as he claims:

After melancholia, we must consider mania, with which it has so many affinities that these complaints often change into one another": it happens, in fact, that the melancholic predisposition, if aggravated, becomes frenzy; frenzy, on the contrary, when it decreases and loses its force, finally grows calm and turns to melancholic diathesis. A rigorous empiricism would see two related diseases here, or even two successive symptoms of the same disease.²³

The two diseases mania and melancholia complete each other since melancholia's decrease leads to mania. For Willis, melancholia could reach mania; it is the same for mania since if it goes down to melancholia, the maniac symptoms get calm. This experience gives birth to two related illness or shares the same symptoms of the same diseases, which is madness.

Moreover, Friedrich Hoffman has dealt with mania and melancholia; he claims that:

The unity of mania and melancholia is a natural effect of the laws of movement and shock; but what is pure mechanics on the level of principles becomes dialectics in the development of life and of disease²⁴

For Hoffman mania and melancholia are a unit that appears from natural circumstances of human mechanism like in *King Lear* and *The Emperor Jones*, which is important to the development of life and disease. For him the difference between mania and melancholia is just a question of degree. In accordance to Willis:

The mind of the melancholic is entirely occupied by reflection, so that his imagination remains at leisure and in repose; the maniac's imagination, on the contrary, is occupied by a perpetual flux of impetuous thoughts²⁵

Willis has opposed mania to melancholia; for him melancholia goes around reflection and imagination, whereas mania the uncontrolled and disturbed thoughts. *King Lear* divides his wealth after hearing the speech. He becomes then angry from the results and banishes his favorite daughter. Lear feels that he is wrong in his decision, so different thoughts rise into his mind. In the other side, Brutus Jones becomes an Emperor of the island, after a period of time he is forced to escape to save himself from the natives' revenge. However, this is not all; in his journey in the forest, he witnesses hallucination.

Michel Foucault claims that "melancholies love solitude and shun company"²⁶. This quotation reflects *King Lear* and Brutus Jones since both of them prefer solitude most of the time they are in isolation since *King Lear* is far and isolated from his daughters and on the other hand, the emperor Jones is isolated in the forest far from the natives.

In *King Lear*, Lear is affected by his daughters' treatment. In fact, Regan and Goneril disrespect their father and change their attitude toward him. Due to this, Lear feels sad and

upset as he says: "I would learn that; for, by the marks of sovereignty, Knowledge, and reason, I should be false persuaded I had daughters"²⁷ after that he begins to break down. He is mentally disturbed. King Lear is afraid of becoming mad as he says: "O fool, I shall go mad!"²⁸ Similarly to King Lear, Brutus Jones lives with fears and sadness since his treachery and abuse are revealed. It is clearly shown in his speech when he says: "Lawd, save me! Lawd Jesus, heah my prayer!"²⁹

William Shakespeare's and O'Neill's central characters are considered mad. King Lear and Brutus Jones are melancholic. As a support, Johann Weyer claims: "I beg you to regard closely the thoughts of a melancholic, their words, visions, actions, and you will discover how all their senses are depraved by a melancholic humor spread through their brain."³⁰ focusing on both characters' language, visions, and doings, noticing the brain state

Moreover, Melancholic are supposed to live in darkness; both characters' life becomes disturbed. Lear and Jones when get mad, they see their life to be mysterious. The visions that they hold in their head seem strange, so they were confused. Foucault asserts that: "in melancholia, they are charged with darkness; they become "obscure, opaque, shadowy"; and the images of things which they bear to the brain and to the mind are veiled with"³¹. which means that the melancholic mind is full of dark and bad thoughts.

King Lear's and Brutus Jones's madness is clearly exposed throughout the plays since in their first steps to madness. They witness sadness and fear; their life resembles nothing, and both of them experience solitude, which does not help them to rearrange their souls. Foucault claims that : "partial delirium increasingly disappears as a major symptom of melancholic in favor of qualitative data like sadness, bitterness, a preference for solitude, immobility"³² . So the characters are not completely mad, but they reach a high level of oppression they experience hallucinations; which could present as hearing sounds or seeing visions. In this degree of madness both characters do not distinguish between reality and imagination. Willis

has explained that: “major symptom of melancholics in favor of qualitative data like sadness, bitterness, a preference for solitude, immobility.”³³

In addition, Michel Foucault claims that “in the maniac we find audacity and fury”³⁴. This quotation reflects King Lear and Brutus Jones. When Lear finds himself outside in the storm, he outrages at his two daughters for their bad treatment as he says:

But I will punish home! No, I will weep no more. In such a night to shut me out! Pour on; I will endure. In such a night as this! O Regan, Goneril! Your old kind father, whose frank heart gave all! O that way madness lies; let me shun that! No more of that.³⁵

First, Lear feels sorrow due to the events he lived and the unfair behavior of his two daughters; his only desire is to be able to present his excuses to his beloved Cordelia for all things that he did to her. Indeed, when Lear meets his daughter Cordelia, he asks for forgiveness. Second, Brutus Jones rages at the visions he sees in the forest, as it is obvious, he was audacious and brutal person, in each time he shoots on the visions that appears in front of him.

However, King Lear’s situation is not as Jones; Lear does not use violence even if he is oppressed. However, Brutus Jones melancholia or fear lasts for a long time and reaches mania, which is more aggressive than melancholia. That is to say, Brutus Jones has used violence to protect himself. Boerhaave and his commentator Gerard van Swieten have asserted that: Mania is thus distinguished from melancholia only by a difference of degree: “it is its natural consequence. It results from the same causes, and is ordinarily treated by the same remedies”³⁶. In other words, the difference between melancholia and mania is just at the level of degree. In fact, even if Lear does not reach violence, he experiences hallucination, the same thing for Jones as he experiences hallucination too; both of them could not control

themselves. Paul Zacchias asserts that: “maniacs: they suffer few hallucinations, no false beliefs, but an intense agitation which they cannot manage to control.”³⁷.

To conclude, Lear and Brutus Jones are considered melancholic persons since they have preference to solitude and suffer from grief, sorrow and sadness. Brutus Jones reaches the last degree of melancholia so that he becomes a maniac person. We have also concluded that mania and melancholia complete each other so if the melancholic person reaches the last degree of melancholia he becomes a maniac one or if the maniac becomes calm, he becomes a melancholic person.

Endnotes:

¹William Shakespeare, *King Lear* .Penguin popular classics.(Great Britian:Penguin group,1994).83.

² Ibid,52-53.

³Eugene O’Neill, *The Emperor Jones*.(New York: Dover Publications,1997).42

⁴ Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason* (New York: Pantheon books, 1965), 118.

⁵Ibid,118.

⁶ kahina Meghnine, *John milligton Synge’s play The Playboy of the Western (1907) and Rachid Boudjedra’s novel La Répudiation (1967): A psychoanalytical study*,32

⁷ Shakespeare , *King Lear* ,52.

⁸ O’Neill , *The Emperor Jones*, 12.

⁹ Foucault, *Madness and Civilization*, 121.

¹⁰ Shakespeare , *King Lear* ,78.

¹¹ Ibid, 52.

¹²Meghnine kahina, *John milligton Synge’s play The Playboy of the Western (1907) and Rachid Boudjedra’s novel La Répudiation*,35.

¹³ Foucault, *Madness and Civilization*, 125.

- ¹⁴ Ibid, 122.
- ¹⁵ Shakespeare , *King Lear* , 83.
- ¹⁶ O'Neill , *The Emperor Jones*, 30.
- ¹⁷ Foucault, *Madness and Civilization*, 133
- ¹⁸ Shakespeare , *King Lear* , 26.
- ¹⁹ O'Neill , *The Emperor Jones*, 14.
- ²⁰ Foucault, *Madness and Civilization*, 132
- ²¹ Ibid, 133
- ²² Ibid, 125
- ²³ Ibid, 133-134.
- ²⁴ Ibid, 133
- ²⁵ Ibid, 118.
- ²⁶ Ibid , 125.
- ²⁷ Shakespeare , *King Lear*, 47 .
- ²⁸ Ibid , *King Lear* , 74.
- ²⁹ O'Neill , *The Emperor Jones*, 53.
- ³⁰ Foucault, *Madness and Civilization* , 118.
- ³¹ Ibid, 122
- ³² Ibid, 124
- ³³ Ibid, 124 .
- ³⁴ Ibid, 152
- ³⁵ Shakespeare , *King Lear* , 82
- ³⁶ Foucault, *Madness and Civilization*, 133.
- ³⁷ Ibid, 102.

Chapter two: Hypochondria and Hysteria in William Shakespeare *King Lear* and Eugene O'Neill's *The Emperor Jones*.

In this chapter, we will study how hysteria and hypochondria are reflected and presented in both William Shakespeare's *king Lear* and Eugene O'Neill's *the emperor Jones* plays. Its aim is to set out the interaction of these texts with Foucault's study of madness. Foucault's study has identified themes and concepts, which are very important to the study of madness. Therefore, we endeavor to understand hypochondria and hysteria, and examine how this may correspond to Foucault's study.

To start with, in William Shakespeare's *King Lear*, Lear becomes weak because he loses his kingdom and values. He is emotionally destroyed because of his daughters Goneril and Regan betrayal, underestimation and disrespect. Both of them pretend to love him more than anything. As he suffers from guilt and regret from the banishment of his little daughter Cordelia, Lear becomes insane, sick, oppressed, and loses control as he says: "Do you but mark how this becomes the house: "Dear daughter, I confess that I am old. [Kneels] Age is unnecessary. On my knees I beg That you'll vouchsafe me raiment, bed, and food." ¹ Likewise, Eugene O'Neill's central character Brutus Jones also has broken down. In the very beginning Brutus Jones was an emperor of this Island; his treachery and abuse lead to the natives' awareness. During his journey in the forest, Brutus Jones lives under the fear of the natives, as he witnesses different hallucinations. In *king Lear*, Lear has become so weak and loses the ability to distinguish between reality and imagination as he says: "Make no noise, make no noise; draw the curtains .So, We'll go to supper i'the morning." ² King Lear suffers from some hallucinations as he asks Kent to draw the curtains, but there are no curtains. This explains his deterioration and fragmented thought. The scene of the storm has a great effect on King Lear's situation.

as it corresponds to the inner turmoil of Lear and sets off the process of his moral regeneration through suffering. So it is the storm that kindles truth in Lear and the misery caused by the storm lifts up covering of his heart. Misery and suffering open his eyes and he can see the truth.³.

It is the same in *The Emperor Jones*, as the central character witnesses several hallucinations. Brutus Jones has witnessed many hallucinations as many visions appear in front of him. The first one is of Jeff. This is clearly shown in the scene when he was terrified: “Who dar? Who dat? Is dat you, Jeff?”⁴ Jones is shocked since he thinks Jeff still alive : “I kill you once. Has I got to kill you again?”⁵. Then he shoots with his t gun Jeff shadow disappeared . The Emperor has seen also other pictures such as the Guard and prisoners, the Auctioneer *and at the Planter*, and a group of naked slaves. Jones is so afraid and confused; the visions he sees disappeared each time he shoots using his gun, only darkness and sound of tom tom last, while beating on the drums all his body is shaking from fear. Finally, he sees a witch doctor, at that moment Jones is paralyzed. The last silver bullet he uses to finish those scary moments. All visions and actions presented to us how the character Jones is mentally disturbed.

Doctor Francois Boissier de Sauvages has dealt with the theme of madness and classified hypochondria among the hallucinations "hallucinations that concern only the health"⁶ Boissier has considered hypochondria as hallucination that a person could see. Brutus Jones lost all his power and has been destroyed from all sides physically and spiritually. The hallucinations he witnessed make his life dark. Emili Richard argues that «It is an illness of the whole body.”⁷. We can understand that Foucault’s study of madness reflects on the central characters’ attitude.

King Lear experienced hysteria as sort of problem with his two daughters, who treat him very bad and they do not welcome him to their house. This is one of the reasons that leads him to madness. When Lear speaks with Kent and the Fool he laments and says: "O, how this mother swells up toward my heart!"⁸. However, the Emperor Jones's hysteria appears when he faces the crocodile God. At the same time the natives are approaching to kill Jones, his boy is shaking then laying into the ground. Felix Plater claims that: "hysteria among 'the spasmodic affections of the natural functions.'"⁹ As far as the two plays are concerned, King Lear in his speech says 'mother' even if his words is about his daughters. Therefore, King Lear says mother to present his sadness; as in the seventeenth century, hysteria is associated with woman. In other words, hysteria in the past was directed to woman, since they experienced hard life and especially the pain of birth. Therefore, King Lear present these words to show his sadness and painful situation. It is the same for Brutus Jones as he witnesses hysterical feelings. Harold Merskey has dealt with hysteria in his book "The Analysis of Hysteria", he claims that: "the topic of hysteria ranges from pain and paralysis to alternations of awareness, mass response and sometimes-special beliefs"¹⁰. For Harold, hysteria is born from the suffering, paralysis and the emotions of sadness and pain. King Lear is very sad, his daughters break him emotionally and he is paralyzed. Similarly, Brutus Jones is afraid and paralyzed after he witnessed the hallucinations; he is so afraid and confused.

Willis has classified hysteria as one of the diseases of the head, which leads to madness. It is all about the sickness that touch human. How the person was and how he becomes. He argues that hysteria is "among diseases of the head indicate that he considered it a disorder of the mind; but only that he attributed its origin to a change in the nature, the origin, and the initial course of the animal spirits."¹¹. Both plays have the theme of madness, the two characters' sickness is really shown not only through their bodies, but also through their actions and language. The two characters seems to have the same disease.

William Shakespeare presents his central character's pain and sufferance caused by his two daughters, who disrespect him and ignore him. This shocks him; the events that he witnesses affect him and in particular his mind, as he becomes mentally deteriorated. Like King Lear, The Emperor Jones is afraid of the forest and the natives; he is oppressed by all the sounds he hears, and his fear creates him different visions, images and sounds. This reflects Foucault's study as he argues that:

We have seen convulsions produce pains as if the violent movement of hysteria could provoke the sufferings of hypochondria. But the resemblances are deceptive. "The substance is not the same, but a little different."¹²

Foucault's statement exposes the two concepts hysteria and hypochondria to focus on the madman's attitude, and how the two characters are different. King Lear's inner emotions and thoughts oppress him. Similarly to king Lear, Brutus Jones experiences hallucinations. Hypochondria and hysteria is couple like mania and melancholia. Both King Lear and Brutus Jones are viewed mad; their madness appears after a long conflict of emotions and thoughts. Hypochondria and hysteria affect the brain and nerves. Madness is not an injury that appeared in the body, but a disease that touches the brain. Foucault has presented a study of such situation as he asserts that:

There were thus two essential lines of development, during the classical period, for hysteria and hypochondria. One united them to form a common concept which was that of a "disease of the nerves"; the other shifted their meaning and their traditional pathological basis—sufficiently indicated by their names—and tended to integrate them gradually into the domain of diseases of the mind, beside mania and melancholia.¹³

Foucault shows that both hysteria and hypochondria are common concepts that lead to madness in the classical period, which is a disease of nerves, which means a disease that touches the soul and the thoughts of the living.

In *King Lear*, the central character has witnessed many convulsions and sad emotions followed by unkind treatment of his two daughters Regan and Goneril, as Reagan says to him: "O, sir, you are old; Nature in you stands on the very verge of his confine. You should be ruled, and led by some discretion that discerns your state better than you yourself." ¹⁴. He is sorrowful after he loses his position living with grief and eternal sadness and dies at the end. This is the case of Brutus Jones also as he witnesses terror and horror in the forest but for him this is not everything. His fear creates him hallucinations; he is oppressed asking for forgiveness from God and at the end dies. He is so afraid of the visions he experiences. He is shaking as he says: "Oh, Gorry, I'se skeered in dis place! I'se skeered! Oh, Lawd, pertect dis sinner!" ¹⁵. He is moaning and beating his head on the ground, also he hears the tom-tom so loud, this reflects Foucault's study about hysteria, he asserts that:

the hysterical affection is a violent pain, "accompanied by tension and compression, which makes itself principally felt below the hypochondriac regions." It is called a hypochondriacally disease when it attacks men "in whom nature makes an effort to be rid of excess blood by vomiting or hemorrhoids" ¹⁶

Foucault considers hysteria as feeling pain followed by oppression. The diseases of madness happen in the mind. Both main characters suffer from mental disease. Foucault claims that hysteria and hypochondria are symptoms of madness .

William Shakespeare has presented different convulsions such as fever, sadness, fear, and weakness. All the complications are clearly exposed in the central character king Lear, as an example he gets sick after the loss of his kingdom and the betrayal of his daughters. As for *The Emperor Jones*, he is paralyzed, trembling, and shaking from the hallucinations. This

reflects Foucault's analysis of hysteria as he asserts that: "hysteria among the forms of convulsion"¹⁷

King Lear and the Brutus Jones madness does not affect only their minds but also affects their bodies, and organs. This means their brains are not in their normal state and have not the right systematic thought. Robert Whytt, who has treated diseases of nerves, argues that:

Diseases of the nerves are diseases of corporeal continuity. A body too close to itself, too intimate in each of its parts, an organic space which is, in a sense, strangely constricted: this is what the theme common to hysteria and hypochondria has now become; the *rapprochement* of the body with itself assumes.¹⁸

For Foucault, hysteria and hypochondria have a common theme, which is madness. if the mind is affected, it will affect all the body and its parts.

King Lear becomes mad after some turbulent ideas and some unreasonable thought especially in the storm. Similarly, the emperor Jones witnesses many hard feelings of terror, fear, and hallucinations. So both characters are mentally disturbed and gone mad. Foucault in his study of madness, identifies both disease hysteria and hypochondria as one of the mental disease that affects the brain and its order as madness.¹⁹ As it is the case with the emperor Jones and King Lear ,as we find that their minds are the location of their entire mental disturbance their thoughts, ideas and observation are fragmented and limited . King Lear's and Brutus Jones's mind are more affected than their bodies since "the mind is affected as much as and perhaps more than the body".²⁰

Lear is addressing words to the storms, he says: "Nor rain, wind, thunder, fire are my daughters. I tax not you, you elements, with unkindness. I never gave you kingdom, called

you children; You owe me no subscription.”²¹ Lear is judging the storms as if he is discussing with human; he is disturbed and feels a profound sadness and discomfort; the same thing with Brutus Jones, once he was in the forest Jones tries to kill the visions that appears in front of him; he tries to revolt his racial past, in each time he sees a vision he shoots with his gun. From what has been said king Lear and Brutus Jones are seen “as a victim or rebel, whose strange or disturbing behavior expresses a sense of profound discomfort.”²²

Moreover, “A majority of the Infirmary patients who were labelled hysterics and hypochondriacs simply complained of debility, lack of food or sleep, and anxiety.”²³ As it is the case in both plays King Lear thoughts are disturbed and most of the time awake and worried .Like King Lear , the emperor jones is so scared and does not think to eat or to sleep ,but just to run away.

This chapter has explore the analysis of hysteria and hypochondria portrayed by Shakespeare’s *King Lear* **and** Eugene O’Neill’s *The Emperor Jones*. Both diseases hysteria and hypochondria are clearly portrayed in the two characters. From our study, we have come to conclude that even the very essence of the inner character of man is affected by what he experiences in life, the individual emotions seem to be under the influence of the social conventions as we have already noticed in the case of Lear and Brutus Jones.

Endnotes:

¹ Shakespeare, *King Lear* ,69.

² Ibid ,90.

³ <http://24study.blogspot.com/2016/07/significance-of-storm-scene-in-king-lear.html>
(Accessed:23September 2018) at 20:52 .

⁴ O’Neill , *The Emperor Jones*,35.

⁵ O’Neill , *The Emperor Jones*, 35.

⁶ Foucault, *Madness and Civilization*, 136.

⁷ Ibid, 137.

⁹ Harold Merskey, *The Analysis of Hysteria*, 2nd edition, RC Psych publications, (1995).187.

⁸ Shakespeare , *King Lear* ,66.

- ⁹ Foucault, *Madness and Civilization*, 136.
- ¹² Ibid, 138.
- ¹⁰ Merskey, *The Analysis of Hysteria*, 143.
- ¹¹ Foucault, *Madness and Civilization*, 138.
- ¹² Ibid, 137.
- ¹³ Ibid, 139.
- ¹⁴ Shakespeare, *King Lear*, 69.
- ¹⁵ O'Neill, *The Emperor Jones*, 51.
- ¹⁶ Foucault, *Madness and Civilization*, 145.
- ¹⁷ Ibid, 136.
- ¹⁸ Ibid, 154.
- ¹⁹ Ibid, 158.
- ²⁰ Ibid, 138.
- ²¹ Shakespeare, *King Lear*, 77.
- ²² Borossa Julia, *Ideas in Psychoanalysis: Hysteria* (United Kingdom: Icon Books Ltd), 6
- ²³ Guenter B. Risse *Mind–Body Enigma: Hysteria and Hypochondriasis at the Edinburgh Infirmary*. Available from: https://www.researchgate.net/publication/263338636_Mind-Body_Enigma_Hysteria_and_Hypochondriasis_at_the_Edinburgh_Infirmary [accessed SEP 09 2018].

Chapter three: Language of the Madman in William Shakespeare's *King Lear* and Eugene O'Neill's *The Emperor Jones*

In this chapter, we will examine how the language of the madman is presented in the two plays. In order to achieve our purpose, we will focus on the central characters of both plays. We will analyze the language of the madman because first, language plays an important role in Shakespeare's *King Lear* and O'Neill's *the Emperor Jones*. Second, madness is best depicted through discourse, without language one cannot perceive madness. Therefore, we want to show how language is presented and reflected in the two plays.

During the Renaissance period, madmen were considered as deranged persons, a danger for society. During that time people drew no attention to the madman, to their discourse and their language. No one tried to communicate with them, to give importance to their speech or cure them. People focused on their behavior and act; hence, language was worthless and meaningless. Madmen were isolated and confined since the only thing that worried them was to clean society from madman and keep it safe. However, in the modern time "the discourse of madness gained prominence because it was implicated in the medical, legal, theological, political, and social aspects of the reconceptualization of the human"¹ There were many scholars and philosophers who turn their interest to the language of madman. Psychiatrists try to maintain a discussion with them to find a cure for madness and madman. Michel Foucault's argues that:

Freud went back to madness at the level of its language, reconstituted one of the essential elements of an experience reduced to silence by positivism; he did not make a major addition to the list of psychological treatments for madness; he restored, in medical thought, the possibility of a dialogue with unreason.²

In the beginning of Shakespeare's play, Lear is portrayed as a powerful and wealthy man. A strong man who has the floor, his mistakes or misjudges lead him to his downfall. As he is betrayed and disrespected by his two daughters Goneril and Regan, who take all his wealth after their flattering speech, he becomes then a helpless and destroyed man. His situation has turned upside down and drives him to madness. Lear's madness was remarkable throughout his speech: *Are you our daughter?*³ In his word we may understand that Lear is disturbed, the behavior of his daughter Goneril leads him into another state, the way she addresses her father pushes him into his madness as he says:

Does any here know me? This is not Lear. Does Lear walk thus? Speak thus?
Where are his eyes? Either his notion weakens, or his discerning are
lethargied - Sleeping or waking? Ha! Sure 'tis not so! Who is it that can tell
me who I am?⁴

In the above quotation, Lear is questioning his own identity in a weird tone, as if he couldn't recognize himself, and couldn't admit how he becomes. From Lear's words one can understand that the king is mentally disordered; he shifts from a sane person into an insane one. Madness here is presented and reflected throughout Lear's language.

Similarly, Brutus Jones has undergone a noticeable transformation. From the beginning of his journey into the forest Brutus Jones's discourse is deteriorated and fragmented as he says: " Nigger is you gone crazy mad? Is you lightin' matches to show dem whar you is? Fo' Lawd's sake, use yo' haid. Gorry, I'se got to becareful!"⁵ . Jones speaks alone and questions himself, his discourse was so limited and powerless in that his situation grows worse in each moment.

In Shakespeare's play, Lear is affected by the events that happen to him as he loses his respect as a king and he is no longer powerful. His discourse is so disturbed that he speaks with an ambiguous and unreasoned language. From this previous event one can understand that Lear's speech has undergone a remarkable change. It comes as no surprise that madness has its structure in language as Foucault considers that "Language is the first and last structure of madness"⁶. So we can safely assume that this latter has its root in language and that madness and language were seen as 'a couple' which cannot be separated from each other, and when speaking about madness one will directly refer to language.

Shakespeare, prefiguring Foucault's analysis, dramatizes madness primarily through a peculiar language more often than through physiological symptoms,[...] This characteristic speech is both something and nothing, both coherent and incoherent [...]sanity. Shakespeare's language of madness is characterized by fragmentation, obsession, and repetition.⁷

Just as Lear, Brutus Jones was the emperor of an island; his abuse leads to his downfall and his end. When he is in the forest he witnessed hallucinations and confronts different visions; he is even discussing with things as he says: White stone, white stone, where is you? [...] Heah you is! I knowed dis was de right place. Box of grub, come to me.⁸

. Lear's mind is attached to a fixed and single idea that was the reason of his profound sadness; he accuses himself of being unfair with his daughter Cordelia when he says: "I did her wrong".⁹ this is the same case with Brutus Jones. The emperor Jones is so sad because of the consequences of his abuse and treachery; he recognizes his error and prays for God to forgive him as he says:

Oh Lawd, Lawd! Oh Lawd, Lawd! [...] Lawd Jesus, heah my prayer! I'se a po' sinner, a po' sinner! I knows I done wrong, I knows it! When I catches Jeff cheatin' wid loaded dice my anger overcomes me and I kills him dead! Lawd, I done wrong! When dat guard hits me wid de whip, my anger overcomes me, and I kills him dead. Lawd, I done wrong! And down heah whar dese fool bush niggers raised me up to the seat o' de mighty, I steals all I could grab. Lawd, I done wrong! I knows it! I'se sorry! Forgive me, Lawd! Forgive dis po' sinner! [...] And keep dem away, Lawd! Keep dem away

from me! And stop dat drum soundin' in my ears! Dat begin to sound ha'nted, too. [...]
De Lawd'll preserve me from dem ha'nts after dis.¹⁰

When the events reach their limits, both characters Lear and Brutus Jones feel guilty; their delirium grows worse. As it is clearly evident through their delirious language, their speech is incoherent and disturbed.

In Act two Scene four, Lear is confused; he speaks to the storm as if he is discussing with a human being, as he says: Lear: “Nor rain, wind, thunder, fire are my daughters. I tax not you, you elements, with unkindness. I never gave you kingdom, called you children, you owe me no subscription.”¹¹ Lear believes that the storm does not owe him since he does not give birth to it and did not give him his kingdom. Therefore, he has no debt to him and is not responsible for taking care of him. Similarly to king Lear, the emperor Jones accuses himself of being bad person because of the crime he committed in the past. For him God has sent the visions in form of hallucinations as a punishment for his racial past. Jones sees and talks with those visions as if they are still alive.

Who dar? Who dat? Is dat you, Jeff? [...] Jeff! I'se sho' mighty glad to see you! Dey tol' me you done died from dat razor cut I gives you. [...] But how you come to be heah, nigger? [...] Ain't you gwine-look up-can't you speak to me? Is you-is you-a ha'nt? [...] Nigger, I kills you dead once. Has I got to kill you again? You take it den.¹²

In the above quotations Brutus Jones sees the vision of Jeff so he addresses him; he was so terrified since he knows that he has killed him once, then he takes the gun and tries to kills him once again and Jeff's vision disappears. Then it was the guard's vision when he says: “I kill you, you white debil, if it's de last thing I evah does! Ghost or debil, I kill you again!s”.¹³

In each time he sees the visions, Brutus Jones tries to speak with them to confront them or to kill them again, from his journey into the forest we have deduced that the visions

that appear to the emperor Jones are a revenge for his past crime, his past drives him into madness. In accordance to Foucault all this is then madness: “this remorse, this belief, this hallucination, these speeches; in short, this complex of convictions and images which constitutes a delirium.”¹⁴

In his book, Foucault asserts that:

The ultimate language of madness is that of reason, but the language of reason enveloped in the prestige of the image, limited to the locus of appearance which the image defines. It forms, outside the totality of images and the universality of discourse, an abusive, singular organization whose insistent quality constitutes madness. Madness, then, is not altogether in the image, which of itself is neither true nor false, neither reasonable nor mad;¹⁵

In the third and fourth act of Shakespeare’s play, Lear’s madness is most evident. Lear speaks with an absurd and repetitive language, as it is the case in the following: “Lear O, let me not be mad, not mad, sweet heaven! Keep me in temper; I would not be mad!”¹⁶. Also he speaks meaningless language. From his discourse one can notice that king Lear speaks mad language. He asks questions, which have no answers; he makes resolutions that fit his own situation as in this following: “Have his daughters brought him to this pass? Couldst thou save nothing? Wouldst thou give ’em all?”¹⁷ Since he was betrayed by his daughters he thinks that it is the same thing with poor Tom; it is his daughters that bring him into this situation, from this quotation one can remark that Lear’s thought is clearly depicted in his language of a madman.

The same thing the emperor Jones, Brutus Jones speaks with deteriorate and limited language, incoherent speech especially when he starts the hallucinations in the great forest as he says: “ Oh, my po' feet! Dem shoes ain't no use no more 'ceptin' to hurt. I'se better off widout dem.[.../ You was real, A-one patin' leather, too. Look at you now. Emperor, you'se gittin' mighty low!”¹⁸ As a support to what has been said before, Julia Kristiva asserts that

language of the depressed seems absurd, ambiguous, and powerless.¹⁹, Which means that language of the madman is not clear, meaningless and limited. In other words, the mad cannot speak a coherent language; his discourse is ungrammatical, preposterous and of course fragmented.

From Lear's and Emperor Jones's discourse, we have noticed that the two characters are peculiar cases. On the one hand, King Lear's experience is pictured in his actual situation, after the events that he outlives, Lear is no longer a sane person but an insane one, as we have noticed his discourse undergoes a remarkable deterioration. We have also noted that plenty of time king Lear's speech is not easy to understand since it is incoherent, ambiguous and limited. On the other hand, Brutus Jones endures his most depressive moment in the forest, in a little period of time he becomes another person. When the emperor Jones arrives into the forest he undergoes a radical transformation from worse to the worst; his discourse was not the same, of the sane person, and his language becomes unclear and fragmented. To this point Foucault claims that: "on language are based all the cycles in which madness articulates its nature."¹⁹

After the treachery that happened with King Lear, he becomes then a madman; a foolish old man, knowing that he was guilty, unfair with his daughter Cordelia that he banishes for her honesty, so he apologizes for her and hopes she will forget things that he did for her when he says: "Pray you now, forget and forgive. I am old and foolish."²⁰

It is the same case with the emperor Jones. In his journey in the forest, he becomes a foolish man; he encounters different obstacles, visions and in each time he tries to speak and communicate with them. Jones sees the Negro Jeff that he once killed; in his appearance the emperor Jones reveals his secret truth. This is shown through this following:

“Is you—is you—a ha'nt? Nigger, I kills you dead once. Has I got to kill you again? You take it den.”²¹. In this scene, the emperor Jones sees the vision of the negro Jeff, at the first side he thinks that Jeff is alive and he does not kill him so he tries to speak with him, and tries to kill him again. Foucault suggests that “madness, in its wild, untamable words, proclaims its own meaning; in its chimeras, it utters its secret truth; its cries speak for its conscience.”²²

Lear’s discourse became completely fragmented especially when he encounters poor Tom, where we notice clearly his mad language; his speech is meaningless, and nothing can be resulted from what he says and what he is talking about, an insignificant discourse which has no object, he has nothing to speak about as Julia Kristeva states:

The depressed speak of nothing, they have nothing to speak of: glued to the Thing (Res), they are without objects. That total and unsignifiable Thing is insignificant – it is a mere Nothing, their Nothing, Death²³

This is clearly shown through Lear’s discourse when he says: “ Now all the plagues that in the pendulous air Hang fated o’er men’s faults light on thy daughters!”²⁴ Lear speaks meaningless discourse a speech that means nothing. In other words, Lear’s language was inappropriate, primitive and ungrammatical as it is an unknown language.

In Shakespeare’s play we find two other figures portrayed as madmen which are the fool and poor Tom or ‘Tom O’Bedlam’. Edgar has nicknamed himself as Tom O’Bedlam, he does not choose this name at random; it was an appellation of the mad beggars who come from bedlam or Bethlehem hospital, the London madhouse. Edgar pretends to be mad, so he disguises as a mad person. He speaks a mad and fragmented language; his discourse was fragmented, incoherent and incomprehensible as he says:

Who gives anything to poor Tom? whom the foul fiend hath led through fire and through flame, through ford and whirlpool, o’er bog and quagmire; that hath laid knives under his pillow and halters in his pew, set ratsbane by his porridge, made him proud of heart, to ride on a bay trotting horse over four-

inched bridges, to course his own shadow for a traitor. Bless thy five wits, Tom's acold. O, do, de, do, de, do, de. Bless thee from whirlwinds, starblasting, and taking. Do poor Tom some charity, whom the foul fiend vexes. There could I have him now — and there — and there again — and there²⁵

From his reappearance, Edgar assumes his role as poor Tom to hide himself; he opts to disguise as a poor and beggar man. Feigned madness is an opportunity for him to clarify and make an end to the injustice that he outlives. So madness appears not only through his behavior but also through his speech as he speaks with fragmented and repetitive language when he says: “And worse I may be yet. The worst is not so long as we can say this is the worst.”²⁶ Edgar is discreet that no one could recognize him.

The figure of the fool in *King Lear* mirrored Lear himself, as he speaks in metaphors; he sings song, which portrays Lear's state when he says:

Why, after I have cut the egg i' th' middle and eat up the meat, the two crowns of the egg. When thou clovest thy crown i' th' middle and gav'st away both parts, thou bor'st thine ass on thy back o'er the dirt. Thou hadst little wit in thy bald crown when thou gav'st thy golden one away. If I speak like myself in this, let him be whipped that first finds it so. *[Sings]* Fools had ne'er less grace in a year, For wise men are grown foppish, And know not how their wits to wear, Their manners are so apish,²⁷

The fool in his language pushes the king to realize his mistake and errors when he says:

I marvel what kin thou and thy daughters are. They'll have me whipped for speaking true; thou'lt have me whipped for lying; and sometimes I am whipped for holding my peace. I had rather be any kind o' thing than a fool, and yet I would not be thee, nuncle: thou hast pared thy wit o' both sides and left nothing i' th' middle. Here comes one o' the parings.²⁸

In the play, it seems that the fool's role is to wake up the conscious of the King and makes him aware of the wrong things that he did and the situation he reaches. In the plays the fool was considered as a madman; however the fool's language represents that of a wise man. The discourse of the fool reflects Lear's situation. Being considered a fool man, allows him to

speak the truth and share his positive or negative thought. The fool has the opportunity to declare the truth without having any punishment; his discourse was not taken into consideration since the language of the fool is incoherent and fragmented. However, Shakespeare in his play tries to reveal Lear's miserable situation through the fool.

To conclude, madness in Shakespeare's *king Lear* and Eugene O'Neill's *The Emperor Jones* was pictured through language. In Shakespeare's play, Edgar's and Lear's speech is incoherent, ambiguous and absurd while the fool's discourse was all about truth, an unusual language of a mad person. In O'Neill's play, Brutus Jones is suffering from a mental deterioration as a result his mental disturbance has an effect on his language so that his language becomes a delirious one. We have also come to conclude that delirious language is the first symptom or sign of madness.

Endnotes:

¹ Carol Thomas Neely, "Documents in Madness: Reading Madness and Gender in Shakespeare's Tragedies and Early Modern Culture." Folger Shakespeare Library 42, no. 3 (Autumn, 1991), pp.318.

² Foucault, *Madness and Civilization*, 198.

³ Shakespeare, *King Lear*, 46.

⁴ Ibid, 47.

⁵ O'Neill, *the Emperor Jones*, 30.

⁶ Foucault, *Madness and Civilization*,100.

⁷ Carol Thomas Neely, *Documents in Madness: Reading Madness and Gender in Shakespeare's Tragedies and Early Modern Culture*, 323.

⁸ O'Neill, *The Emperor Jones*, 29

⁹ Shakespeare, *King Lear*, 52.

¹⁰ O'Neill, *The Emperor Jones*,42-43.

¹¹ Shakespeare, *King Lear*, 77

¹² O'Neill, *The Emperor Jones*, 35

¹³ Ibid,41.

- ¹⁴ Foucault, *Madness and Civilization*, 96.
- ¹⁵ Ibid, 95.
- ¹⁶ Shakespeare, *King Lear*, 52-53.
- ¹⁷ Ibid, 83.
- ¹⁸ O'Neill, *The Emperor Jones*, 43.
- ¹⁹ Greg Eiselein, book review, in *Black Sun: Depression and Melancholia* by Julia Kristeva. Translated by Leon S. Roudiez. New York: Columbia University Press, 1989, 138.
- ¹⁹ Foucault, *Madness and Civilization*, 100.
- ²⁰ Shakespeare, *King Lear*, 120.
- ²¹ O'Neill, *The Emperor Jones*, 35.
- ²² Foucault, *Madness and Civilization*, 30.
- ²³ Julia Kristeva, *Black Sun: Depression and Melancholia*, . New York: Columbia University Press, 1992, 51.
- ²⁴ Shakespeare, *King Lear*, 83.
- ²⁵ Ibid, 64..
- ²⁶ Ibid, 83.
- ²⁷ Ibid, 45.
- ²⁸ Ibid, 45-46.
- ²⁷ Ibid, 64.
- ²⁸ Ibid, 83.

General Conclusion

Throughout this dissertation entitled *Madness in William Shakespeare's King Lear (1605) and Eugene O'Neill's The Emperor Jones (1920)*, we have understood that the two literary works deal with the theme of madness, since they convey most of its aspects. We have also explored the issue of madness in two different periods by relying on Michel Foucault's study of madness in his book *Madness And Civilization*. This study has helped us to better understand madness in literature.

In the first chapter, we have focused on mania and melancholia in both William Shakespeare's *King Lear* and Eugene O'Neill's *The Emperor Jones*. Mania is mainly reflected in *The Emperor Jones*, whereas, melancholia is pictured in both plays. King Lear and Brutus Jones are suffering from fear, sadness, and their mental situation has been broken down.

Moreover, the second chapter discussed hysteria and hypochondria. Both concepts are presented in the two plays and manifested through the central characters king Lear and Brutus Jones as convulsions and hallucinations. From chapters one and two, one may remark that Shakespeare's and O'Neill's central characters present the suffering of madmen in society, they very often destroy themselves at the end.

As for the third chapter, we have analyzed both plays to demonstrate how madness affects language. It has been concluded that the language of madman is not clear, has no meaning and most of the time repeated words. The two characters' language has no sense and their speeches are meaningless. From King Lear's and Brutus Jones's speech one can remark that there is something wrong, their madness is clearly shown from their language.

Overall, we have shown each of William Shakespeare's and Eugene O'Neill's close relation between their works. As we have mentioned before William Shakespeare has

influenced Eugene O'Neill, despite the different period of time both playwrights explore the theme of madness. We have come to realize that Madness is a current subject. Therefore, we invite other students to undertake other pieces of research on both plays. Among the interesting topics, we suggest a Psychological study of Shakespeare's *King Lear* and Eugene O'Neill's *The Emperor Jones*.

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