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Politics and Poetics in Eugene O'Neill's
The Hairy Ape (1921)

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Dedication

-My beloved parents

-To My Husband

-My sister and niece Emma

-My dear brothers

-All my friends and teachers

Kathia

*I dedicate this modest work to all those who
contributed on its successes especially my
family*

Special thanks to my Brothers, and sisters

ARIGATO

Lamia

Abstract:

This piece of research tackles the issues of politics and poetics in Eugene O'Neill's The Hairy Ape (1922). Politically speaking, O'Neill's work could be classified in protest theatre genre, as he intends to rebel against the established social order. The playwright describes expulsion, migration, and exploitation of immigrants in 1920's. To fulfill this aim O'Neill, engages the American dialect as a weapon involving Greek culture and disclaiming Capitalism, Darwinism, and Nativism prevailing in that period. In poetics, we have stressed O'Neill's appropriation of the Dionysian Myth and his modernization of the ancient Aristotelian tragedy to suit the modern context. In order to reach our goal, we have brought into use the artistic vision of politics and the tragic art of Friedrich Nietzsche developed in his book The Birth of Tragedy (1872) which sought to democratize tragedy. The aim of this effort is to make available both the effect of the social disorder, the meaninglessness of the melting pot, and Nietzsche's quest to revive tragedy upon O'Neill's way of crafting his play. This is done through following the IMRAD structure of writing memoirs. This research have made available O'Neill's way of protesting against the established orders to claim democracy, establish his literary identity, appeal for the arrival of the overman in the real world, and be himself an overman.

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I General Introduction:

This research documents the politics and poetics of Eugene O'Neill's *The Hairy Ape*. Our interest in O'Neill arises from his adoption and adaptation of Greek themes drawn from Hellenic cultural lore and/or ancient Greek tragedies. Furthermore, as it will be developed later in this work, O'Neill has turned to European masters of drama and theorists to address typically American concerns and sometimes personal ones. O'Neill's appropriation/adaptation of Greek themes and plays can be explained in two ways: Greek culture has a universal and a personal/individual dimension which overlap one onto the other. It is universal because European and American (as well as other) literatures are replete with Greek mythology which itself revolves around individual people like Dionysus, Sisyphus, and Oedipus to mention just three examples.

As far as the theoretical aspect is concerned, O'Neill's appeal to Strindberg, Chekov and Nietzsche can be explained by the lack of seriousness in the subjects treated in theatres, realism on the American scene, and the lack of theoretical base for American drama before the advent of O'Neill into that field. Furthermore, his rejection of his father's theatrical procedures and by extension all previous Vaudeville and minstrel representations explains well his recourse to European professionals. What follows from the two points discussed above is that Eugene Gladstone O'Neill is no doubt the father of American Drama as many authorial voices claim him. We can just add that O'Neill is the only American dramatist awarded the Nobel Prize in 1936, not to mention minor awards.

O'Neill's theatrical productions are embodied with elements of Greek tragedy through his usage of some of its elements remodeled by the German philosopher Friedrich Nietzsche. Eugene O'Neill's quest is to bring vivacity to the modern way of producing theatrical elements using the poetics of Nietzsche, and denouncing the governmental baffled doctrines. It is the case with his play *The Hairy Ape* which is modeled with the

Nietzschean philosophical concepts such as that of the overman through which the playwright appeals for recognition among other American playwrights.

Eugene O'Neill is among the first playwrights to stress and signal the decadence within the Roaring Twenties with some of his contemporaries like Scott Fitzgerald and Gertrude Stein. *The Hairy Ape* has a social and democratic dimension fitting the American context. The play is a canonical work, thus valorizing O'Neill the title of pioneer of modern American tragedy. The play put into question the policies practiced against immigrants. It is closely related to the political and social events experienced in America during the 1920s, such as concepts of the melting pot, Industrialization, Xenophobia, and Hedonism causing the alienating process of immigrants or outsiders. In other words the immigrants were estranged because

American's perceptions of immigrants are contradictory ranging from attraction to repulsion. Some nativists even looked down on immigrants taking them to be a form of contagious disease.¹

The Roaring Twenties, as the period is called was characterized by anti-intellectualism, and the denial of the material world which caused the loss of life's meaning i.e. the erosion of The American Dream. It is interesting to make available information that America and the world went through a pivotal period of time after WW1 (1920-1930). The Roaring Twenties, a period of 'good times, wild times'² as the Americans call it, but its citizens have experienced xenophobia because of the country's aspect of the melting pot. The immigrants on the other hand have experienced their alienation, and saw the vanishing American dream. The whole country went through a period of flourished industrialization followed by a trauma.

The Review of Literature:

Much criticism has been leveled on Eugene O'Neill's *The Hairy Ape*. Some of these were concerned with its appropriation of Greek Tragedy, and others were based on its being influenced by Nietzsche's *The Birth of Tragedy* and *Thus Spoke Zarathustra*.

The Hairy Ape is compared to Dante's *Divine Comedy*. The play is seen as symbolic of Italian futurism, Greek tragedy, and divine comedy. Yank is compared to a machine, or as being part of it, which is exactly the subject matter of Italian futurism.

He is what Emerson, already in the mid-nineteenth century, was calling the machine man, "Metamorphosed into a thing." And it is precisely because of such utter identification that Yank's eventual alienation from the machine (something not foreseen by the Italian futurists in their attempt to fashion man himself as the most superior of machines)³

The Hairy Ape is simultaneously compared to Dante's *Divine Comedy*, and parallels in their being modernist ones. In their way of using language, both are seen as comedies for their dialectic language.

In fact, Dante's use of language was one of the reasons for the "low" title of *Commedia*, for in this work he treated a serious subject, the redemption of man—one normally reserved for "high" tragedy⁴

Marcus Cunliffe, leveled criticism on O'Neill's *The Hairy Ape*, and his stylistic writing that the eloquent speeches of characters are rather street-derived language, by saying "O'Neill's rough characters spoke in the idiom of their situation. It was the gibberish vulgate adapted to the theatre⁵. In addition, Cunliffe described O'Neill's play as an "experimental effort"⁶. In other words, the tendency to which the play could be assigned is not quite clearly distinguished expressionist, realistic, or naturalistic one. This is also why he said "most of his plays are disappointing to read"⁷

The Hairy Ape is associated with Nietzsche's *Thus Spoke Zarathustra*. The protagonist is allied with the notion of The Overman. O'Neill was highly influenced by Nietzsche's description of man as something that must be overcome by becoming a superman. O'Neill articulates this expression by the loss of synchronization with nature.

The struggle of the Nietzschean creator to raise himself above the level of the much too- many and attain spiritual perfection, to overcome himself and become a superman – this is the struggle also of the O’Neill protagonist.⁸

The struggle of the overman is synonymous of that of the tragic hero, which indicates that the downfall of the hero is out bringing of hope and exaltation. O’Neill borrowed this notion from *The Birth of Tragedy*⁹.

In another description of O’Neill’s protagonist, he is described as a Freudian case O’Neill found to be a spokesman for us all¹⁰. His struggle to regain his identity and belonging among Americans brings to light some subconscious hidden messages about his personality. Yank, in *The Hairy Ape*, complained that “the public saw just the stoker, not the symbol, and the symbol makes the play either important or just another play”¹¹

The plays of O’Neill were treated lastly by new critical viewpoints, by their inclusion of Nietzschean philosophy, thus being influenced not only by Greek tragedy but also by Buddhism, Hinduism, and Taoism. These three spiritual teachings are clearly present in the middle plays of O’Neill, and thus indicating the effect of Oriental teachings upon his production of plays, and among them our subject under study.

While the three religions extol the passive realization of an immanent universal force, their emphasis is nonetheless divergent in some respects. Hinduism attempts to reduce human suffering whereas Taoism suggests a universe of tensions between the two polar concepts of “Yin” and “Yang”. Buddhism, on the other hand, in rejecting the notion of an encompassing self, posits the existence of a “Nirvana” of absolute Annihilation¹²

Issue and Working Hypothesis:

Previous criticism has drawn parallels between *The Hairy Ape* and Greek tragedy in regard to the use of language, and the comic aspect of the play, adding to that the effects of Oriental teachings in O’Neill’s way of producing plays. Previous critics are right to some extent in their judgments of *The Hairy Ape*. In the same path, we will deal with the similarities between O’Neill’s character, Yank, and the mythical god Dionysus. Our aim is

to substantiate and extend this similarity to O'Neill and Yank. To achieve this aim, we start from the assumption that, Yank like the legendary god Dionysus looks for belonging (social, economic and political) in a world that rejects him. Yank, like Dionysus protests, rebels and creates anarchy in order to impose his identity.

We argue that in 20th century in America, belonging is a challenge because one has to fight like Yank. O'Neill, who has crafted Yank and sees in him a spokesman, but the fight O'Neill lead is an important literary one. It is represented in creating a literary space in the American literary establishment. But to secure this space one has to suffer symbolically as Dionysus (as an alien) before being accepted in the Athenian city as a foreigner. O'Neill is agonizing to craft his tragedies in a Greek frame work in order to be recognized as an artist too.

Method and Materials:

Method:

This part of our present work explores Friedrich Nietzsche's theory of the revival of tragedy inspired from the Greek Culture. It is developed in his book *The Birth of Tragedy* (1872). We also intend to summarize his binary principle of Apollo/Dionysus to give meaning for existence, as a way to discuss the double comparison of O'Neill with his protagonist Yank, and Yank to Dionysus. Our aim is to highlight some affinities between O'Neill and Nietzsche in terms of their communal view on political features, and poetical aesthetics of art and tragedy.

Friedrich Nietzsche (1844-1900) is an influential German philosopher. He taught classical philosophy at Basel University, and he was known for his existentialist philosophy¹³. Nietzsche's *The Birth of Tragedy* parallels Modernism and Renaissance literature, for it appeals to the revival of Greek tragedy that has a tremendous importance¹⁴. It aims at Modernizing and democratizing the Aristotelian definition of tragedy¹⁵.

Nietzsche saw that the latter proved its limits and did not fit with the concept of the tragic hero¹⁶. Yet some of its aspects are still relevant like *anagnorisis* which means the moving from the unknowing to the knowing situation, *peripetia* or reversal of purpose or situation, *hubris* meaning a vice in the protagonist's personality, *hamartia* or the downfall is inescapable and represents the destiny of the tragic hero. Even the use of masks and chorus are important elements in Aristotelian tragedy. These are very useful, for Nietzsche, as it provides more information about the mood of the character.

The origin of "the hero" shifts from noble birth to the simple man of common birth. According to Aristotle, the tragic hero should be mythologized like a god and from noble birth like a king or a prince. His downfall is caused by a hubris that is to mean a frailty in his personality, or by a vice like an error of judgment .whereas for Nietzsche the hero should surpass the mythological entity to the historical one, as the individual has a historical background which constitutes his identity. The tragic hero in Nietzschean expressions comes from the common men, his downfall and mistakes are caused by his desire to overcome his own self. In other words, he appeals for the coming overman who surpasses the simple human individual:

Man is no longer an artist, he has become a work of art: all nature's artistic power reveals itself here, amidst shivers of intoxication, to the highest, most blissful satisfaction of the primordial unity. Here man, the noblest clay, the most precious marble, is kneaded and carved and, to the accompaniment of the chisel-blows of the Dionysiac world-artist, the call of the Eleusinian.¹⁷

In order to revive these aspects of tragedy, Nietzsche promotes the struggle between two deities of art *Apollo and Dionysus* to give logical explanation, new meaning and intensity to life in general and for the artist in particular. As time changes, the individual's temper and conditions evolve too.

The Apolline artist glorifies individuality by presenting attractive images of individual persons, things, and events. In literature the purest and most intense expression of the Apolline is Greek epic poetry (especially Homer). The other contestant in the struggle for

the soul of ancient Greece was Dionysos. The Dionysiac is the drive towards the transgression of limits, the dissolution of boundaries, the destruction of individuality, and excess.¹⁸

He also gave a new insight to politics by his reaction for and against Darwin's Theory of Evolution. The latter says that the nature of man's breed determines his descendants and conditioned by his ascendance. Nietzsche agrees with Darwin in the some concepts like that of evolution, struggle for survival, and the survival of the powerful because it constitutes necessary elements for the out bringing of the overman¹⁹. Nietzsche stands against the evolution of man from the ape and appeals for overcoming the state of the simple man through the overman. For Nietzsche, one must always hold a critical attitude towards the established values, and for whom it profits. For, in nature there are no such cataloguing terms, and it is rather an artificial selection. Nietzsche explains:

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 only an 'X' which is inaccessible to us and indefinable by us. For the opposition we make between individual and species is also anthropomorphic and does not stem from the essence of things, although we equally do not dare to say that it does *not* correspond to the essence of things, since that would be a dogmatic assertion and, as such, just as incapable of being proved as its opposite.²⁰

As was the case with the Embryologist Charles Darwin, Nietzsche stands for and against the theory of Karl Marx. The theory of Marx stood to bring the rights of the working class. Marx stood completely against Capitalism where the aristocratic class represented by businessmen who appropriates the laborers and enslaves the working class to their own profit. Nietzsche in some measurement agrees with enslaving the working class for creating a higher type of culture, thus a higher form of human being, but he denounced the alienating conditions under which human being must often work to ensure their existence. Nietzsche's quest is to promote an individual coming from the masses as the representative of the overman.

In contrast to Wagner's view (as expressed in his *Das Kunstwerk der Zukunft*) that the artistic culture of ancient Greece could not be revived because it *deserved* to perish - founded as it was on slavery - and that a fully satisfactory work of art '*of the future*' could

belong only to a society that had abolished not only chattel-slavery but its modern equivalent, the wage-slavery characteristic of capitalist societies.²¹

Nietzsche sees that the new developed ideologies are ruining the most important form of art represented by Greek tragedy. In his book, Nietzsche declares the death of tragedy, and appealed for its revival through going back to Attic tragedy. Nietzsche rejected scientific reasoning which constructs the industrial world of nowadays. He accused Socratic reasoning for being the cause of meaninglessness, and materialism of here and now world. Nietzsche regards reasoning as the cause of Tragedy's death.

If this caused the older tragedy to perish, then aesthetic Socratism is the murderous principle; but insofar as the fight was directed against the Dionysiac nature of the older art, we may identify Socrates as the opponent of Dionysos, the new Orpheus who rises up against Dionysos and who, although fated to be torn apart by the maenads of the Athenian court of justice, nevertheless forces the great and mighty god himself to flee.²²

Materials:

Summary of the Play:

The Hairy Ape (1922) is a one Act play with Eight Scenes. It relates the social course and the tragic fate of a coalman, Robert Smith, known as Yank. The play opens on a transatlantic liner, with a group of men gathered in the ship's Stokehole. They produce huge uproars by drinking, and singing. Yank is the strongest, the most respected laborer among them. He feels secure, takes pride in his physical power over his mates, and the ship's engines. He is proud of his position, believes in his belonging to the sea, the boat, and his job. All these qualities combined together construct his world.

In Parallel, Mildred Douglas, the spoiled daughter of the steel-company President, who chairs the liner's board sits with her aunt on the ship's Promenade Deck, and informs her about her desire to help those in need. Actually Mildred is in her way to do service in Europe, after being with the poor in Manhattan's Lower East Side. Dressed completely in

white, Mildred insists on the ship's officers to take her below. Once there, they reveal to Mildred the stokers painful labor and she is shocked by Yank's brutality. She is repulsed and frightened at the sight of Yank who is caught shoveling and screaming on the man with the whistle unaware with Mildred's presence. She cries out and treats him with "filthy beast"²³. Yank feels suddenly diminished, and undergoes "a crisis of identity". Everything he believed to be part of his universe is shaken by her words. He vows to revenge from her.

In the fourth Scene, he leaves the ship, looking for a sense of belonging after being humiliated. In the next Scene he is imprisoned, for importuning a churchgoer. Once escaped from jail, Yank tries to join the "Industrial Workers of the World" organization but get puzzled with the secretary, who throws him out treating him as "a brainless ape"²⁴. Twilight of the next day, Yank is at the zoo. Facing a monkey cage, Yank compares himself with the caged gorilla and frees it. The beast approaches Yank, wraps him with its huge arms, and smashes Yank's bones. It throws Yank's body to the cage, and shuts the door, letting him die.

Biography of Eugene O'Neill:

Eugene Gladstone O'Neill was born on October 16th 1888 at New York City. He is the third son of an Irish couple Mary Ellen Quinlan and James O'Neill.²⁵ He traveled with his parents all along America, following with great interest his father as an actor, the fact that helped him lean to the artistic world and theatre.²⁶ He occupied many jobs, among which seafaring. He lost his parents and his older brother James Jr. during the period of 1920s²⁷. All these facts accentuated his inclination to his pessimistic and tragic outlook on life.

O'Neill was hospitalized, and during this period of illness, he committed himself to playwriting²⁸. Eugene O'Neill helped to promote the enrichment of American drama. He

accommodated the techniques of both European expressionism, and realism to his own use. As a dramatist, his career consists of three periods. The early realistic plays set on ships and sea, are based on his own experiences especially as a sea man²⁹. The expressionistic plays base on the influential ideas of philosophers like: Friedrich Nietzsche, psychologists Sigmund Freud and Carl Jung, and the Swedish playwright August Strindberg. During the final period of his life, O'Neill returned to realism which most critics consider the most successful works, which depend on his life experiences³⁰.

The playwright rejected completely the Socratic scientific rationalism, based on experiments and facts³¹. O'Neill ascertains the untruthfulness of the melting pot for which called America in the 1920's. He also criticized the Darwinian view of the human species, Aristotelian definition of the tragic hero based on mythologies and gods. To achieve this aim, O'Neill put into practice Friedrich Nietzsche's *The Birth of Tragedy* (1872). In fact, by deepening comparison between O'Neill, and his protagonist Yank in *The Hairy Ape*, and Dionysus, we find out that they suffered the same estrangement, viewed in their alienation, and rejection from society.

Some of plays made by O'Neill are *Desire Under the Elms* (1924) which deals with the ruthless desire of having a land to be lived on. It is also treating the subject of clashes within the same person, with society, and the tragic doom of unfulfilling one's own dreams. *Long Day's Journey Into Night* (1941) which had received the Pulitzer Prize for Drama in 1957. It is autobiographical, narrating the repetitive suffering of the daily life that O'Neill has experienced in his life time. It is similar, in a way to the Greek Sisyphus's suffering because of its aspect of secularity. *The Ice Man Cometh* (1939) a play stressing disillusionment. It is making into surface the fact that the American dream is just an illusion that suffocates the minds, and brought about disillusionment, and the loss of hope.

The Hairy Ape (1921) an expressionistic play basing on the human alienation and estrangement in an industrialized world in which both the protagonist Yank and the playwright, O'Neill, seek a sense for their tragic doom throughout a quest for belonging.

Methodological outline:

At the methodological level, our Memoire includes two chapters. The first chapter forwards the analysis of the political side of *The Hairy Ape*. We shed light upon the sociopolitical events experienced in America during the 1920s, through O'Neill's use of protest theatre. By bringing to light historical events experienced in America during the Roaring Twenties reflected in the play by philosophical and sociopolitical notions going back to Nietzsche's philosophical impact specifically, also Marxism, and Darwinism as additional explanation. It also confirms O'Neill's use of Yank as a spokesman to establish his literary identity. The second chapter is relating three different issues at ones under the name of poetics. The embodiment of some reconstructed elements of Greek Tragedy. Adding to this, the Nietzschean impact through his use of this same tragedy in order to bring it to life through the concept of the Overman, and O'Neill's poetics reflecting his own life in his own protagonist.

Results:

Though inspired by different contexts and animated by different artistic attitudes towards writing, the American Playwright Eugene O'Neill's *The Hairy Ape* is a product which binds both influence, and creativity. In fact, it involves a number of social, political viewpoints expressed by the sociologist Karl Marx, the embryologist Charles Darwin, and the philosopher Frederick Nietzsche. The play juxtaposes a kind of social protest through the political issues included on it. In addition to original poetical issues which made it unique. In our present research by attentively putting into evidence the theorized concepts used by Marx, Darwin, and Nietzsche, we brought into light the sociopolitical events experienced in 1920s America. Also, by using the poetics of Greek tragedy, the play is written according to the same Greek frame work, but with many conceptual changes. It is based more precisely on its remodeled style made by Nietzsche. The play, as a fact of evidence, involves O'Neill's poetics reflected in his main character.

Thus, along our study of the play, we come out to sign some substantial findings. The first result of our research approves a vital role; the fictive nature of a historical document can play in the participation of the reader, and the viewer. As a process of fact, the historical events of the Roaring Twenties have both dashed the dreams of both Americans, and Immigrants. The play protests against exclusion, and claims democracy. The performance of *The Hairy Ape* on stage arise feelings of being dehumanized, or 'gaudy marionettes' in those of the upper class. While the Immigrants feels their exclusion from the human race by appearing just like 'Neanderthal man'. All this, brings the concepts of social classes struggle, as species struggle for survival in Darwinian terms. These dehumanizing, mechanizing elements convey a mutual understanding of each class

towards the other. It also carries the concept of democratizing tragedy. O'Neill wants to bring democracy on stage, as a way to make it true, if only on theatre.

The second result and phase of building his play is O'Neill's use of the poetics resurrected to life from Nietzschean tragedy. Evidently, Greek culture is the most significant and upbringing of hope for a better life. Yank is a Dionysian character who fits also to what Yoko Onizuka Chase terms Xenoï, Metoikoi, and Barbaroi, Greek concepts related to and describing god Dionysus. Dionysus celebrates death and praises it, for it gives meaning to the life of the living to carry on fighting for their dreams, accepting death willingly, and laughing as a meaningful sign towards life, for neither the conventions of language, nor religion have meaning facing that of laughter. The hero of *The Hairy Ape* is representative of the overman, a transcending feature of the mythical tragic hero, to the historical simple man whose quest is symbolic of being god like. O'Neill's tragic hero is appealing for the arrival of human beings; or Overman, whose struggles are the same with his protagonist, appealing for perfection, aspiring for it, and realizing it in the real life. Eugene O'Neill's play appeals for democracy, through perfecting his hero's acceptance of death rather than mere democratic country.

The third and last finding of our research is formulated on Nietzsche's way of seeing the artist as someone who suffers, and expresses the images in his mind in art form. O'Neill's poetics juxtaposes frankly this artistic side expressed in each human being. O'Neill, like these images of art; he has created shares with his protagonist the symbolic suffering of Dionysus through his physical illness, and his familiarity with alienation. He is a stranger, an outsider, and then he tries to establish a literary identity as a matter of trial to impose himself, and belong through creating Yank as being a mask, which he wears to express his being a Dionysian alienated god. O'Neill has suffered the symbolic suffering of god Dionysus in order to achieve this piece of art, as a quest for being accepted as a

playwright among Americans. Even his use of a dialectical language in the play is made on the purpose to impose and settle his identity as a stranger among Americans. It also represents his way of being an Overman through his quest for belonging as a playwright. His hero's quest for a utopian democracy is also his own, which he realizes on stage through Yank's message towards the audience.

Endnotes:

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- ⁴ Ibid; .P26
- ⁵ Cunliffe, Marcus. *The Literature of the United States*. (England: Penguin Books, 1986). 439
- ⁶ Ibid; .P438
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- ⁸ Egil Tdrnqvist, Uppsala, *Nietzsche and O'Neill: A Study in Affinity*, P103
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- ¹⁰ Ibid; .P 105
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- ¹⁷ Ameriks, Karl and Clarke, M. Desmond. 1999. P121
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- ²¹ Ibid; .P16
- ²² Ibid; .P64

²³ Bogard, Travis. *O'Neill Complete Plays 1920-1931*. (New York: Literary classics of the United States, 1988). P137

²⁴ Ibid; .P159

²⁵ Ibid

²⁶ Ibid

²⁷ Ibid

²⁸ Ibid

²⁹ https://en.wikipedia.org/wiki/Eugene_O%27Neill . Accessed 09 06 2016

³⁰ https://en.wikipedia.org/wiki/Eugene_O%27Neill . Accessed 09 06 2016

³¹ <http://www.eoneill.com/biography.htm>. Accessed 09 06 2016

Discussion

1) Chapter One: Politics in *The Hairy Ape*:

This chapter treats the political policies prevailing during the 1920's period of O'Neill's production of his play. It discusses more precisely O'Neill's engagement in protest theatre as a manner of denouncing the sociopolitical policies that have ruined the lives of immigrants, just to mention the melting pot, concepts of inclusion, exclusion, and the economic discrimination.

The period when O'Neill's *The Hairy Ape* was written i.e. 1920s, reflected various racist moods in all aspects, social, economic as well as political discrimination towards strangers or immigrants. In order to change such mentalities and agitate the immigrants consciousness, O'Neill himself a stranger imagined his play taking place in a ship. This same boat is representative of the American state divided between acceptance, and refusal of immigrants. O'Neill treats this subject that affects him profoundly. The transatlantic liner divided to lower and upper deck shows the real image of America divided between xenophobic citizens and estranged immigrants who dream of belonging unaware of their exclusion.

What's dem slobs in de foist cabin got to do wit us? We're better men dan dey are, ain't we? Sure! One of us guys could clean up de whole mob wit one mit. Put one of 'em down here for one watch in de stokehole, what'd happen? Dey'd carry him off on a stretcher. Dem boids don't amount to nothin'. Dey're just baggage. Who makes dis old tub run? Ain't it us guys? Well den, we belong, don't we? We belong and dey don't. Dat's all. (*A loud chorus of approval. YANK goes on.*) As for dis bein' hell—aw, nuts! Yuh lost your noive, dat's what. Dis is a man's job, get me? It belongs¹

In a paradoxical manner, after overcoming the I.W.W and its psychological disillusionment, the economic side of the Western world was at its peak as all the Americans were busy in reconstructing their post-war wounds, and aspiring for a

comfortable and peaceful life. But the 1920s in general was also a period of national fear, in other words Xenophobia directed towards the immigrants, the strangers, and the blacks. Recurrent policies like the immigration acts (1921- 1924), nativism (the exclusion of foreigners) are omnipresent in the American society. As an instance of the national fear stands the Red Scare. The first (1919-1920) and second (1947-1957) Red Scare was a kind of trauma following the end of WW1 and WW2 caused by the effect of patriotism². The First World War has resulted in workers claiming for their rights through strikes, which caused an international fear, named the Red Scare. This same terror is introduced by O'Neill through Yank's going to the city. The stoker visits the city with Long. This last initiates for him that his revenge goes through Mildred to all her own class. Yank creates anarchy caused in his caging.

I wants to convince yer she was on'y a representative of 'er clarss. I wants to awaken yer bloody clarss consciousness. Then yer'll see it's 'er clarss yer've got to fight, not 'er alone. There's a 'ole mob of 'em like 'er, Gawd blind 'em!³

In *The Hairy Ape*, the author made use of the metaphor (the transatlantic liner bound to Southampton), which can be seen as the Melting-Pot place, where cultures and races are supposed to begin the process of integration and sow the seed for the great ideal nation. But before carrying with this aspect, one has to consider the author's artistic and cultural heritage.

The Hairy Ape was written during the historical period of the Roaring Twenties, wherein the relation of arts and science was of critical nature. The period was characterized by anti-intellectualism, hedonism, xenophobia, and the blind belief in the certainties of scientific knowledge, and rationally ordered world. In this context, Douglas Allen says:

The modern west has defined itself and imprisoned itself within the narrow horizons of temporality, historicism, the economic, the political, the idols of science and rationalism, and demythicized secularism.⁴

Following the industrial revolution that equipped Americans with material advantage and machines, installed pessimism in the working class and its utility in society. This same revolution threatened the humanity of immigrants, destroyed the foundation of the myth of the melting-pot, and gave rise to scientific form of belonging based on exclusion and alienation. The optimism of science and rationality is tested to the limit and has proved not worthy for the common man⁵. This idea was advocated by Nietzsche:

If ancient tragedy was diverted from its course by the dialectical desire for knowledge and the optimism of science, this fact might lead us to believe that there is an eternal conflict between the *theoretic* and the *tragic worldview* ; and only after the spirit of science has been pursued to its limit, and its claim to universal validity destroyed by the evidence of its limits may we hope for a rebirth of tragedy. In this contrast, I understand by the spirit of science the faith that first came to light in the person of Socrates_ the faith in the inexplicability of the nature and in knowledge.⁶

The era in which *The Hairy Ape* was produced, paralleled the birth of a literary and cultural movement called the Renaissance, inscribed in the great revival of the Harlem Renaissance, which includes Anti-intellectualism, hedonism, xenophobia, social Darwinism, Marxism, and most prominently Nietzschean politics. The latter is our main concern, with his philosophy about Modern tragedy that he defines as the coming back to Greek culture and morality, as he affirms:

The educated man of the Renaissance allowed himself to be accompanied back to an idyllic reality, to just such a consonance of nature and the ideal, by his operatic imitation of Greek tragedy.⁷

By the 1920s, O'Neill finds tragedy dead in his country, killed by the spirit of science, which in its turn proved unreliable. There arises the tragic need to give a new birth to tragedy, whose hero will emerge from the common men and not from the nobility. This new vision of tragedy is best represented by Nietzsche's *The Birth of Tragedy*. He gave tragedy a social dimension in order to modernize and democratize it. As a Renaissance man, O'Neill

Set out to imitate ancient models- and that was the key to most Renaissance activity- [and] ...assumed the right to amplify and to change the model. He would *invent*, though, in the Renaissance sense of the word; he would create new figures and new meanings by adapting and re-combining any fragmentary or scattered evidence he could find.⁸

O'Neill wanted to get rid from all the excluding practices of his own time.

He denounced these estranging practices by means of his play, which appeals to awaken the American consciousness about the discrimination practiced towards ethnic minorities and immigrants as a whole. The alienating policies during 1920's are numerous, and among them stands the melting pot and the immigration act. The scientific development and the modernity to which America appealed caused its decline because ideas of exclusion and isolation are still exercised. Nietzsche notices that:

it was precisely during their period of dissolution and weakness that the Greeks became ever more optimistic, more superficial, more actorly, but also filled with a greater lust for logic and for making the world logical, which is to say both more 'cheerful' and more 'scientific' could it then perhaps be the case, despite all 'modern ideas' and the prejudices of democratic taste, that the victory of *optimism*, the predominance of *reasonableness*, practical and theoretical *utilitarianism*, like its contemporary, democracy, that all this is symptomatic of a decline in strength, of approaching old age, of physiological exhaustion? And that pessimism is precisely *not* a symptom of these things? ⁹

One among a lot of excluding policies is the melting pot. It signifies the amalgamation of races and ethnic groups in one single country. The melting pot normally is a symbol of the American highly civilized culture, the country model of justice where laws are applied over every American inhabitant (including immigrants, blacks, Jews, and other ethnic minorities), and the most tolerating country of immigrants. But the salad bowl had proved to be a superficial dream. This hoped dream in reality did not last for long, and it was not a truly practiced philosophy, as there was still racism and discrimination towards ethnic groups by the American natives apparent in dividing America to districts¹⁰. The fact which is bitterly expressed in the point of view of Nietzsche:

On no point, however, is the common European consciousness more reluctant to learn that it is here; everywhere one enthuses, even under scientific disguises, about coming states of society in which there will be 'no more exploitation' - that

sounds to my ears like promising a life in which there will be no organic function. 'Exploitation' does not pertain to corrupt or imperfect or primitive society.¹¹

In the play, Yank and his mates work in deplorable conditions, precisely in the bowels of the ship. America is hell for Yank as Long confirmed: "Listen 'ere, Comrades! Yank 'ere is right. 'E says this 'ere stinkin' ship is our 'ome. And 'e says as 'ome is 'ell. And 'e's right! This is 'ell. We lives in 'ell"¹². In addition, the government's constant restrictions for immigrants like the Immigration Acts of 1921-1924, did not facilitate their integration to the American society. This same spirit is signaled by Nietzsche about the modern man:

Modern individuals have developed their talents and powers in an overspecialized, one-sided way; their lives and personalities are fragmented, not integrated, and they lack the ability to identify with their society in a natural way and play the role assigned to them in the world wholeheartedly.¹³

Such restrictions revealed the falsity of the intention, to re-establish peace and psychological stability in the American inhabitants. All these destabilizing and changing events marked profoundly the 20th century Americans and O'Neill as well. Thus causes the loss of faith, suffering from dis-connexion and alienation. John Gossner declares that O'Neill:

gave continual evidence of having had a traumatic youth, and the loss of religious faith was an important part of it; a keen sense of loss of connexion- of connexion with God, nature, society, family, father.¹⁴

The treatments reserved for ethnic groups demonstrated that they were still excluded/ isolated from society; consequently, we notice that there is still decadence in the American nation, caused by the exclusion of the stranger, and the re-emergence of the Ku Klux Klan for example. The latter was a group expressing immigrants haters, Catholics, Jews, and made personal sentences against politicians whom the group thought were corrupted.¹⁵

Accordingly, O'Neill's state is clearly illustrated by the character Paddy, who is nostalgic about the past period of prosperity, and good times, that of the beginning of the Industrial Revolution, where all the American natives and outsiders, poor and rich stand equal and could dream about a better future. The same atmosphere of cheerfulness and gaiety is called for by Nietzsche, as he calls for union despite the problems persisting like the Greeks did:

Did perhaps endemic fits exist during those centuries when the Greek body was in its prime and the Greek soul brimmed over with life? Were there visions and hallucinations which conveyed themselves to entire communities, entire cultic assemblies? ¹⁶

In *The Hairy Ape*, Paddy is nostalgic about the past by his remembrance in a sorrowful way the time he could live without anxiety about his future and where he could stand on the promenade deck looking to the sun and smelling the pure ocean air caressing him. He says:

The lot of us dreaming dreams ...And there was the days, to. A warm sun on the clean decks. Sun warming the blood of you, and wind over the miles of shiny green ocean like strong drink to your lungs. Work—aye, hard work—but who'd mind that at all? Sure, you worked under the sky and 'twas work wid skill and daring to it. And wid the day done, in the dog watch, smoking me pipe at ease, the lookout would be raising land maybe...¹⁷

The first scene of *The Hairy Ape* as described by O'Neill is exactly comparable to that of Israel Zangwill's play *The Melting Pot* (1907), where there was the amalgamation of races in the American culture. The playwright advocates:

America is God's Crucible, the great Melting Pot where all the races of Europe are melting and reforming! ... Here you stand in your fifty groups with your fifty languages and histories, and your fifty blood hatred and rivalries, but you won't be like that for long, brothers, for these are the fires of God you've come to—these are the fires of God. ... German and Frenchman, Irishman and Englishman, Jews and Russians_ into the crucible with you all! God is making the American... He will be the fusion of all races, the coming superman.¹⁸

The above quotation represents best what 20th century American society stands for and it is similar to O'Neill's aspiration for a good tomorrow. In this context, the first Scene of *The Hairy Ape* shows Yank the protagonist with his mates, who come from different

origins, “The room is crowded with men, shouting, cursing, laughing, singing—a confused, inchoate uproar swelling into a sort of unity”¹⁹, thus reflecting the true spirit and philosophy of the Melting Pot (in the same context the atmosphere of a family) in the American society during the late 19th, and the 20th century. This scenery reflected one common aspect of social protest tradition presented in the audience empathy. O’Neill’s desire to tackle the sensitiveness of his spectators and readers, which is the most valuable effect that Tragedy (thus a feature of protest theatre) should provide according to Nietzsche:

If one can still speak of ‘Greek serenity’, then only as the cheerfulness of slaves who know no graver responsibility, no higher ambition, nothing in the past or future of higher value than the present.²⁰

In fact, 1920s economy in America was at its pinnacle, and all the businessmen could realize their foolish lusts. Whereas in the Southern part of America, and even after the contract of Abolition of slavery 1865, there were still land owners and aristocrats, who possessed black slaves exploited for free²¹. We can deduce that reality did coincide only with the Bourgeois class, the powerful and wealthy businessmen, not with the working class community. Nietzsche stipulates:

Freely the earth brings its gifts, the fiercest beasts approach one another in peace.... All the caste-like divisions which necessity and arbitrary power have established between men disappear; the slave is a free-man, the aristocrat and the man of lowly birth unite in the same Bacchic choruses²²

Here is the principle on which is based the concept of Marxism and class stratification. It advocates that, ‘one’s social class has a direct influence on one’s life experiences and life chances’²³. Stated differently, the deprived working class suffers from poverty, while the aristocratic class grows richer and stronger owns the means of production, and thus become economically ruling over the lower class. O’Neill’s character Paddy is clearly insulting this rank as he shouts:

They dragged us down ’til we’re on’y wage slaves in the bowels of a bloody ship, sweatin’, burnin’ up, eatin’ coal dust! Hit’s them’s ter blame—the damned capitalist clarss!²⁴

The American government applied the Marxist ideology by using the “Laissez-faire policy” especially in relation to businessmen. While Karl Marx proposed the Social Marxism in order to fight the social stratification, inequity and the hypocrisy existing between the citizens and the rulers. The theory of Marx grew international through its inclusion of all the alienated, the weak, and the poor all over Europe. Nietzsche in the same path remarks the effects brought by industrialization upon the structure of social classes. His reference to the Greek system is not done randomly, but rather to criticize and change the course of the modern governmental structures and history. Ofelia Schutte agrees with Nietzsche:

While the democratization of Europe leads to the production of a type that is prepared for *slavery* in the subtlest sense, in single, exceptional cases the strong human being will have to turn out *stronger* and richer than perhaps ever before...I meant to say: the democratization of Europe is at the same time an involuntary arrangement for the cultivation [Züchtung] of *tyrants* taking that word in every sense, including the most spiritual.²⁵

O'Neill denounced such a cruel practice in regards to the minorities of immigrants coming to America which are inhuman and barbaric. He clarifies this idea in the dialogue between Mildred Douglas and her Aunt the symbol of bourgeoisie and wealth. As both of them seem not sincere regarding their reality; neither in their appearances, nor in their way of thinking.

AUNT—(*With a bitter laugh.*) Merci for your candor. But since I am and must be your chaperone—in appearance, at least—let us patch up some sort of armed truce. For my part you are quite free to indulge any pose of eccentricity that beguiles you—as long as you observe the amenities—

MILDRED—(*Drawling.*) The inanities?

AUNT—(*Going on as if she hadn't heard.*) After exhausting the morbid thrills of social service work on New York's East Side—how they must have hated you, by the way, the poor that you made so much poorer in their own eyes!—you are now bent on making your slumming international. Well, I hope White chapel will provide the needed nerve tonic.²⁶

O'Neill, for his part, wanted to install, and restore in the same passageway some values based on unity of forces, and humanity (that of the true Melting-Pot) as a basic quality to break the hierarchical system of social classes, as claimed by Paddy:

'Tis a dead man's whisper. (*To YANK resentfully.*) 'Twas them days men belonged to ships, not now. 'Twas them days a ship was part of the sea, and a man was part of a ship, and the sea joined all together and made it one. (*Scornfully.*)²⁷

The harming, devaluating terms, and the dialectic used to refer to some categories in the social ladder such as: higher and lower, master and slave, black and white, strong and weak, generally used to communicate, caused the moral deterioration on non-American natives. Continually in the same path Nietzsche advocates:

The effect of tragedy never rested on epic suspense, on teasing people and making them uncertain about what will happen now or later, but rather on those great rhetorical and lyrical scenes in which the passion and dialectic of the protagonist swelled into a broad and mighty stream.²⁸

Before his face to face with Mildred Douglas, Yank felt secure and confident about his physical strength, tough subdued to hard working conditions in the lower part of the ship, where he lives with his mates or “Home, hell!”²⁹ as he calls it. He worshiped his job and did not complain about his situation. The departing point for Yank's degeneration seems to be the aggressive and hard words he received from Mildred Douglas in the third Scene “Oh! The filthy beast!”³⁰. From that moment, he underwent an emotional shock, leading him to lose his temper, physical assurance, and the world he belonged to. He then, starts a quest for revenge as a means to alleviate his suffering and humiliation. As Nietzsche asserts; “the *aggressive* pathos belongs as necessarily to strength as the feeling of revengefulness and vindictiveness does to weakness”³¹.

Juxtaposed to Yank's situation, O'Neill, a foreigner of Irish origins came with his parents to America, witnessed especially after the First World War this same sufferance of being rejected, and the segregationist philosophy applied by the government constituted by the bourgeoisie of America. He worked hard to impose his identity and literary touch in the artistic world of theatre. In other words, even after the war and its post hope of peace and serenity, there was still inequity between Americans, as the hard tasks are always done by

the working class (the majority composed of immigrants). O'Neill clearly captures the point through the character Long:

What's dem slobs in de foist cabin got to do wit us? We're better men dan dey are, ain't we? Sure! One of us guys could clean up de whole mob wit one mit. Put one of 'em down here for one watch in de stokehole, what'd happen? Dey'd carry him off on a stretcher. Dem boids don't amount to nothin'. Dey're just baggage. Who makes dis old tub run? Ain't it us guys? Well den, we belong, don't we? We belong and dey don't. Dat's all.³²

In fact, almost all O'Neill's works turn around one main theme which is alienation. Nietzsche says that the effects of ancient injuries are hard to forget even after a long period as he thought:

"Convalescence means with me a long, all too long succession of years-it also unfortunately means relapse, deterioration, periods of a kind of *décadence*. After all this do I need to say that in questions of *décadence* I am *experienced*?"³³.

Nietzsche saw the frontiers and boundaries made between human beings are rather subjective divisions, because nature created all men free, and in the Greek sphere choruses were composed of both noble and common native men as he says:

As creatures of *reason*, human beings now make their actions subject to the rule of abstractions; they no longer tolerate being swept away by sudden impressions and sensuous perceptions...This is because something becomes possible in the realm of these schemata which could never be achieved in the realm of those sensuous first impressions, namely the construction of a pyramidal order based on castes and degrees, the creation of a new world of laws, privileges, subordinations, definitions of borders, which now confronts the other, sensuously perceived world as something firmer, more general, more familiar, more human, and hence as something regulatory and imperative.³⁴

Almost all O'Neill's works reflect his personal point of view. All of his plays rebelled against the established order which he sees as total failure, and the results are apparent in society. To remedy these problems, he modeled with great talent plays stressing upon protest theatre with his contemporaries, to denounce injustice, awaken the consciousness of the disadvantaged majority of the American society. Through his characters, O'Neill has viewed attentively the state of the working class, and calls for their

moral sense, to rebel against the fact of being weaker, and being enslaved. This is relevant when Paddy tries to convince Yank to see a future out of the ship that he worships:

I'm thinking—caged in by steel from a sight of the sky like bloody apes in the Zoo! (*With a harsh laugh.*) Ho-ho, divil mend you! Is it to belong to that you're wishing? Is it a flesh and blood wheel of the engines you'd be?³⁵

Nietzsche as well as O'Neill thinks that the strangers and the proletariat class should fight in order to survive, overcome the hypocrisy of the so-called Democracy, thus preparing a new and favorable atmosphere and destiny for the coming new generations. As being exploited by the 'superior' white race is not a natural phenomenon, as Nietzsche confirms:

...life itself is *essentially* appropriation, injury, overpowering of the strange and weaker, suppression, severity, imposition of one's own forms, incorporation and, at the least and mildest, exploitation...³⁶

Sharing the same fate as the excluded from the 'ideal world' that constitutes America, O'Neill called for rebellion, inspired from the deepest sources of their suffering and madness, to live in a better way, more comfortable, and decent form of life. That is to say, the Supermen of the future whose dimensions are based on suffering. Nietzsche asserts:

Now it would be suffering for me and agony for the recovered to believe in such ghosts: now it would be suffering for me and humiliation. Thus I speak to the afterwordly. It was suffering and incapacity that created all afterworlds_ this and that brief madness of bliss which is experienced only by those who suffer most deeply.³⁷

In fact, it's the frustration and fear of the Americans about the progress of events, and the rise of new policies somewhere discriminatory towards ethnic minorities, who suffered from negative stereotypes, which created in their spirits ghosts that caused decadence, and promote pessimism about the future. Relevantly, here is the idea expressed by Nietzsche's *The Birth of Tragedy*, where he praised the Greek culture and morality by claiming:

I possessed a dialectical clarity *par excellence* and thought my way very cold-bloodedly through things for which when I am in better health I am not enough of a climber, not refined, not *cold* enough. My readers perhaps know the extent to which I regard dialectics as a symptom of *decadence*, for example in the most famous case of all.³⁸

All these characteristics of O'Neill's Drama belong to the Agitating Propagandist Theatre. This kind of theatre brings consciousness upon the minds of audiences, and awakens them against the excluding ideologies or practices. It worked to overcome the prejudices confusing the ethnic groups, which is the real modernism, denying idealism, and radicalism towards strangers or immigrants. The playwright reflected in his work the atmosphere of 20th century America, whose situation goes from bad to worse, and justified by this cause the worst path he had put on human race and the destiny of the species in general, which is death.

O'Neill and his contemporaries aspire to correct and defend the deprived majority of Americans black slaves, Jews, immigrants, and the working class, through bringing their rights, by breaking all the frontiers and boundaries. As said by Long while he is motivating his mates to change the course of their life: "As voters and citizens we kin force the bloody governments",³⁹

The play aims also at denouncing the racial conflict persisting between the government, the natives, and the immigrants. Its main concern is directed towards the cultural differences, as well as the economic prosperity attributed only to the white, natives, and bourgeois class. As explicitly voiced by Long: "Well, 'ere we are. Fif' Avenoo. This 'ere's their bleedin' private lane, as yer might say. (*Bitterly*.) We're trespassers 'ere. Proletarians keep orf the grass!"⁴⁰. In this context Safi Mahmoud Mahfouz notices that:

The 1920s in the United States was a period dominated by racial antagonisms, the red scare and nativists who protested against the massive influx of immigrants to the country.⁴¹

Another element proving to be at the origin of decadence and repression of the new American state is the theory of Social Darwinism 1850s. The latter consists of tracing the origins of species to determine their future, the competition between the weak and strong in order to survive and ensure its descent the same fate. This struggle is applied on both animals and human race. To clarify, the social Darwinists said that, while the strong increase in power and wealth, the weak must remain decreasing in power and wealth. Like Herbert Spencer who used Darwin's theory to justify the awkward division and the inheritance of the means of production, property and power by the capitalist class in Europe and North America⁴². So the social status of a person is conditioned by his biological origins, race, and the position of his ascendance. In this respect, Darwin writes:

In fact, not only was a natural right every battered concept by 1859 but the notion of a specific 'human nature' on which it was based was already under attack by the racialists. Darwin's influence, if any, was in the opposite direction; the theory of evolution showed how the existence of marked racial differences need not to lead us to deny the biological unity of the human family.⁴³

This is the evolutionary theory of species under the law of natural selection that Charles Darwin provided in 1859, and was applied in the modern era of the 20th century. Nietzsche's point of view, by contrast, did not concur with Darwinian Theory. He says that, since god (symbol of strength) is dead, the origins of a person does not affect his destiny, as all human beings could aspire to be the wealthiest, the strongest, and try by all the means to safeguard this position. This ideology will allow the creation of a new type of culture, a genius genetic which will provide the new ruling kingdom. Here is 'the will to power' philosophy to create a Superman⁴⁴. He argues:

There is nothing more terrible than a class of barbaric slaves which has learned to regard its existence as an injustice and which sets out to take revenge, not just for itself but for all future generations.⁴⁵

This theory in fact threatened the labor class liberty and dream about acquiring more rights to live a humble life, without eccentricity as the proletariat class felt that the

government was conspiring against it. In the play, it is conceived through the Wobblies, which acts to bring value to the working class, considered as a threat to civilization. This threat is included in the newspaper read by a prisoner in the fourth Scene:

Here's where he gits down to cases on the Wobblies. (*reads*) "They plot with fire in one hand and dynamite in the other. They stop not before murder to gain their ends, nor at the outraging of defenseless womanhood. They would tear down society, put the lowest scum in the seats of the mighty, turn Almighty God's revealed plan for the world topsy-turvy, and make of our sweet and lovely civilization a shambles, a desolation where man, God's masterpiece, would soon degenerate back to the ape!"⁴⁶

Immigrants have experienced many levels of exclusion in America. These stages are treated by Nietzsche as well as other authors, who spoke about the excluded Greek god Dionysus, who experienced alienation in three important points. *Xenoi*, *Metoiroi*, and *Barbaroi* developed by Yoko Onizuka Chase are concepts of importance to O'Neill. Chase shares the same passion as Nietzsche towards Greek culture, from which he borrowed these three terms attributed to outsiders and, as Nietzsche he applied it in the modern context. Yoko Onizuka Chase analyzed all O'Neill's plays and described in details all what preoccupied the American families in the 1920s, which spread the latter's members and split their souls, the fact that pushed them to their own destruction⁴⁷. Relevantly, O'Neill summed up all the causes he defended in his plays that caused the strangers' alienation and degeneration. In other words, as O'Neill himself is a stranger, he has imagined this play in order to denounce the segregationist policy of the United States, the excluding and exploiting system, and most importantly the racial politics⁴⁸.

To achieve this aim, he imagined the transatlantic liner separated into two parts. The ship is a symbol of America divided into two nations after WW1. One nation is that of the rich and the privileged. The other nation stands for the poor and the excluded. The promenade deck or 'paradise' reserved for the spoilt Mildred Douglas and her Aunt, whereas the mechanical part or the stokehole situated under cabins, in the bowels of the

ship, 'the hell' is given to Yank and his shipmates immigrants. The ship in reality represents the American society. Xenophobia means the rejection made by the American natives towards the immigrants, as they sow the latter tarnishing their blood and roots. The latter are hurtled by such rejection supported by the government's further restrictions to new intruders. In *The Hairy Ape* one of Yank's mates in prison reads in the newspaper a discourse made by a member of the Senate belonging to the Wooblies or the I.W.W about the immigrants, confirming the ideology of Nativism. The politician says:

There is a menace existing in this country to-day which threatens the vitals of our fair Republic—as foul a menace against the very life-blood of the American Eagle as was the foul conspiracy of Cataline against the eagles of ancient Rome!⁴⁹

Methoicoi is the fact that the immigrants are residents in America. As natives need workers to cultivate and labor lands, and felt the need to populate the country, but these immigrants are not included in the American corporate system or the melting-pot but rather isolated. This is how Senator Queen qualified the consortium preserving the working class rights. He asserts:

I refer to that devil's brew of rascals, jailbirds, murderers and cutthroats who libel all honest working men by calling themselves the Industrial Workers of the World; but in the light of their nefarious plots, I call them the Industrious *Wreckers* of the World!"⁵⁰

The Native Americans see immigrants as foreigners and intruders. They did not accept their cultures and behavior which they qualified as destructors and Barbarians. Truly, the language used by Yank to address his mates, reflects his aggressive personality, and choked Mildred Douglas when she hears those words, the thing that made her qualify him with a beast. Yank shouts:

Toin off dat whistle! Come down outa dere, yuh yellow, brass-buttoned, Belfast bum, yuh! Come down and I'll knock yer brains out! Yuh lousey, stinkin', yellow mut of a Catholic-moiderin' bastard! Come down and I'll moider yuh! Pullin' dat whistle on me, huh? I'll show yuh! I'll crash yer skull in! I'll drive yer teet' down yer troat! I'll slam yer nose trou de back of yer head! I'll cut yer guts out for a nickel, yuh lousey boob, yuh dirty, crummy, muck-eatin' son of a...⁵¹

The repetitive word 'huh', Yank frequently uses in each sentence sounds like ape roaring or chimpanzees more precisely, which gave the image of Neanderthal man. O'Neill used such image in purpose to verbalize the repressed, thus transgressing "the ethnic and cultural codes and communicates in spite of its barbaric reverberation."⁵² This same idea exhibits the intensity of his Dramatic theatricality through authoritative texts as well as his characters. O'Neill wanted through the barbaric language used by Yank and his mates to punctuate the fact of alienation, and stress upon his own estrangement in a quest to found a literary space for himself as a stranger.

All the ideas expressed by O'Neill linked him to his protagonist, and confirms the link and affinities between the playwright's life, temperamental personality, and that of Yank. As the latter is his spokesman, we can say that O'Neill is rebellious as his Yank and suffered alienation like his protagonist does.

Endnotes:

¹ Bogard, Travis. *O'Neill Complete Plays 1920-1931*. (New York: Literary classics of the United States, 1988). P125

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⁴ Douglas, Allen. *Myth and Religion in Mercea Eliade*. (New York: Routledge. 2002). P 283.

⁵ Ameriks Karl, and Clarke, M. Desmond. *Nietzsche, The Birth of Tragedy and Other Writings*. Ed by (Cambridge University Press: New York. 1999). P75

⁶ Edith Hall, "The Sociology of Athenian Tragedy" in *The Companion Guide to Greek Tragedy*, Ed. By P.E. Easterling (England: Cambridge University Press). pp. 93-126

⁷ Ameriks Karl, and Clarke, M. Desmond. 1999. P92

⁸ Quoted in Mohamed Ameziane, Bia. "Eugene O'Neill's *The Hairy Ape*: A Nietzschean Tragic Myth". Unpublished article.

⁹ Ameriks Karl, and Clarke, M. Desmond. 1999. P7-8

¹⁰ Bryn O'Callaghan: *An Illustrated History of the U.S.A.* (England: Longman Group UK Limited, 1990). P108

¹¹ Novak, Philip. *The Vision of Nietzsche*. Ed by Jacob Needleman. (USA: Elements Books. 1996). P36

¹² O'Neill, P124

¹³ Ameriks, Karl and Desmond M. Clarke. 1999. P12

¹⁴ Gassner, John. *O'Neill: A Collection of Critical Essays*. (Englewood Cliffs: Prantice-Hall. 1964). P168.

¹⁵ Ku Klux Klan-Wikipedia, the free encyclopedia

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¹⁶ Ameriks, Karl and Desmond, M. Clarke. 1999. P7

¹⁷ O'Neill. 1988. P127

¹⁸ Bryn O'Callaghan. 1990. P79.

¹⁹ O'Neill. 1988. P121

²⁰ Ameriks, Karl and Desmond, M. Clarke. 1999. P56

²¹ O'Callaghan. 1990. P 47

- ²² Ameriks, Karl and Desmond, M. Clarke. 1999.P120
- ²³ Karl Max's Theories: class differentiation and revolution. Study.com/.../karl-marks-theories-class-differentiation-and-revolution-socialism-capitalism.html viewed on 26/05/2016
- ²⁴ O'Neill. 1988. P125
- ²⁵ Shutte, Ofelia. *Beyond Nihilism Nietzsche without Masks*. (The University of Chicago Press: London 1984). P 165-166
- ²⁶ O'Neill. 1988. P 131
- ²⁷ Ibid; . P127
- ²⁸ Ameriks, Karl and Desmond M. Clarke. 1999. P 62
- ²⁹ O'Neill. 1988. P124
- ³⁰ Ibid; . P137
- ³¹ Nietzsche, Friedrich. *Ecce Homo: How One Becomes What One Is*. Translated, with in introduction and notes, by R.J.Hollingdale. (Harmondsworth, Middlesex: Penguin Books. 1979). P47
- ³² O'Neill. 1988. P125
- ³³ Nietzsche. 1979. P 39
- ³⁴ Ameriks, Karl and Desmond M. Clarke. 1999. P 146
- ³⁵ O'Neill. 1988. P127
- ³⁶ Novak, Philip. *The Vision of Nietzsche*. Ed by Jacob Needleman. (USA: Elements Books Inc). 1996. P36
- ³⁷ Kaufmann, Walter. *The Portable Nietzsche*. (New York: Penguin Books. 1954).
- ³⁸ Nietzsche. 1979. P 39
- ³⁹ O'Neill. 1988. P140
- ⁴⁰ Ibid; . P144
- ⁴¹ Mahfouz, Safi Mahmoud. "America's Melting-Pot or Salad Bowl: The Stage Immigrant's Dilemma". *Journal of Foreign Languages, Cultures & Civilizations*, Vol 1 N02. (December 2013). P 03
- ⁴² Social Darwinism- Wikipedia, the free encyclopedia
<http://en.wikipedia.org/wiki/social-Darwinism> viewed on 26/05/2016.
- ⁴³ Darwin, Charles. *The Origin of Species*. (London: Penguin Books. 1968). P44.
- ⁴⁴ Kaufmann, Walter, *The probable Nietzsche*. Penguin books. 1954. P402
- ⁴⁵ O'Neill. P 152

⁴⁶ Ibid;. P 152

⁴⁷ Chase, Yoko Unizuka. *Eugene O'Neill's Poetics of Dionysus through his representation of Xenoï, Methoicoi and Barbaroi*. (St Louis Missouri: Harley Zimmerman Volume 0. 1999- 2005). P 01

⁴⁸ https://en.wikipedia.org/wiki/Melting_pot 10 06 2016

⁴⁹ O'Neill. P 152

⁵⁰ Ibid., P152

⁵¹ Ibid.P 137

⁵² Chase,1999-2005. P1

2) Chapter Two: Poetics in *The Hairy Ape*:

After establishing the recurrent ideas of O'Neill's rebellion against exclusion, alienation, and xenophobia in the modern American context, our task in this chapter is directed to the canonizing content of the play, precisely, its poetics. We will shed light upon the aspects of Greek tragedy, and its revival in Nietzschean philosophy incorporated in the play. Our main goal is to put emphasis on the Dionysian aspect of Yank as the representative of the overman patterned on the life, or adventures of Dionysus. Yank is the spokesman of O'Neill. The latter (implicitly) partakes in his career as a playwright of the symbolic suffering of Dionysus.

A. Comparison between Greek Tragedy, and Nietzschean Way of Resurrecting it.

The play is patterned on the model of Greek Tragedy for its adoption of some of its elements. Eugene O'Neill has begun from the Aristotelian Tragedy through using some of its aspects, and appropriated them to the modern American context. Aristotle defines tragedy as being the imitation of nature:

Tragedy is the representation [mimesis] of a serious and complete set of events [praxis], having a certain size, with embellished language used distinctly in the various parts of the play, the representation being accomplished by people performing and not by narration, and through pity and fear achieving the catharsis of such emotions¹

The Hairy Ape is one among a great number of plays that Eugene O'Neill appropriated with some elements of Greek tragedy. It is suggestive of some aspects of Aristotle's definition of tragedy. But it also applies the Modern version of tragedy correspondingly to the Nietzschean one. As the latter advocates that it is the equilibrium between Apollonian and Dionysian art forms that make a tragedy an excellent one, thus the culmination of all arts². Nietzsche considers that the union between the sponsoring deities of art will give life to tragedy, again. He has declared in his "*Attempt at Self Criticism*" that

tragedy is dead. Socratic rationalism and scientific growth are held, by him, as being the cause of tragedy's death. In order to revive tragedy, Nietzsche went back to Attic tragedy, gave back life to tragedy and through it art as a whole:

the continuous evolution of art is bound up with the duality of the Apolline and the Dionysiac in much the same way as reproduction depends on there being two sexes which co-exist in a state of perpetual conflict interrupted only occasionally by periods of reconciliation³.

The play contains some elements of Greek tragedy. Its ending evokes Aristotelian unhappy ending. This sad destiny arouses pity, terror of the audience towards the tragic hero's downfall or misfortune, which is the case of O'Neill's tragic hero. The way that Yank ends in a cage of a gorilla, arouses feelings of sorrow towards him, his lost identity, and his quest for belonging. According to Aristotle's definition of Greek tragedy, the misfortunes of the main character are caused by a *hubris* or excess of pride following a tragic flaw or *hamartia*. The most powerful elements of emotional interest in tragedy, for Aristotle, are reversal of purpose or situation (*peripetia*) and recognition scenes (*anagnorisis*). The downfall of the hero or (*Hamartia*) is for Nietzsche as well as O'Neill the starting point for the sprouting of the Overman, as he sees the death of the hero as a deliverance from the enduring torment⁴.

The daemon remains silent until, forced by the King to speak, he finally breaks out in shrill laughter and says: 'Wretched, ephemeral race, children of chance and tribulation, why do you force me to tell you the very thing which it would be most profitable for you *not* to hear? The very best thing is utterly beyond your reach not to have been born, not to *be*, to be *nothing*. However, the second best thing for you is: to die soon.'⁵

Relevantly in the play, Yank seems celebrating his death. He could finally get the peace he aspired for since the moment he received the insult from Mildred Douglas.

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!(*Ibid*) 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. The monkeys set up a chattering, whimpering wail. And, perhaps, the Hairy Ape at last belongs.*)⁶

The tragic hero, in Aristotelian terms of tragedy, is an estimable character neither good nor bad; but a “character between those two extremes... a man who is not eminently good, yet, whose downfall or misfortune is brought by a vice or a frailty”⁷. Following the Aristotelian tragedy, Yank is proud of his belonging to the stokehole among his mates on the board of the ship. The moment of *anagnorisis* happened when he recognizes that he does not pertain among human beings, but among apes; which he does recognize through the way Mildred Douglass addresses him as being just a beast. This caused a reversal in his way of thinking, for he could no more pertain to the stokehole among the stokers. His quest for belonging to a democratic utopian world which he aspired for causes his downfall at the end and it remains for him only belonging to death. The perfection of his own dream obliged Yank to abandon the industrial American world, and desert it rather than living on its imperfection.

These elements of Greek tragedy are present on *The Hairy Ape*. The hero is not mythical or noble by birth, as suggested in Aristotelian definition of tragedy mentioned above. Yank is a well-constructed tragic hero because his way of behaving, thinking, and dreaming about fitting in a utopian democracy. His downfall emphasizes the collapse of the belief in the American dream. His mistakes are those made by a common man. His dream of belonging constitutes his downfall. Yank achieves his dignity and self respect by using his physical strength, and his devotion to his work. In the first scene of the play, he is seen as being “broader, fiercer, more truculent, more powerful, more sure of himself than” the other colemen⁸. Yank’s self reliance is symbolic of American immigrants self reliance. Since Yank is the representative of his mates, thus of their force and identity as O’Neill says “he represents to them a self-expression, the very last word in what they are, their highly developed individual”⁹. Yank is committed to his work, and considers it as the most valuable thing; his religion, culture, and identity, which values his life as a Coalman, and a

state of belonging among the stokers, the ship, and the sea. The entire bound together to form a physical, and metaphysical realm, which keeps Yank hopeful for a good tomorrow, in which his life is more meaningful compared to that of the Bourgeois.

Yank's tragic flaw is his *hubris*, that is to say his excessive pride in his strength, especially the physical one, and his self confidence. He is not only proud of his position, but also arrogant through saying bouncingly:

I'm de ting in coal that makes it boin; I'm steam and oil for de engines,
I'm de ting in noise dat makes you hear it... I'm the ting in gold that
makes it money! And I'm steel-steel-steel! I'm the muscle in steel, de
punch behind it.¹⁰

The hero here is proud of his state as he sees himself as part of the machine age. He is proud with the mechanism of the human body that can make a machine move "twenty-five knots an hour"¹¹. He believes in his being part of the industrial revolution through praising steel as being part of his own body "I'm steel-steel-steel! I'm the muscle in steel, de punch behind it".¹²

Yank also divulges an excessive pride in his job to the state of becoming workaholic. During Mildred's visit to the Stokehole, Yank went into frenzy telling the other stokers to help him. He shouts at them "Come on, youse guys! Git into de game! She's gittin' hungry! Pile some grub in her! Trow it into her belly! Come on now, all of youse! Open her up!"¹³. Yank is proud of his ability to tolerate harsh work conditions, "It takes a man to work in hell, sure, dat's my fav'rite climate. I eat it up! I git fat on it! It's me makes it hot! It's me makes it roar! It's me makes it move"¹⁴.

Yank's other flaw is his excess of assurance. He is the leader; or chief of the stokers for his words are welcomed and respected among them. His belief in his belonging is never been shaken either by Paddy or Long. His response to a stoker who started singing about a

tripe back home made his belief upon his fitting in the ship reside deep inside him, for he says:

(Ibid) Where d'yuh get dat tripe? Home? Home, hell! I'll make a home for yuh! I'll knock yuh dead. Home! T'hell wit home! Where d'yuh get dat tripe? Dis is home, see? What d'yuh want wit home? (*Proudly*.) I runned away from mine when I was a kid. On'y too glad to beat it, dat was me. Home was lickings for me, dat's all. But yuh can bet your shoit no one ain't never licked me since! Wanter try it, any of youse? Huh! I guess not. (*In a more placated but still contemptuous tone*.) Goils waitin' for yuh, huh? Aw, hell! Dat's all tripe. Dey don't wait for noone. Dey'd double-cross yuh for a nickel. Dey're all tarts, get me? Treat 'em rough, dat's me. To hell wit 'em. Tarts, dat's what, de whole bunch of 'em.¹⁵

The use of masks, also, is an important element in Greek tragedy. Their usage allows a character to play several roles in one single play. It provides dramatic effects and beauty to the play. Finally a chorus, or a group of old men who recite odes, was used in Greek tragedies to provide progressively the audience with additional information. In the second performance of *The Hairy Ape* on stage, O'Neill provided stage directions for the performance of the play using masks in order to deliver dramatic effect, beauty, and strangeness to the play. Nietzsche declares:

But one may also say with equal certainty that, right down to Euripides, Dionysos never ceased to be the tragic hero, and that all famous figures of the Greek stage, Prometheus, Oedipus etc., are merely masks of that original hero, Dionysos¹⁶

The play, also, have a chorus represented through the stokers who do things together as shouting, cursing, singing, and most of all speaking at once. All these elements provide dramatic effect to the play. In the play, their revelry and celebration of their frenzied state brings back an aspect of the Dionysian intoxication. The stokers may be considered as a chorus of Dionysus, which reveals most in the first Scene.

The Hairy Ape is a tragedy for many reasons. It uses masks, employs a chorus presented through the Stokers, and has a tragic hero whose downfall brought about his misfortune. The play treats a serious subject, which relates a very important social issue represented through Yank's quest for belonging; the case of most Americans during the 1920s. Yet, Yank is neither a mythical god, nor is he noble by birth. He is from the

working class and adopts the role of a tragic character, caused by his pride, and confidence upon his strength. This independence, or in other words *hubris*, brought about his loss of pride, and leading position he had gained through excruciating work conditions. O'Neill's aim through creating a character whose dimensions went back to Greek tragedy is meant to 'mythologize' his hero; to 'democratize' tragedy, and bring the latter to the historical plane through transcending the Greek 'chronotope' into the modern world¹⁷.

b. Nietzschean Influence upon Eugene O'Neill:

O'Neill has been highly influenced by Frederick Nietzsche's use of the two Greek deities of art Apollo and Dionysus, and his manner of transcending their effect to the creation of art. O'Neill did not only appropriate for his use some aspects of Aristotelian tragedy, but also used Nietzsche's philosophical ideas as a guide to build up a well constructed play. O'Neill found "tragedy dead in his own country, killed by the spirit of science, which in turn proves its limits"¹⁸. Tragedy is dead in the American country because of the spirit of materialism which dominated all the domains, especially playwriting. O'Neill does not write tragedies or plays for the sake of a materialistic egoism, but in the purpose of art for art sake.

Both Nietzsche and O'Neill's views meet in declaring that tragedy is the noblest and uppermost form of art highlighted in the struggle happening within the self. O'Neill, as a playwright, appropriated the Nietzschean rebirth of Greek tragedy, and used it to the American context. O'Neill fuses the Apollonian, Dionysian forms of art. By 1920s, American drama was still far from its European counterpart, and Eugene O'Neill, rightly called the father of modern American drama, set himself the task to revive tragedy¹⁹. O'Neill's response towards the criticism leveled against his plays is formulated as follows:

People talk of 'tragedy' (in my plays), and calls it 'sordid', 'depressing', 'pessimistic', _ the words usually applied to anything of a tragic nature. But 'tragedy' I think has the meaning the Greeks gave it. To them, it brought exaltation, an urge towards life and ever more life. It roused them to deeper spiritual understandings and released them from the petty greeds of every day existence. When they saw tragedy on the stage they felt their own hopeless hopes ennobled in art. They are hopeless hopes because any victory we may win is never the one we dream of winning. The point is that life in itself is nothing. It is the dream that keeps us fighting, willing-living! A man wills his own defeat when he pursues the unattainable. Such a figure is necessary tragic. But to me he is not depressing; he is exhilarating! He may be failure in our materialistic sense. His treasures are in other kingdoms. Yet isn't he the most inspiring of all successes.²⁰

Nietzsche stresses that Greek's psyche undermines repressed behavioral drives that do not appear in the individual's tranquility. This individual acts according to two creative tendencies, which Nietzsche represents through the Apollonian, Dionysian deities of order and disorder. These two principles develop alongside each other in opposition. He claims that the communal fight between these two Greek deities represented by: "Apollonian art of the image-maker or sculptor (*Bildner*) and the imageless art of music, which is that of Dionysus, gives birth to tragedy and more tragedy"²¹. Tragedy for Nietzsche is achieved only when the two sponsoring deities of art meet on stage; each one of these gods celebrates the rites of the other. Nietzsche says:

Thus the difficult relationship of the Apolline and the Dionysiac in tragedy truly could be symbolized by a bond of brotherhood between the two deities: Dionysos speaks the language of Apollo, but finally it is Apollo who speaks that of Dionysos. At which point the supreme goal of tragedy, and indeed of all art, is attained.²²

His argument is that these twin gods are fundamentally vital for the comprehension of the Greek behavior. Beyond the Apollonian, Dionysian duality, Nietzsche hypothesizes the birth of a new theory of tragedy to discuss the relation of art to science. He appropriates the Greek myths of Apollo and Dionysus to explain and sustain this theory. Nietzsche's adoption of the Greek culture interrogates some features of the tragic hero. Nietzsche emphasizes on the element of frenzy or intoxication present in the rituals, through the Greek festivity of the Dionysian god²³.

In the construction of his play, O'Neill draws deeply on elements of Greek culture. He includes the myth of Dionysus with a glance to Frederick Nietzsche. He incorporates the scenes of Dionysian frenzy and drunkenness, through fusing them in the play: such as the celebrations of the first scene where the stokers gaily sink into forgetfulness of the daily routine of hard working, through excessive consumption of alcohol. Apollo and Dionysus act differently in the same individual. The Apollonian images are brought through the metaphor of the ship used by Nietzsche quoting Schopenhauer:

Just as the boatman sits in his small boat, trusting his frail craft in a stormy sea that is boundless in every direction, rising and falling with the howling, mountainous waves, so in the midst of a world full of suffering and misery the individual man.²⁴

This quotation used by Nietzsche generally stands for a man, and can be extended in the context of the play to the American Roaring Twenties, the period in which the play was written, and performed. It also juxtaposes, or reminds us of the Platonic republic which stands against the world of here and now of frenzy, and intoxication represented by Yank and his mate stokers.

The Apollonian figure stands for the *principium individuationis*. This expression suggests the loneliness of one individual trapped inside the sea, which symbolizes illusions of achievement, and satisfaction by the real life. This is the image the Apollonian figure into which people aspires and pretends pertaining to. This brings Apollonian illusions into surface through the calm sea, the seated man in a boat who seems in amalgamation with the illusion of perfection. Apollonian illusions are shown through the ship which stands for the melting pot. The Transatlantic Liner Bound to Southampton is symbolic of the Roaring Twenties America. America binds all the minorities of immigrants coming to it. They are joined within their single dream in a country, which connects them under the slogan of the melting pot. The Stokers, in the play, are the representatives of the different races coming to America. These immigrants seek belonging to this Utopian American dream. Their way

of behaving, speaking, dancing, shouting, and drinking makes the audience feel as if the outcome of a perfect city is really present, and that perfection (melting pot) is here. Even if the Stokehole, is hell, as Yank calls it, but he is proud of being part of it, with his mates²⁵.

All this is an illusion brought by Apollo upon Yank, and his mates' stokers.

The upper deck is symbolic of the Aristocratic American citizens, or 'Eden', into which Mildred Douglass and her Aunt belong. Apollo brought his effect upon Mildred in her quest for perfection. This is done through her search to know about the way the other half lives, as she says:

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 somewhere²⁶.

With the fall of the *principium individuationis*, or the Apollonian illusions, the individual recognizes the harsh reality of life, which is brought to surface through the Dionysian figure. This collapse of the Apollonian illusions is similar to Nietzsche's recapitulation of Schopenhauer's metaphor about 'the veil of Maya':

In the Dionysiac dithyramb man is stimulated to the highest intensification of his symbolic powers; something that he has never felt before urgently demands to be expressed: the destruction of the veil of maya, one-ness as the genius of humankind, indeed of nature itself²⁷

The illusions of perfection and order are torn apart by the images of real life. The distortion is reflected through the Dionysian figure of intoxication and dissolution of boundaries. Mildred Douglass is the representative of the collapse of the Apollonian perfection. Symbolism is an expressionistic means to communicate and indicate abstract ideas with concrete things, such as Mildred's white dress which represents the artificiality and the detachment of the Aristocracy. Her dress makes a literal black and white contrast between herself, and the coal dusted men. By her arrival to the Stokehole in her white

dress, its whiteness is symbolic of perfection and order, illusions brought by the *principium individuationis*, which is torn into availing reality. The whiteness of her dress represents the Apollonian world of dreams, which is perfect; serene, and into which Mildred belongs. Mildred is an Apollonian figure; for, she has dreamed of perfection and has aspired for it. The illusion in question is achieved through her quest to provide information about the poor on their poverty and miserable state, through saying it with honesty couched in sarcasm, and derision²⁸. It is what her Aunt declares in the second scene of the play: “how they must have hated you, by the way, the poor that you made so much poorer in their own eyes!—you are now bent on making your slumming international”²⁹.

The information that Mildred has conveyed to Yank excludes him from the human race. The wakening words of Mildred Douglas put emphasis on Yank’s descent from apes, when comparing him to a “filthy beast”³⁰. These words brought the collapse of the *principium individuationis*. The Apollonian perfection is relevant through Mildred’s quest to see the lower class working in the furnace. The end of the figment of her imagination has fallen apart through the cursing, shouting, the distorted language, and the ape like movements Yank does in front of her. Alluding to Schopenhauer, Nietzsche writes:

Now the slave is a freeman, now all the rigid, hostile barriers, which necessity, caprice, or 'impudent fashion' have established between human beings, break asunder. Now, hearing this gospel of universal harmony, each person feels himself to be not simply united, reconciled or merged with his neighbor[sic], but quite literally one with him, as if the veil of maya had been torn apart, so that mere shreds of it flutter before the mysterious primordial unity (*das Ur-Eine*). Singing and dancing, man expresses his sense of belonging to a higher community; he has forgotten how to walk and talk and is on the brink of flying and dancing, up and away into the air above. His gestures speak of his enchantment.³¹

By the fall of the *principium individuationis* or Apollonian illusions, the Dionysian intoxication comes to surface with his dissolution of boundaries, and limits.

He is a confusing god, one who cannot be easily put in his place. He has often been set against Apollo, most notably by Nietzsche in his antithesis of the

Apollonian (order, structure, light, intellect) and the Dionysian (chaos, darkness, emotion, instinct), and is associated with disguise and transformation³²

The Apollonian perfect illusions which both Yank and Mildred lived on have fallen. On the one hand, Mildred's quest to know more about the working class found the unbearable reality reflects the deterioration, and absence of reasoning. The way Yank started speaking, and cursing the man with the whistle, fixed Mildred in her place. Her unawareness of the barbaric side of the working class is the cause in her losing of consciousness. Yank shouts:

Toin off dat whistle! Come down outa dere, you yellow, brass-buttoned, Belfast bum, yuh! Come down and i'll knock yer brains out! Yuhlouseystinkin', yellow must of a catholic-moiderin' bastard! Come down and I'll moideryuh! Pullin' dat whistle on me, huh? I'll show yuh! I'll crash yer skull in! I'll drive yerteet' down yertroat! I'll slam yer nose trou de back of yer head! I'll cut yer guts out for a nickel, yuhlousey boob, yuh dirty, crummy, muck-eatin' son of a_³³

Mildred's white apparition has frightened Yank, for Mildred symbolizes her own class. She is the representative of democracy, which concerns only her own class because there is no democracy in a country divided into classes. In the play democracy is represented through the Stokehole or the working class, and the upper deck or the utilitarian class where both classes coexist in the same ship symbol of America. The frail body of Mildred shows the illnesses, misfortunes, and corruptions of here and now democracy. "She is a girl of twenty, slender, delicate, with a pale, pretty face marred by a self-conscious expression of disdainful superiority. She looks fretful, nervous and discontented bored by her own anemia"³⁴. This physical description shows clearly the imperfection of the machine age, which Mildred represents by her being the daughter of the leader of steel industry. In addition, she represents the ugliness of the democratic way used to lead the country.

This encounter between the strong, weak, Proletarian, and utilitarian class made an appeal to promiscuity, a Dionysian aspect of dissolution of boundaries. All Greek gods stand as masks of the Dionysian figure³⁵. Mildred's interlude to the Stokehole is a sign of her desire to break the convention between the classes. Her joining to the Stokehole is a proof of the Dionysian effect brought upon her. She may be considered as a feminine figure, who acts against the social agreements. The face to face with Yank is an appeal to a sexual consumption, for both of them fall in a kind of love hate fascination³⁶. This kind of communal social sexuality is regarded as a kind of promiscuity, for it is forbidden in Apollonian utopian order. Yank expresses his desire to break the boundaries by saying "pile some grub in her ... open her up! ... trow it into her belly! ... let her have it! ... sling it into her!"³⁷

Nietzsche considers that the celebration of god Dionysus through Greek Tragedy stands against god Apollo³⁸. O'Neill did as Nietzsche, by making god Dionysus stands against Apollo, but following a different method in applying their effects upon his characters. In *The Hairy Ape*, by the fall of the images brought by the world of illusions of Apollo; which proves its imperfection, the real image of Dionysus, a totally unthinking and amoral-artist god, comes to surface with the notion of the tragic hero. Yank is a Dionysiac romantic dreamer, for in the beginning of the play, he believed in his belonging to the Stokehole effects brought through Dionysian imagery. In addition, to the effect of liquor upon Yank's mind which intoxicates his mind and senses. Yank behaves as god Dionysus, or just as being a god. His physical strength gave him a leading position and respect among the stokers, who behave just as the satyrs followers of god Dionysus³⁹. He acts as the forerunner of the Stokers, and monitors the Stokers to their high objective, which is making the ship move, because he is "their highly developed individual"⁴⁰. This fact made Yank proud of belonging to the Stokehole, and rejected all those who denied

being part of it such as Paddy, who remembers the old days when the sailor was part of a ship, and a ship part of the sea. Yank's response to Paddy is the denial of these words, which is the same thing with god Dionysus, who rejects the ones who have disqualified him as a god, and his religion⁴¹.

I mean de ting dat's de guts of all dis. It ploughs trou all de tripe he's been sayin'. It blows dat up! It knocks dat dead! It slams datoffen de face of de oith! It, get me! De engines and de coal and de smoke and all de rest of it! He can't breathe and swallow coal dust, but I kin, see? Dat's fresh air for me! Dat's food for me! I'm new, get me? Hell in de stokehole? Sure! It takes a man to work in hell. Hell, sure, dat's my fav'rite climate. I eat it up! I git fat on it! It's me makes it hot! It's me makes it roar! It's me makes it move⁴²

Greek Tragedy, for Nietzsche, is the festivity of God Dionysus in the celebration made by his followers which also glorifies the Overman. Greeks disguised like satyrs, and maenads rejoicing the frenzy, promiscuity, and madness of this persecuted god. It is also what Zarathustra appeals to, via asking people to abandon their state as human beings. He also calls for being proud of their bodily strength as part of an earthly world. It is done by overcoming the state of the human being to the state of Dionysus, and going from the state of the animal, to the state of the god. For Nietzsche, the celebrated madness, the Dionysian one, is an aspect of growth, and not of decadence.

Ones the sin against God was the greatest sin; but God died, and these sinners died with him. To sin against the earth is now the most dreadful thing, and to esteem the entrails of the unknowable higher than the meaning of the earth⁴³.

Since the death of God, life has lost its meaning. Nietzsche appeals to go back to Greek god Dionysus as a means of rejoicing life. Time is circular, so the transcendence of Greek tragedy to the present time brings hope. The way both of the Apollonian images and Dionysian intoxication are brought to the present modern world is healing pessimism of Christian beliefs.

In the play, O'Neill also glorifies this self overcoming through the frenzied dancing, drinking, and singing made by the Stokers, guided by a single man; Yank, whose bodily strength made of him a leader among them. These Stokers are representatives of the

satyrs, and maenads, followers of Dionysus who celebrate the Dionysian god by making noises of joy, drinking whisky, noises, and dancing, rejoicing him and his ecstasy. These follow stokers are from different nationalities, as exactly, are the followers of the banned Greek god. The overman is glorified by the stokers in the first scene through their frenzied way of singing, just as if glorifying Dionysus, god of wine:

PADDY—(*Blinking about him, starts to his feet resentfully, swaying, holding on to the edge of a bunk.*) I'm never too drunk to sing. 'Tis only when I'm dead to the world I'd be wishful to sing at all. (*With a sort of sadcontempt.*) "Whiskey Johnny," ye want? A chanty, ye want? Now that's a queer wish from the ugly like of you, God help you. But no matther. (*He starts to sing in a thin, nasal, doleful tone:*)

Oh, whiskey is the life of man!
 Whiskey! O Johnny! (*They all join in on this.*)
 Oh, whiskey is the life of man!
 Whiskey for my Johnny! (*Again chorus*)
 Oh, whiskey drove my old man mad!
 Whiskey! O Johnny!
 Oh, whiskey drove my old man mad!
 Whiskey for my Johnny!⁴⁴

This state of Frenzy is exactly the same as the chorus that follows Dionysus celebrating his deity. These stokers also speak as a single voice many times in the play as a way of being just one single chorus, similar to that of Dionysus, such as their repetition of words said by Yank in the previous Scenes as a way of mocking him, democracy, law, love...etc

ALL—(*Repeating the word after him as one with the same cynical amused mockery.*) Think! (*The chorused word has a brazen metallic quality as if their throats were phonograph horns. It is followed by a general uproar of hard, barking laughter.*)⁴⁵

Yank is the representative of Dionysus in *The Hairy Ape*. He is the overman of the modern time for he has transcended the Dionysian features to the modern world. Yank became godlike through his celebration of the overman. Nietzsche explains:

"I love those who do not first seek behind the stars for a reason to go under and be sacrifice. But who sacrifice themselves for the earth, that the earth may some day become the overman's."⁴⁶

Nietzsche made use of the concept of the overman, as a way of giving meaning to those who fought for their dreams to the last breath. Dionysus represents the perfect

overman; for he is a god, through his quest for belonging among the Olympians. The suffering of this god parallels the sufferance of Yank. In his quest for belonging among the other proletariat class, Yank has failed at the end, because of the meaningless of here and now democracy, which does not reach what Yank aspires for. Dionysus also, went through a quest of vengefulness from all those who denied him as a god. Yank too, went through this same search of taking revenge from Mildred Douglass, and all her class. Dionysus is an incarnation of the overman, for, he is a god who has gone through hardships in order to spread his religion, and fight against those who denied him. He is an overman for, he was born twice:

At Hera's orders the Titans seized Zeus's newly-born son Dionysus, a horned child crowned with serpents and, despite his transformations, tore him into shreds. These they boiled in a cauldron, while a pome-granate tree sprouted from the soil where his blood had fallen; but rescued and reconstructed by his grandmother Rhea, he came to life again.⁴⁷

Dionysus came to life again to celebrate his madness, ecstasy, dissolution, and promiscuity after his death. Yank is a mortal; for he is just a human being, but he can overcome his state of being just mortal, through his quest for perfection. The democracy to which Yank has aspired, and dreamed of is a utopian one. His quest for belonging ends in his death at the end of the play. His death is neither depressing, nor tragic for it is a kind of celebration of the overman in death. It is also a starting point that appeals for the coming overman, whose perfect quest will be as if Yank has resurrected just as Dionysus did⁴⁸. Nietzsche appeals through his *Thus Spoke Zarathustra* for the coming overman, and O'Neill crafted Yank in the image of the overman, who at the same time is god like, for he celebrated his sublime body, and frenzy among the Stokers, then went in a quest for belonging which brought his own death. Nietzsche says:

My death I praise to you, the free death which comes to me because *I* want it. And when shall I want it? He who has a goal and an heir will want death at the right time for his goal and heir. And from reverence for his goal and heir he will hang no more dry wreaths in the sanctuary of life. Verily, I do not want to be like the ropemakers: they drag out their threads and always walk backwards.⁴⁹

Yank rejoices the Overman by going out of his state of man, by his aspiration until the end of realizing his dream of belonging. He sought that the Gorilla in the Zoo, even if caged belongs to the world of apes, but even if he freed himself from all what caged him such as steel, steel industry, the stokehole, Stokers, workers, and the ship, he does no more belong to any of them. He has no past to be proud of, neither a future to aspire for, because there is no democracy. He finds refuge in death, which he accepts willingly, through dying crushed between the arms of a Gorilla. His death is an appeal for the coming generations of men who would fight for their dreams. Yank celebrates his way of overcoming his state of a simple mortal by going through many experiences, and never resigning his perfect dream of a faultless democratic country.

Laughter is the most valuable thing on earth. Eugene O'Neill has made use of it to give a countless value for Yank through *The Hairy Ape*. Yank faces death with laughter as a way of accepting being part of death, rather than not belonging to the utopian democracy. Through his death in the arms of a Gorilla, he accepts death instead of living without the accomplishment of his dreams. The acceptance of the coming death is an aspect of the overman which Yank welcomed hospitably.

(The gorilla scrambles gingerly out of his cage. Goes to YANK and stands looking at him. YANK keeps his mocking tone—holds out his hand.) Shake—the secret grip of our order. (Something, the tone of mockery, perhaps, suddenly enrages the animal. With a spring he wraps his huge arms around YANK in a murderous hug. There is a crackling snap of crushed ribs—a gasping cry, still mocking, from YANK.) Hey, I didn't say, kiss me⁵⁰.

The way Yank laughs to the coming death into which he belongs at last, and his sarcastic way of speaking while dying, is similar to the laughter celebrated by Afro-American slave, John de Conquer, who tried to get meaning to African slaves brought to America through singing, and laughing at the same time.

They heard what Massa said, and they felt bad right off. But John de Conquer took and told them, saying, "Don't pay what he say no mind. You know where you got something finer than this plantation and anything it's got on it, put away. Ain't that funny? Us got all that, and he don't know nothing at all about it. Don't tell him nothing. Nobody don't have to know where us gets our pleasure from. Come on. Pick up your hoes and let's go. They all began to laugh and grabbed up their hoes and started out"⁵¹.

This state of exaltation gave meaning to the life of slaves in order to bear the hardships of slavery by singing, and High John de Conquer brought for them premonitions for a good tomorrow into which they can get their freedom. It is the case of Yank, whose laughter brought exaltation for the coming overman who will struggle against materialism for the out bringing of a well constructed country ruled by an impeccable democracy. This overman will be a real man of blood, and flesh, and not only words on paper performed on stage.

O'Neill made from the main character in *The Hairy Ape* a Dionysian charisma, for his applicability of the words *Xenoi*, *Metokoi*, and *Barbaroi*, coming straight from Greek culture. Yank is evocative of Dionysus "par excellence" for many reasons. First, Dionysus is *Xenoi*. He is socially and spiritually alienated from his country⁵². Dionysus is socially alienated, for he is not accepted among gods in the house of gods in Mount Olympus. This social alienation goes back to the origins of Dionysus. Even his name caused his being regarded as being unaccepted.

He does go back to the late Bronze Age – his name has been found on the Linear B tablets ca. 1300 – and Homer does know the story of his encounter with Lykourgos (Iliad 6.130–40), but he was always the outsider in the world of the Olympians.[Ibid] Although a traditional Greek god with an impeccably Greek pedigree, he is almost always seen as a foreigner from the East. His name "Dionysos" seems to combine the Greek "Dio-" (the root of Zeus) and -nysos, which may relate to the eastern mountain Nysa, of which his followers sing at Bacchae⁵³. The thyrsos (see below) has been connected with the Hittite word *tuwarsa* ("vine") and his other name, Bacchos, with a Lydian name *bakivali*. There was thus something different about Dionysos, which made him partly "unGreek."⁵³

In addition to the social exclusion of Dionysus caused by his name which made him unGreek for the Moorish origins of his mother, he is also excluded spiritually through the

refusal of his deity related to his effeminacy, madness, dissolution of boundaries, his satyr and maenad followers, and promiscuity.

When he grew to manhood Hera recognized him as Zeus's son, despite the effeminacy to which his education has reduced him, and drove him mad also. He went wandering all over the world, accompanied by his tutor Silenus and a wild army of Satyrs and Maenads, whose weapons were the ivy-twined staff tipped with a pine-cone, called the *thyrsus*, and swords and serpents and fear-imposing bull roarers⁵⁴.

The same alienation that O'Neill has experienced is juxtaposed in his character to reflect his own case of exclusion. He made use of a character who looks Xeno as Dionysus. The social alienation is experienced by Yank, for he is just a mere stoker condemned by Steel into which he thought being part of. His class alienates him socially that he recognizes hardly after the insult he went through. The notion of spiritual alienation is almost present in all the Scenes of the play. Yank the well-constructed Stoker's trial to think dashes for the absence of any connection between him, and the world outside. The industrial world does not recognize Yank's hard efforts, and excludes him from the human race. Even the way he is described as sitting in the poster of Rodin's 'The Thinker' is synonymous of the harsh efforts made by Yank to reach comprehension of his state of being an American citizen fails every time he tries to think.⁵⁵

Yank has broken the boundaries between the two social classes through his quest for belonging, after the insult he has heard from Mildred Douglas. Yet, he goes in a quest for being part of a perfect democracy to which he aspires, and began his research in Fifth Avenue accompanied by his mate Long; whom can be seen as Silenus the companion of Dionysus. It is the case with Dionysus, who seeks belonging among the gods, and in his quest went to the city:

He is the god who breaks down boundaries (youth/age, male/female, human/animal, emotion/intellect), who confounds the norms, who drives women from the city to the mountain (in Bacchae) and who brings his own wildness and wild followers into the heart of the city⁵⁶.

Yank's quest for belonging went first through the city and exactly in Fifth Avenue into which Long took him, in order to provide guidance about the way Mildred, and her class live. Long initiates to Yank that the place is for the proletarians and they are just aliens. Long explains to Yank aware that the jewelers and furs exposed in the markets count much more than their own lives. Monkey fur is put among the varieties of furs. Long reacted: "Well, 'ere we are. Fif' Avenoo. This 'ere's their bleedin' private late, as yer might say.(Bitterly.) We're trespassers'ere. Proletarians keep orf the grass!"⁵⁷

Yank considers it as being an insult to him by saying "Trowin' it up in my face! Christ I'll fix her!"⁵⁸. Yank, with the help of his mate has crossed the boundaries, which separate both classes. His quest for belonging, pushed him to bounce high, through slapping one of the proletarians coming out of the church for the latter didn't give him importance. He is a stranger or Xenoï just as God Dionysus is.

Even the true name of Yank is not mentioned until Scene Seven. The exclusion of Yank appears in the absence of his name 'Robert Smith' from being mentioned in the play until nearly the end of the play. Even the name Yank is synonymous of outsider, or un-American "Sure; but I been just Yank for so long—Bob, dat's it—Bob Smith"⁵⁹. His name brought him back to civilization; in Dionysian terms it brought him to life again, but he is put off the IWW for he is seen by the Secretary as 'a brainless Ape'⁶⁰. This omnipresent name signals the absence of one's own identity either for Yank, Dionysus, or even O'Neill who seeks a literary belonging, thus an identity.

Yank's attempt to join them failed for there is no connection between them. Yank says "Dynamite! Blow it offen de oith—steel—all de cages—all de factories, steamers, buildings, jails—de Steel Trust and all dat makes it go"⁶¹. By such words, Yank is an

overman like Dionysus, as he aspires to break the boundaries between the social races, he also appeals to bring disorder upon the city through the annihilation of its tributes. Nietzsche confirms this tie:

Man is a rope, tied between beast and overman_ a rope over an abyss. A dangerous across, a dangerous on-the-way, a dangerous looking-back, a dangerous shuddering and stopping.⁶²

Yank and Dionysus are *Metokoi*. The term means exclusion or alienation of a member from his society, or 'resident alien'⁶³. For, Yank is an American resident, but excluded from his own society. It is the same with Dionysus, for his alienation comes from Mount Olympus, among the gods.

His cult was fundamentally opposed to the organized city and the rational order of the mind, two of the stereotypes that we associate with the ancient Greeks. Perhaps we can see why he was an outsider to the usual Greek way of looking at the world; he represented emotion and instinct as against intellect and conditioned behavior⁶⁴.

Barbaroi is also an excluding name used to refer to Dionysus, and the ones who celebrated his cult. Barbaroi links to the use of a barbaric language, devoid of any logical order. The distorted language of Dionysus, which lacks communication, caused by his madness, and effeminacy excludes him among the Olympians for the misunderstanding of his speech, which provokes in the listener the image of inhumanity and uncivilized jargon⁶⁵.

O'Neill continued his attempt at the Dionysiac theatre of 'barbarostomia'⁶⁶. This term signifies the hatred directed towards people who use languages that seems barbaric. These people are regarded as being uncivilized and savages. O'Neill made use of Stokers crushed in the attitude of Neanderthal man. They represent a mixture between the human being and the ape. They symbolize Dionysus satyrs, who are mixture between goats and human beings. Yank's language brought into surface the absence, and lack of connection

in a world guided by industrialization. Yank experiences alienation by Mildred, who saw his barbaric language as an element of decadence. Second, Yank is regarded as a stranger, and even is disregarded by 'the gaudy marionettes, yet with something of the relentless horror of Frankenstein's in their detached, mechanical unawareness'⁶⁷ who came out of the church. This posture supposes the ugliness of the ruling class materialism. It also made Yank more alienated, for there is no connection between the two classes. O'Neill's use of a distorted English language is made on the purpose of establishing his literary identity as a stranger, or an outsider coming to America.

Endnotes:

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- ³ Nietzsche. 1999. P14
- ⁴ Kaufmann, Walter, *The probable Nietzsche*. Penguin Books. 1954. P184
- ⁵Nietzsche.1999. P23
- ⁶Bogard, Travis. Eugene. *Eugene O'Neill Complete plays 1920-1931*. New York: Literary Classics of the United States. 1988. P163
- ⁷“Theory of Tragedy: Romantic Theories: Hegel, Schopenhauer, Nietzsche” Britannica CD 99, 1994-98. Encyclopedia Britannica inc
- ⁸O'Neill, P121
- ⁹Ibid; .P121
- ¹⁰Ibid; .P129
- ¹¹Ibid; .P130
- ¹²Ibid; .P129
- ¹³Ibid; .P135
- ¹⁴Ibid; .P128
- ¹⁵Ibid; .P124
- ¹⁶Nietzsche.1999. P51
- ¹⁷Mohamed Ameziane, Bia. Eugene O'Neill's The Hairy Ape: A Nietzschean Tragic Myth Unpublished article
- ¹⁸Ibid; .P3
- ¹⁹ Ibid; .P1
- ²⁰Croswell Bowen qtd in Kara Reilly, “Dreaming Pipe Dreams under the Influence of Dionysus: Nietzsche's The Birth of Tragedy as Inspiration for Eugene O'Neill's The Iceman Cometh” (<http://www.eoneill.com>). Quoted from Mohamed Ameziane, Bia
- ²¹Nietzsche.1999. P14
- ²²Ibid; .P104
- ²³Ibid, P30
- ²⁴Ibid; .P16

- ²⁵ O'Neill, P129
- ²⁶ Ibid; . P131
- ²⁷ Nietzsche, P21
- ²⁸ O'Neill, P131
- ²⁹ Ibid; . P131
- ³⁰ Ibid; .P137
- ³¹ Nietzsche. 1999. P18
- ³² Ian C. Storey, P26
- ³³ O'Neill, P137
- ³⁴ Ibid; .P137
- ³⁵ Nietzsche; .P51
- ³⁶ Chura, Patrick J. "Vital Contact": Eugene O'Neill and the Working Class. *Twentieth Century Literature*, Vol. 49, No. 4 (Winter, 2003), pp. 520-546. Hofstra University. Accessed: 05-06-2016 21:49. P 532. <http://www.jstor.org/stable/3176038>
- ³⁷ O'Neill; .P135
- ³⁸ Nietzsche. 1999. P 14
- ³⁹ O'Neill, P121
- ⁴⁰ Ibid, .P121
- ⁴¹ <https://en.wikipedia.org/wiki/Dionysus>. Accessed 10 10 2016
- ⁴² O'Neill; .P128
- ⁴³ Kaufman, Walter. *The Probable Nietzsche*. New York: Penguin Books. 1954. P125
- ⁴⁴ O'Neill, P123
- ⁴⁵ Ibid; .P124
- ⁴⁶ Kaufman, P127
- ⁴⁷ Graves, Robert. *The Greek Myths*, England: Penguin books, 1955. P 103
- ⁴⁸ Ibid; . P 103
- ⁴⁹ Kaufman, P184
- ⁵⁰ O'Neill, P163
- ⁵¹ Neale Hurston, Zora. Negro folklore offers solace to sufferers in High John de Conquer. UNZ.ORG. 2003.P457.

⁵² Yoko Unizuka Chase. *Eugene O'Neill's Poetics of Dionysus through his representation of Xenoï, Methoicoi and Barbaroi*. Ed by Harley Zimmerman. St Louis Missouri. Volume 0. 1999- 2005.

⁵³ Ian C. Storey, PP25-26

⁵⁴ Graves Robert. *The Greek Myths, England*: Penguin Books, 1955. P104

⁵⁵ O'Neill, P138

⁵⁶ Ian C. Storey, P26

⁵⁷ O'Neill, P144

⁵⁸ Ibid; .P146

⁵⁹ Ibid; .P156

⁶⁰ Ibid; .P159

⁶¹ Ibid; .P158

⁶² Kaufman, P126

⁶³ Chase. P1

⁶⁴ Graves, P41

⁶⁵ Nietzsche. 1999. P27

⁶⁶ Chase. 1999- 2005. P1

⁶⁷ O'Neill, P147

General Conclusion

Throughout this research, we have stressed O'Neill's engagement in protest theatre and his remodeling of tragedy. To accomplish this task we have relied on Nietzschean politics and poetics of tragedy that are embodied in *The Birth of Tragedy*. This theory allowed us to delve into the political unconsciousness of the period during which the play was set. We have also examined the revival of Greek Tragedy, and explained the poetic on which the play takes its structure.

Our study has revealed that, following Nietzsche's politics, we have seized the chance to forward O'Neill's rebellion against the alienating ideologies, which are always in favor of the bourgeois capitalists and higher class. We also noticed that O'Neill suffers literary discrimination, as it is very hard for immigrant composer and performer, like O'Neill to launch a literary space and identity as an American citizen. We have then juxtaposed O'Neill and Nietzsche's views on Darwin's origins of species that the latter qualifies as being an artificial selection. Finally, we have analyzed *The Hairy Ape*, in terms of *Xenoi*, *Metokoi*, and *Barbaroi*, the most powerful expressions that represent O'Neill's struggle.

Following Nietzschean philosophy with his revival of Greek Tragedy, we have explained the poetics on which the play takes its structure. As a first reference to Greek tragedy, we have stressed O'Neill's use of chorus and masks, as a way of mythologizing Yank, as Nietzsche modeled his Zarathustra. We have borrowed both Greek deities of art Apollo, and Dionysus, as a solution to the Aristotelian tragedy to apply them on O'Neill's play. We have found that the concept of the tragic hero as a man of common birth brought inside it the overman, for the tragedy shifted from Gods to human beings representative of, and similar to Dionysus in their ways of thinking and behaving. In other terms, Yank

became godlike. The Dionysian suffering shifts from the world of theatre to the human world, and it is divulging in the playwright's suffering, as it is the case with O'Neil.

Finally, with Friedrich Nietzsche's poetical way of considering each human being as an artist, we came to the formulation of the last and concluding element of our poetics. Nietzsche calls, tragedy, a culmination of all arts. Thus we can say that O'Neill is an artist in all terms succeeded to establish his literary identity through hard work, and persistence. His life is reflected to some extent in the play, and he has experienced Dionysus's symbolic suffering. We notice that the playwright glorifies the overman, and wants to achieve it through his quest for belonging as playwright.

To conclude with, we hope that this work will serve other students to tackle similar themes, under different perspectives, such as feminist, psychological, and socio-historical viewpoints as O'Neill's works are full of hidden messages.

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