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**D.H Lawrence's *The Virgin and the Gypsy* (1930) and Eugene O'Neill's
Strange Interlude (1928): A Cultural Interpretation.**

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To

The memory of my beloved father

My beloved mother: Mezari Fazia

My brother and sister: Ali and Sonia

My grandfathers and grandmothers

My uncles and my aunts: Malika and Safia

Fatma

To

The memory of my beloved brother

My beloved parents

My brother: Yacine

My sisters: Wissam, Nadia, Chahira, Souhila

My future family in law and my fiancé: Hakim

Kamel and my beloved Samir

Chabha

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Abstract

This research paper aims at analyzing and discussing the three notions of 'dominant, residual and emergent' culture within the society and how these ideologies change over time, by relying on the works of Raymond Williams. We have shown how Williams established a hegemonic interrelation between these three cultural concepts. From this theoretical perspective, we have analyzed the characters which are presented in both D.H Lawrence's novel The Virgin and the Gypsy (1930) and Eugene O'Neill's play Strange Interlude (1928) and their closeness to the different types of individuals presented by Williams in his theory "Individuals and Societies" from his book The Long Revolution (1961) where he classifies the individuals into six types. The main purpose of this dissertation is to explain the different types of culture and the classification of individuals introduced by Williams, and to analyze how individuals influenced by their society in which they live and the conflict between them and their society. It has been demonstrated that characters in both works correspond to the different types of individuals as explained by Williams. This dissertation is divided into two main chapters. The first chapter discusses the three notions of culture and their relationship to D.H Lawrence's novel and Eugene O'Neill's play. The second chapter deals with the analysis of the characters of the two literary works relaying on Raymond William's theory.

General Introduction

Culture is one of the important concepts in sociology. It is a set of beliefs, traditions and values which link people together. There is no society which can exist and develop without its culture. It is culture which makes the identification in any given society without it society is incomplete. Culture is the characteristics of a particular group of people, it is learned, shared, transmitted and exchanged.

Culture is the ideal way of living, thinking and behaving in a specific period of time. The issue of cultural differences is present in the globalized world. Every generation has its own culture which varies across time and space. Therefore, we find some cultures have become old and being absent in a society, and some values and traditions are still effective in the present time despite of its ancient origins. As we can also find some attitudes and believes appearing in the community by individuals or by a group of people as new culture, which may be in integration or in contradiction to the established values.

Indeed, all cultures change through time. No culture is static, it can change under certain circumstances, which can happen through contact with other cultures, or through rebelling against some principles or values which can be incompatible with the period of time. Culture is transmitted from one generation to another but this does not prevent it from change.

However, there are clashes between cultures in society. Individuals within a society may hold different beliefs and attitudes that lead to cultural conflicts. For that, we find different types of individuals in society behaving and reacting as they are influenced by the environment in which they live. Some of them may agree with the culture of their society, whereas others may be in disagreement and contradiction with it.

This research will attempt to explore and present an overview of the three notions of culture by Raymond Williams. He has distinguished culture through three different categories; dominant, residual and emergent. This dissertation is concerned with relating these three notions of culture to D.H Lawrence's The Virgin and the Gypsy (1930) and O'Neill's Strange Interlude (1928). But also, it examines the different types of individuals living in oppressive and dominant societies. The characters of the two literary works have many common points; as a result of their dealing with restricted societies. Thus, this literary investigation will intend to demonstrate the extent to which they can be analogous to Williams's types of individuals.

Review of Literature

D.H Lawrence's The Virgin and the Gypsy (1930) and Eugene O'Neil's Strange Interlude (1928) are well known works by two influential writers who shared many of the same concerns. This two works have been studied from different perspectives; therefore both received a large bulk of criticism.

Edina Crunfli in her work entitled Cultural Differences in D.H.Lawrence's Novel of America (2007) deals with Lawrence's confrontation with the Mexican culture in the period he spent in Mexico between (March 1933 and April 1925) analyzing the conflict of identities and the issue of cultural incommensurability using the seminal works in post colonial studies by Edward Said (1978, 1989, 1993) including the works of other scholars such as Marianna Torgovnick (1990) and Virginia Hyde (2001)¹. Edina asserts that the relationship Lawrence with the "other" is far from problem free, he thought of himself as a rebel and as a liberal with regard to race. Indeed, she argues that Lawrence is anti-imperialist against both old and modern empires².

Another piece of criticism *Telling Stories of Culture Through Literature: D.H.Lawrence and the Mediterranean (2008)* by Ana Clara Birrento in which she has studied the texts of D.H.Lawrence wrote in the time he spent in the Mediterranean, including (Twilight in Italy, Sea and Sardinia and Etruscan places) putting into perspective Raymond William's theory of culture as a whole way of life, with an examination of the way D.H.Lawrence transmits and organizes his experiences, bringing an extent of communication and operating various levels of reality³. Ana Clara Birrento argues that these literary works create a broad prominence not only as an object for textual readings but also as a signifying practice which tells stories of culture through this literary art⁴.

In addition to these critiques, Nader Elhefnawy in his work entitled *D.H.Lawrence and civilization: a study of D.H.Lawrence's "leadership" novels, Aaron's rod, Kangaroo and the plumed serpent (2002)*, deals with the ramification of industrial civilization in Lawrence's "leadership" novels, namely Aaron's rod, Kangaroo and the Plumed Serpent, using a Tofflerian approach relying on the works of the futurist Alvin Toffler's Trilogy⁵. The aim of the study is to examine these three novels with an eye to Lawrence's vision of the present and possible directions of civilization in general from historical vantage point of the 1920s⁶. Nader Elhefnawy argues that Lawrence recognizes the Disappearance of love-urge that had sustained civilization in Aaron's rod, attempts to find solution in the political movements of his time in Kangaroo, and in the plumed serpent seeks an answer in a way of life apart from industrial civilization entirely⁷.

Doris M.Alexander in his journal article *Eugene O'Neil as Social Critic(1954)* considers O'Neil as one of those writers who dealt with social criticism. According to Doris, Eugene O'Neil's using of the ideas of Nietzsche concerning the acquisition of wealth in a society helped him to represent the individuals of modern state who seek to find wealth and power⁸. Doris M.Alexander argues that O'Neil in his plays emphasis

especially on the personal weakness of those who struggle for wealth and power, like the character of Sam Evans in *Strange Interlude*⁹.

Sophus Keith Winther in his book entitled Eugene O'Neill: A Critical Study (1961) deals with religion as a catastrophic power in some plays of Eugene O'Neill. Keith Winther assumes that the plays of O'Neill show his particular attention for the effect of Christian doctrine on the lives of his characters, also demonstrates that the careful reader of his plays find evidence that he has no quarrel with Jesus as a social teacher. Indeed, he argues that in some plays of O'Neill the characters have no respect for God, all they have is hatred toward him, in fact they consider God as just a symbol of faith¹⁰.

Thelma Jane Bryan in her dissertation called "Sacrifice and Destruction in Selected Family Plays by Eugene O'Neill" (1982) deals with the family life in O'Neill's plays and the sacrifices that the characters make toward their families, and how their acts can ruin them. Thelma argues that most of Eugene O'Neill's plays are about family-oriented tradition of O'Neill's American predecessors¹¹. O'Neill writes about a close family where its members live in isolation with little interaction and participation in the society, and this has a great influence on members relations which ultimately led to the family's destruction¹². According to Thelma, O'Neill's characters sacrifice their lives in order to bring happiness to them and their partner but sometimes they fail and instead of bringing peace they destruct the family members. Thelma believes that O'Neill's plays about family life are full of pain¹³.

Issue and Working Hypothesis

From the above review of literature of D.H Lawrence and Eugene O'Neill, one can notice that the previous studies did not approach the novel The Virgin and the Gypsy and the play Strange Interlude from the perspective of cultural interpretation. Indeed, this is

why we have undertaken the task of dealing with the issue of cultural interpretation in these two works. In other words, the first attempt of our dissertation is to discuss the three notions of culture ‘dominant, residual and emergent’ with its relationship to the two literary works. The second attempt of our work is to analyze both works by applying Raymond Williams’s theory of *Individuals and Societies* from his book The Long Revolution, and to show his classification and analysis of individuals within society in The Virgin and the Gypsy (1930) and Strange Interlude (1928).

Methodological Outline

Our dissertation is undertaken the IMRAD system. Our work begins with an introduction that states the main purposes. It includes a review of literature of the theme we choose followed by the issue and working hypothesis. In the method and materials section we provided a short summary of our theory which is *Individuals and Societies* that we will apply in our analysis. It also includes a summary of the novel and the play, while the third will be devoted to the results and discussion. The discussion will consist of two main chapters. In the first chapter we will discuss dominant, residual and emergent cultures. In the second chapter, we will apply Raymond Williams’s theory. Our dissertation will end with a general conclusion which aims to restate the key points of our work.

Endnotes:

¹ Crunfli, Edina. Cultural Difference in D.H.Lawrence's novel of America. University of Santa Catarina, 2007. 1.

² Ibid., 2.

³ Bierrento, Ana Clara. Telling Stories of Culture Through Literature: D.H. Lawrence and the Mediterranean. University of Evora, 2008. 7.

⁴ Ibid.

⁵ Elhefnawy, Nader. D.H. Lawrence and Civilization: a study of D.H.Lawrence's "leadership" novels, Aaron's rod, kangaroo and the plumed serpent. Florida International University, 2002.1.

⁶ Ibid.

⁷ Ibid.,iii.

⁸ Doris, M.Alexander. *Eugene O'Neill as Social Critic*. American Quarterly, Vol.6, No.4,1954.9.

⁹ Ibid.

¹⁰ Sophus, Keith Winther. Eugene O'Neil: A Critical Study. 2nd Ed. New York: Russell and Russell, 1961.54.

¹¹ Thelma, Jane. Sacrifice and Destruction in Selected Plays by Eugene O'Neil. University of Maryland,1982.11.

¹² Ibid.,5.

¹³ Ibid.,7.

Methods and Materials

This section of our research paper aims at exploring the methodological elements and materials that will be applied in our study on dominant, residual and emergent cultures also on both D.H Lawrence's and Eugene O'Neill's books . The section will include the summary of the theory that will be used in our analysis in addition to the summary of the two selected books.

1. Methods

Raymond Williams's Theory: *Individuals and Society*

In the chapter *individuals and societies* of the book The Long Revolution, Raymond Williams aims at examining the conflict between individual and his society. He begins his examination by analyzing the term individual in many historical contexts. In medieval period the term individual meant "Inseparable" and contemporary Western usage looks at individual as a kind of absolute without immediate reference to a group of which one is a member¹⁴. In the late sixteenth century and early seventeenth century, a change occurred to the meaning of the word individual. Whereas Medieval Destiny was connected to the overall order of all aspects of life, Protestant individualism connected only to God¹⁵. According to Williams, the individual plays a huge role in society; he is influenced by the environment in which he lives, and by examining some actual relationship between individuals and their societies Williams classified the individual into six types: The member, subject, servant, rebel, exile and the vagrant.

The member of a society feels himself belongs to it; he considers his society as his own community; he respects all its norms. He is confident of the values, attitudes and

institutions, proud and conscious of himself as a member¹⁶. He plays the perfect role of an individual within the society to which he belongs, away from the feeling that society is opposed or against him¹⁷. The member is satisfied of the way in which the life is conducted¹⁸. The subject is obedient to his society, and he has to accept its way of living. Only by obedience he can preserve and protect himself of being destroyed by others, it is not the way of life he wants to live. In fact, he has no choice but he must agree to survive¹⁹. Unlike the subject, the servant lives with the illusion of choice, this imagination is important because it gives him the feeling of belonging; it permits him to identify himself in society as though the choice has been given. In contrast, the subject has few illusion of choice; he is aware that it is not the way of life he wants to survive but he must be obedient²⁰. The rebel looks at a society as oppression; they are few and make a powerful personal commitment to particular social objectives. A rebel disagrees with the ways of his society and the one for which he fights is a new and better society²¹. The exile is like the rebel, he rejects the way of life of his society and instead of fighting it he goes away²². The vagrant lives in his own society but sees its objectives senseless; its values are inappropriate and irrelevant²³. The vagrant lacks the exile's pride of his society, his belonging and his constant connection to the rules. The exile cares about his personal position whereas the vagrant has no goal. There is nothing he wants to happen, he demands only to be alone and live in peace, and he does neither find sense in himself nor in his society²⁴.

To conclude, we can say that according to Raymond Williams every kind of individual has a particular way of seeing his society. To the member, society is his own community and the members of other communities may be beyond his recognition or sympathy. To the servant, society is an establishment in which he finds his position. In the case of the subject, society is an imposed system, in which his place is determined. A

particular society is a tyranny for the rebel and the alternative he struggles to achieve is a new and better society. The exile sees society beyond him, but may change. According the vagrant, society is a name for other people, who are in his way or who can be used²⁵.

Materials

Summary of D.H Lawrence's *The Virgin and the Gypsy*

The story is about two sisters "Lucille" and "Yvette", daughters of an Anglican Vicar. Their mother has run off with another young man. They have come to the English countryside for a vacation. Their home is dominated by a blind and selfish grandmother "Mater" and her daughter Aunt Cissie. Lucille and Yvette are not enjoying life in the rectory, especially Yvette, who tries her utmost everyday to bring joy and color for her life. Later on, Yvette encounters a Gypsy man who lives not far from her house, little by little they become attracted and interested into each other. She likes his way of life and freedom. When her father learns about her new relationship, he has imprisoned her. But one day, a huge flood surges through the valley and Yvette is saved by the Gypsy man who has been wandering around the rectory house, hoping to see Yvette. He could save her but not her blind grandmother. The Gypsy has disappeared after leaving her falling asleep. Her family returns home to find her safe. After a while, Yvette receives a brief note from the Gypsy hoping to see her again; it is the first time she learns that his name is Joe Boswell.

Summary of Eugene O'Neill's *Strange Interlude*

The play centers on Nina Leeds the daughter of Professor Henry, Nina spends the rest of her life searching for happiness after the death of her lover Gordon Shaw at the First World War, and then she decides to become a nurse at a hospital for wounded soldiers. A

year after the death of Professor Leeds she marries Sam Evans but she still remembers and loves Gordon. Seven months later, Nina is pregnant but she is persuaded by Sam's mother to have an abortion because of the history of a strange hereditary insanity in the family. After some months, Nina has a child by Darrell who is her friend, she does this in order to make Sam happy, but later on Nina falls in love with Darrell and she tells him that she wants to divorce Sam. Darrell does not accept this because he has a guilty conscience, so he decides to flee to Europe. Nina finally finds happiness as she raises her child Gordon, and would never leave Evans. Several years later, Nina feels demoralized because her son will leave her to marry Madeline. At the end, Nina marries Marsden after her husband's death. She wants is to live a peaceful life for the rest of her days.

Endnotes:

¹⁴Rowlands, Graham. The Importance of Raymond Williams. Australian Left Review, 1971, 59.

¹⁵Ibid., 59.

¹⁶Raymond. The Long Revolution. London: Chatto & Windus, 1961. 102.

¹⁷Ibid.

¹⁸Ibid., 103.

¹⁹Ibid., 105.

²⁰Ibid.

²¹Ibid., 106.

²²Ibid., 107.

²³Ibid., 109.

²⁴Ibid.

²⁵Ibid., 110.

Results

This research has focused on the analysis of D.H Lawrence's novel The Virgin and the Gypsy (1932) and Eugene O'Neill's play Strange Interlude (1928) in the light of Raymond Williams's theory *Individuals and societies* and his concepts of 'dominant, residual and emergent' cultures. The literary analysis centered on individual's place within the society, and how the dominant, residual and emergent cultures co-exist through rebellion, struggle and absorption.

The study of the selected materials has demonstrated the following results. First, the dominant culture exercises control over other sub-cultures and individuals, Yvette and Cynthia in The Virgin and the Gypsy and Nina Leeds in Strange interlude live under the oppression of the governing and dominant culture.

The second major result is that individuals react in different manners to the oppression of the dominant culture, from self-exile, exile to complete rebellion. Yvette, Cynthia and Nina all have in common the rejection of the traditional established dominant culture but each has dealt in a distinct way with the struggle, these emergent cultures tend to oppose the dominant culture in different manners. The first could not act against power of the social values of her environment and remains passive under the control of her family, the second; Cynthia did not accept her way of life and chose to escape from the tyranny of her environment and exile, and Nina completely rebels against her society by deciding to live her life the way she intends, breaking free from her social morals and ideology.

Third, relying on Williams's notion of 'residual' culture as the conscious or unconscious influence of the ancient cultural practices on modern societies, we came to deduce that Granny in The Virgin and the Gypsy is the embodiment of the residual

culture as she holds to old norms and values of ancient English culture in her present and modern life.

As regards D.H Lawrence's and Eugene O'Neill's characters that consider themselves as members of the dominant culture, we came to deduce that they are unauthentic and split in two categories: the subject who is conscious of his submission to the dominant as seen in Ned Darrell, and the servant who is unconscious, having the illusion of choice, as seen in aunt Cissie.

Discussion

Chapter One: Historical Fixity of Cultural Practices (Dominant, Residual, and Emergent)

In the perspective of anthropology each society has its own culture where it can be simple in some societies and complex in others. Culture influences the individuals and their life especially in the modern time. According to Cambridge Dictionary, the definition of culture is the way of life, especially the general customs and beliefs of a particular group of people at a particular time²⁶. Raymond Williams, one of the key critics of modern era and one of the influential writers in the domain of Cultural Studies, tried to explain and analyze the word of 'culture' in many of his works to him this term is complex, in his glossary keywords, states that "*Culture is one of the two and three most complicated words in the English language*"²⁷. In his book Culture and Society also asserts that culture is "*a whole way of life*"²⁸. Raymond Williams identifies three categories when he defines the concept of culture, the first one is the 'ideal' where culture is seen as a state of human perfection through universal values. The second is the 'documentary' category which looks at culture as the body of intellectual and imaginative work. Finally the 'social description' of culture, describes it as being a way of life where certain meanings and values are formed in art, learning, and institutions and so on, using the social definition includes clarifying meanings and values within a particular culture and way of life²⁹.

According to Raymond Williams, in every society there are conflicts between cultures³⁰. Referring to Gramsci's concept of hegemony, he presents three cultural forces in the society: the dominant, residual and emergent cultures³¹. Raymond Williams states: "*The traditional definition of 'hegemony' is political rule or domination, especially in relations between states*"³². Hegemony is a form of dominance where a particular

dominant class imposes its ideology to all the society without taking their consent. The dominant class succeeds to impose its dominant culture by naturalizing and universalizing it³³.

Williams, in his book Marxism and Literature 'Dominant, Residual and Emergent' chapter examines the dominant culture and how it works, also the way in which its dominance and power are imposed over the society. Williams argues that this dominant culture is in a perpetual tension with two other forms of culture. The first is the residual, the second is the emergent culture. Sims defines these three ideologies or cultures, he states: "*Dominant culture is the culture practices at the present time. What cannot be expressed or verified in terms of the dominant culture are lived and practiced in the residual and what comes out of the dominant culture as new meanings and values, new practices and relationships are called 'emergent'*"³⁴.

The dominant culture in a society can refer to the established language, religion, values, rituals, and social customs usually imposed by the majority³⁵. Marshall argues that: "*The dominant culture is usually in the majority and achieves its dominance by controlling social institutions such as communicational systems, educational institutions, artistic expressions, laws, political processes, and businesses*"³⁶.

The dominant culture became dominant by naturalization and universalization, which means that it succeeds to impose its ideology and the way of seeing the world by convincing the members of the society so that they accept it as something natural³⁷. It also achieves its dominance by imposing its culture to the individuals with physical force and violence through the elites³⁸, like in England in ancient times where the church imposed biblical ideas to society and everyone who strangled against those ideas was punished. This is how the culture of the church became the most influential and powerful in the English

society. In addition, the ruling class also dominates economy and holds power over key institutions³⁹.

Williams affirms that to understand the dominant culture, we also should understand the process of selective tradition and the social process of incorporation. The dominant culture depends on these two processes in order to keep its status as the established culture. Williams explains the selective tradition is the selectivity demonstrated by the dominant culture, it chooses and selects certain practices, ideas, rituals or traditions from the past and present. These choices are seen as valuable to the dominant culture and certain other meanings and practices are excluded and neglected. The education and socialization by the family and work are tools exploited by the dominant culture to spread and extend its ideology over time and space from a generation to another. These education institutions are the main agencies of the transmission of an effective dominant culture⁴⁰, as a result, we only learn what the dominant culture wants to. According to Williams, the part of the continual remaking of the dominant culture may be achieved by incorporation or non-incorporation of other forms of social life; by incorporation; dominant culture integrates and brings ideas, practices, and beliefs to it or by non-incorporation of alternative and oppositional cultures using repression and tyranny⁴¹.

The residual is the conscious or unconscious influence of the ancient cultural practices on modern societies⁴². Williams differentiates the residual culture from the archaic, for him archaic is the cultural practices which are abandoned and outdated, it is an element of the past which consciously being revived occasionally, *“I would call the ‘archaic’ that which is wholly recognized as an element of the past, to be observed, to be examined, or even on occasion to be consciously ‘revived’”*⁴³.

Residual culture is the culture which was previously dominant, it was created in the past but yet have effect on society, it may integrate with or to be alternate to the present

dominant, “*The residual, by definition, has been effectively forms in the past, but is still active in the cultural process*”⁴⁴, it is not only an element of the past “*but as an effective element of the present*”⁴⁵.

Williams believes that there are certain meanings, experiences and values which cannot expressed in terms of the dominant culture, but they are practiced and existed on the essentials of the residue, as he states it,

By ‘residual’ I mean that some experiences, meanings and values which cannot be verified or cannot be expressed in the terms of the dominant culture, are nevertheless lived and practiced on the basis of the residue-cultural as well as social- of some previous social and cultural institution or formation⁴⁶.

Residual culture is integrated into the dominant culture; its cultural element is from the effective dominant culture. Williams considers organized religion, rural community, and monarchy three important residual traits of culture⁴⁷.

Williams explains the influence of the dominant, residual and emergent cultures on each other. Each system is linked to the cultural process as a whole, no one is isolated from the other. Williams believes that they could not improve and evolve while they are separated, each system is formed and grew from the older movements⁴⁸. Residual cultures are elements of culture that came from the past and still relevant in the present. It is the cultural practices that are brought from the old generations and still practiced at the present time. A good example of that would be ‘marriage’, it is considered as a traditional social activity which existed from a long time ago but still exists and practiced in present. Shapes of marriage have developed in cultures from one generation to another, we can consider it residual because marriage existed through the ages, it is an old traditional and still culturally relevant in present society.

Williams argues that some part of the residual elements in a society are absorbed by the dominant culture and made part of it. But some parts of the residual are still outside the scope of the purview of the controlling ideology, and present a set of meanings and

values that can be alternative or oppositional to the dominant ideology⁴⁹. In fact, the oppositional value is a belief or value that is strongly positioned against the dominant social value which is not held by the majority, whereas the alternative value is a value that is different but tolerated within a particular effective dominant culture⁵⁰. To Williams, alternative culture is when a group of individuals “*finds a different way to live and wishes to be left alone with it*”⁵¹, while oppositional culture is a group that “*finds a different way to live and wants to change society in its light*”⁵². Alternative culture would be less confrontational whereas oppositional would be clearly more confrontational to the dominant controlling culture⁵³. In other words, in an alternative culture, individuals are trying to find a social and identity space of their own, they do not try to change or replace the dominant culture so that it is not seen as threatening to the dominant.

An alternative lifestyle can be understood to be outside the norm of the dominant culture, it can be considered as a subculture within a larger culture, it is a different way of living practiced by a small minority in a given society. Example of alternative culture may include: Transgender, gay, lesbian...etc. But it is not always related to sexual orientation, some other examples may be punk and hippies. People who live in this lifestyle are always perceived as abnormal, they are exposed to racism and targeted of prejudice and discrimination. Polygamy is another example of an alternative culture, most people in the world only marry one person in their life, but in polygamy, men are allowed to marry more than one wife while women can only marry one man.

Oppositional culture is always in conflict with the dominant culture. It can be explained as the values, meanings and perceptions which are in indirect opposition to the values held by the majority of people in a given society⁵⁴. It displays the perfect way of thinking and behaving in a society, it is the beliefs and values which are considered to be true, important and valuable. It can change over time as the society that produced it

change⁵⁵. It is the attitudes of society towards discourses such as: race and violence, but it is changeable overtime. Slavery is a good example of how social values can change over time. Slavery in many ancient societies was considered as something normal, this attitude was held by the majority of the society, so that, it is what we call a dominant social value. As time passes, new positions are evolved in society to change this dominant social value and stand against the idea that slavery is something evil and unnatural contrary to the dominant social value which considers slavery is something either good or bad. Oppositional values, meanings and beliefs are stimulated by what Williams calls 'Structure of Feelings'. To Jung, "*Structures of feeling refer to a stage before the direct articulation of disagreement against the dominant or hegemony*"⁵⁶. It is the unconscious feeling and the origin of the emergent. According to Williams, 'Structure of Feeling' is the different ways of thinking leading to emergence of new values and beliefs which can be alternative or oppositional to the dominant culture. It refers to how the new generation feels like and forms its creative response in a new structure of feelings⁵⁷.

Structure of Feeling is one of Raymond Williams's most characteristic concepts, he classifies it as "*the culture of a period: it is the particular living result of all elements in the general organization*"⁵⁸, meaning that every generation shapes its structure of feelings by responding to the new way of life, every generation has its own vision of seeing the world, they keep pace with time and its changes⁵⁹. The changing organization affects in the organism, so that they will feel the existence in certain different ways.⁶⁰ In other words, it is a set of values, concepts and perceptions shared by a given generation in at a specific historical moment.

Structure of Feeling can be found in cultural and artistic forms that can differentiate generation from generation and from cultural experiences⁶¹. Structure of Feeling is often in disagreement with specific values and beliefs of the dominant ideologies

with the society. Raymond Williams describes it as being “*almost always different from official consciousness*”⁶². A new Structure of Feeling is emerged to detach from the received modes of thought and feeling and the next generation’s new experience⁶³ “*It is that we are concerned with meanings and values as they are actively lived and felt, and the relations between these and formal or systematic beliefs are in practice variable*”⁶⁴.

As to the ‘Emergent’, Williams describes its ideology as “*that new meanings and values, new practices, new relationships and kinds of relationship are continually being created*”⁶⁵. emergent culture keeps emerging within a social order and posing itself as an alternative or in opposition to the dominant ideology, to Williams it is hard to distinguish between dominant culture evolution and new phases within itself, and the elements of some new emergent ideology that is posing itself as an alternative or in opposition with the dominant, Williams points out,

It is exceptionally difficult to distinguish between those which are really elements some new phase of the dominant culture (and in this sense ‘species-specific’) and those which are substantially alternative or oppositional to it: emergent in the strict sense, rather than merely novel⁶⁶

Letting emergent culture grow too much and get strong puts the dominant culture at risk⁶⁷, that’s why usually the dominant culture treats with the threat of the emergent culture as soon as it starts to grow by incorporating parts of it or by using force and violence against it. According to Williams there is no real distinction between the residual and emergent culture since both of them propose ideas, values and different ways of thinking as an alternative or new oppositional ideology to the dominant culture⁶⁸. The emergent practice elements that are considerably alternative to the dominant are unconsciously developed, while the society changes and evaluates through social interactions⁶⁹.

Williams insists on the fact that we have to distinguish between new elements of the dominant that are created within it in a natural process of evolution and transformation

of the dominant and those which are radically opposed to it⁷⁰. In the developing phases of a dominant culture, there are some tendencies to revive those values created in the past which “*the dominant culture neglects, undervalues, opposes, represses, or even cannot recognize*”⁷¹. There is no such dominant culture that includes all human being practices and cultures thus, the dominant deals with these challenging ideas by being strictly selective in its selection and refusal of other practices by favoring some of them and repressing others. The new challenging and opposing elements would slowly emerge, some may gain strength to a point the dominant culture will be overwhelmed and actually be replaced⁷².

Raymond Williams in his book Culture and Materialism distinguished between residual and emergent cultures, to Williams residual ideology is all the experiences, values and meanings which cannot be verified in terms of dominant culture but are practiced by the members of the society. Whereas, the emergent ideology is the new meanings and values, new practices within a society which are being continually created and there has been, much earlier, a concern to be included in dominant culture⁷³.

From this perspective, D.H Lawrence’s *The Virgin and the Gypsy* (1930) and Eugene O’Neil’s *Strange Interlude* (1928) analyze and study the aspect of cultural and moral elements of its characters. Among the themes discussed in *The Virgin and the Gypsy* are the patriarchal way of life and the dominance of community’s values. It tells the story of the Saywell family living in close knit English society under the restrictions of religion and culture. It gives a view of how the believes, norms and traditions can dominate the individuals and how it can shape their lives. The story deals with characters living in the dominant culture which controls everything in their life, the Rictor or Ms Saywell, is the character who symbolizes the societal morality and its repression of individuality, alongside with his mother Granny who is traditional minded holding the house under her

power. Concerning *Strange Interlude*, the themes of conventions and morality are shown from the beginning, the play deals with the characters that live within the dominant culture of American society. The life of Nina Leeds is under the control and the oppression of both the society and of her father, the old social norms also the moral values which are established by the society and by her family changed utterly her life and her personality as well. The dominant culture does not lead her to live the life she wants, she is bound by its restrictions.

Granny, the Rector's mother is an incarnation of the residual culture in D.H Lawrence's novel, since she holds the old values, beliefs and the norms of the ancient English society and still sticking to it. She manipulates her son and her daughter aunt Cissie in the name of religious rituals, her orders are effective in the house and imposes her power and the way she sees the world leaving no opportunity to others to be a dominant one in the house. Only her way of thinking is right so she must be obeyed.

The three female characters Yvett, Cynthia, and Nina represent the emergent culture, they reject the tradition and the social values of their environment. They are the embodiment of the new and different outlook on life completely dissimilar to those held by the majority in their society. Their acts and thinking are opposite to the dominant culture in which they live. Yvett and Cynthia want to have a different life. Cynthia for instance managed to escape with another man, following her desire, looking for freedom and happier life, the same thing for Yvett who wants to escape from the established values of her family to live with a Gypsy man, which is incomparable with the principles of her social class.

In this vein, Nina Leeds in *Strange Interlude* holds new ideas and new values which are considered as emergent elements, she brooks and rejects the traditions of her society

and of her father by exploring new values and new ways of thinking which are vastly different than those of her predecessors, as she views the world in a new light she became much more independent.

Endnotes

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⁶⁷ Rahmat, Ollah Mahtabi. *Dominant, Residual, and Emergent: Opposing Forces Hovering over John Dos Passos' U.S.A.* 168.

⁶⁸ Ibid., 167.

⁶⁹ Ibid., 168.

⁷⁰ Fathi, Hossein Pishosta. *Culture in a Clash of Opposing Forces in Macbeth.*

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Chapter two: Hero's Counter-hegemonic Impulse and Dominant Cultural Discourse (Types of Individuals and their Position in Society)

This chapter deals with D.H Lawrence's novel The Virgin and the Gypsy and Eugene O'Neill's play Strange Interlude. Its aim is to set out the interaction of these two works with Raymond Williams's cultural and social perspective. Raymond Williams has developed some themes and Concepts very important to the individual within his society and the conflict between the two sides. This discussion will focus on the real relationship between different types of individuals and the community in which they live. The role everyone has played are to be explored in both works to seek for each one's closeness to Raymond Williams's classification of individuals.

Williams, in his theory *Individuals and Societies* aims at examining the conflict between individuals and society, and how social structure with functions of institutions can determine the human identification as he states it as follows: "*We are seeking to define and consider one central principal: That of the essential relation, the true interaction, between patterns learned and created in the mind and patterns communicated and made active in relationship, conventions, and institutions*"⁷⁴. In his quest for understanding the relationship between the individual and his society, Williams draws a classification of individuals according to their different position in community. He classifies individuals into six types: Member, subject, rebel, vagrant, exile and servant.

In The Virgin of the Gypsy some of the characters created by D.H Lawrence may be considered as corresponding to the types of individuals defined by Williams. Yvette Saywell, a principal character in the novel, is a nineteen year old who has just returned home from school. She is young, naïve, she loves life and freedom, but she feels restricted in the rectory which represents a prison for her. She cannot find joy and happiness in it.

Everything she likes is forbidden "*everything is shameful, everything is shameful*"⁷⁵. The house is under the domination of the Mater, everyone must obey her. Very often bothered, Yvette would open the window. The room was never fresh, she imagined it smelt, smelt of Granny. And Granny, who was hard of hearing, heard like a whistle when she was not wanted to. Mater would say, "*Did you open the window, Yvette? I think you might remember there are older people than yourself in the room,*" She said "*It's stifling! It's unbearable! No wonder we've all of us always got cold*"⁷⁶. Yvette is against all this repression, she wants to live a simple life without restrictions. Her heart is full of hatred toward Granny and considers her father as suffering from a spiritual paralysis.

In The Virgin and the Gipsy there is a theme of disagreement toward authority. This disagreement is expressed by Yvette and her mother Cynthia. She is a new woman, her feeling and thinking are different from those of Granny, the Rector and Aunt Cissie. She is not a traditional girl, she expresses her opposition to the traditional values of her family and the rectory, she is in conflict between religious conventions and her desire "*she avoided church duties as much as possible, and got away from the rectory whenever she could*"⁷⁷.

Yvette hates the life in the rectory, hates the hypocrisy of the people in her house, for her they are the life unbelievers and her mother is the only moral unbeliever. She feels weak and bound because she is under the domination of her Granny, she wants to escape from the word of corrupted Western Civilization, especially when she met and fell in love with the Gypsy man, she becomes attracted by the simple life of the Eastwoods. "*only she lay wishes she were a gypsy. To live in a camp, in a Caravan, and never set foot in her house, not know the existence of a parish, never look at the church*"⁷⁸.

The character of Yvette corresponds to the self-exile by Raymond Williams. According to him, self-exile: "*leaves and moves about in the society into which he was*

*born, but rejects its purposes and despises its values, because of alternative principles to which his whole personal reality is committed"*⁷⁹.

Yvette is a self-exile, because she lives in the rectory and does nothing to bring a change to her life. She is against what she sees and lives, rejects the values of her environment. She's not a rebel in the novel because she does not fight for a change. She is passive, that's why we cannot consider her as a rebel. When she met the Gypsy man, she becomes attracted to him, he is the only man who has ever charmed her, she thinks he is stronger than she, *"Of all man she had ever seen, this one was the only one who was stronger than she was, in her own kind of strength her own kind of understanding"*⁸⁰.

Yvett has a lot of rebel's specification, but she is not a rebel and coincides with self-exile. According to Raymond Williams, the rebels lives in his society but rejects its norms and values, similarly to Yvett who is the self-exile, she lives in the rectory, but refuses and rejects its beliefs, she is against the social functions of the rectory, opposes the old people in it and wants a change, but contradicts the rebel who fights against what he thinks is wrong in a society, he seeks to establish another which would be new and better.

Yvette hates and rejects the life in the rectory, but does nothing to make a change for herself to live as she wishes, despite all the great attraction she had towards the gipsy she succumbed to her father's order and treats to stop seeing them again, she underwent her father's orders. She is weak and never takes position, she is always inactive in taking a stand to follow her desire. She is passive, wants a change but she is waiting someone to liberate her.

Yvette interested in her mother's word, she resembles her mother 'She-who-was-Cynthia' who is antichristian, she runs away with a penniless man to live the life she ever wanted. The presence of Yvette's mother exists throughout the novel, though she doesn't actually appear in the work. Early in the novel, it is clear that Cynthia escaped away with another

man, *"The Vicar's wife went off with a young and penniless man the scandal know no bounds"*⁸¹. Cynthia left her husband and their two daughters because she wants to have a more real life not the artificial one she had in the rectory, living in the stone house with the Saywells under such hard Christian beliefs kept her bound, so Cynthia committed the extreme sin to left her husband with two young daughters Lucille and Yvette for another young man following her desire to live a better life. Cynthia disliked from the Rector, the Mater and from Aunt Cissie.

They hate the fact that Yvette has much of her mother's qualities, especially Granny who can't stop provoking Lucille and Yvette by speaking badly about their mother.

They even hate her own things existed in the house, *"there was a sort of family dislike for the furniture that had belonged to She-who-was-Cynthia. It was most of it shoved into the kitchen and the servants bedrooms"* ⁸².

Cynthia became a shame in the house, they never miss the opportunity to blame her and speak bad about her, even the Rector threatens Yvette to kill her if she would follow the same path as her mother does *"but I will kill you before you shall go the way of your mother"*.

Cynthia is the moral unbeliever, she wanted a happy life far from the religious conventions, for this reason she exiled from the rectory, she is the exile in the novel, she is as a rebel in rejecting the way of life of her Society but instead of staying in it and fighting for a change she simply goes away.

According to Raymond Williams the exile *"get away to membership of another society in which he finds his personal reality, his vital system of values and attitudes, confirmed. More usually perhaps, he will remain an exile, unable to go back to the society that he has rejected or that has rejected him"*⁸⁴. Cynthia matches with the definition of the exile, she left the rectory to live in another environment which accepts her style of life, she

follows her desire, she managed till her society change, then she can come to her actual Society.

Cynthia is unlike Aunt Cissie who is the subject in the novel, Cynthia managed to escape whereas Aunt Cissie stays and accepts the way of life she lives, they both resembles in the fact that they will be destroyed if they confirm, they would lose their identities, they would not be able to maintain their life. This is what happens to Aunt Cissie, she is over forty, she lives in the house just to serve and to take care of her mother Granny. She is single never get married, she is a woman who lives a life in death.

She is more than a daughter to Granny, but actually a servant, she never slept without Cissie. *“but when she was in bed, she could not sleep, till aunt Cissie came”*⁸⁵. Aunt Cissie hates the fact being obliged to take care of Granny, to obey her and to follow her orders, she even hates to sleep with her. *“So aunt Cissie slept with Granny, and she hated it. She said she could never sleep”*⁸³.

In turn, Aunt Cissie holds hatred in her heart towards 'She-who-was-Cynthia' and Yvette, or more precisely she hates all what is young and vital. Her life had been sacrificed to the Mater's service, these years of sacrifice was accepted from everyone as something normal, Aunt Cissie expresses her angry by bothering the girls and talking bad about their mother, but Lucille and Yvette are aware that her anger really stems from her personal resentment at being trapped in service to the family, especially her mother.

Aunt Cissie is a Subject, as Raymond William define it,

he has no obvious way of maintaining his life if he refuses. Yet the illusion is important, for it allows him to pretend to a identification with the society, as if the choice had been real. The subject will have few Illusions about the relationship which is determining him; he will know that the way of life is not his but he must be obeyed⁸⁷.

Cissie is a subject, because she is not satisfied of her life, she lives a life without goal, she is obedient following the house rules and looking after granny. There is nothing she can

do for herself ,she has no other choice, she must be dutiful and adapt to this way of life, which is in reality not the life she wants to live but it is the only way to be left in peace. Aunt Cissie is restricted, she has no other alternative. Contrary to Lucille who tries to do something in her life to have the feeling of identification. Lucille is the eldest daughter of the Rector, she is twenty one years old. Like Yvette, Lucille hates the rectory and the mode of life in it, *"the two girls were both determined that what they wanted was a really social life"*⁸⁸. Lucille is very responsible has a concern about her little sister, she likes things to stay simple and uncomplicated never breaks any rules in the house, contrary to Yvette who is bit rebellious. Lucille takes care of the household matters involving doctors and servants, she also works at a job in town every day, *"poor Lucille, she was so thoughtful and responsible. She did all the extra troubling, thought about doctors, medicines, servants, and all that sort of things. She slaved consciously at her job all day in town, working in a room with artificial light from ten till five"*⁸⁹.

Lucille like Aunt Cissie, they both accept the life they live in the rectory, but Lucille at least has a job, occupies herself to not stay a lot at home, she has a choice or the illusion of choice as Williams states, for the servant *"the pressure is less severe, though still, to him, irresistible. He is given the illusion of choice"*⁹⁰.

Lucille is servant in the novel though, she tries to identify herself with the way of life in which her position is defined, she tries to not fall in troubles by following the rules, living a simple life far from disputes with the Mater and Aunt Cissie, trying to convince herself that she has a choice and having much to do instead of putting herself in conflicts with Granny and her father every day.

Granny is the girl's grandmother, she is depicted as becoming weak, obese and nearly blind, she is the pivot of the family, she has a strong will to power, she held everyone in the house in her dominance, she is the only one who gives orders which must

be done, "*Besides, she wasn't bed-ridden, whenever the men present, the Mater was in her throne. She was too cunning to court neglect, especially as she had rivals*"⁹¹.

The Mater is a symbol of the old conventional world of what the church presents, she is very practical of religious instructions, she holds the values and the norms of the English society, is the embodiment of degraded Christianity, she controls her son the Rector by mother love, besides, she makes the sacrifice of Cissie, Granny is the life unbeliever, against all what is vital and unconventional. She is a traditional minded holding the traditional values. Granny hates 'She-who-was-Cynthia' because she rebelled against the rectory's rules, she even hates Lucille and especially Yvette who has a lot of her mother's qualities, in return they hate her too because she represents an obstacle to their ambitions and desires which are incompatible with her beliefs. Granny does not match with any of the types of individuals in Raymond Williams's theory, but she is comparable at some points with the definition of member,

The member of a society feels himself to belong to it, in an essential way: its values are his values, its purposes his purposes, to such an extent that he is proud to describe himself in its terms. He is of course conscious of himself as a member- an individual within the society to which he belongs⁹².

Similar to Granny who holds the values and the beliefs of her Society, proud of belonging to it, contrary to the Exile as 'She-who-was-Cynthia' who escaped from her society because she hated it and wanted to live a life different from the one she had.

The member can accept at some degree a change in his society, "*if change is necessary, he will contribute to its discussion and coming into effect, for he is confident of the values, attitudes and institutions of the society*"⁹³. The Mater is fanatic and intolerant, uses her power to dominate the others in the house, very repressive and can't accept any change, the evidence of that, is the fact she cannot let Yvette live the life she wants different from Granny's life style.

The Rector, the father of Yvette and Lucille, he is forty seven year old, is depicted as being heavy and inert, his wife betrayed him with another young man. Mr.'s Arthur Saywell is a religious figure, he is as a priest, he makes the last decisions about the town, but his authority is depicted as being corrupt, because he has no power in his house, he does not seem strong enough to make decisions, his authority in the surface is strong, but in reality is ineffective that he could not prevent his beloved wife from going away. He represents the societal morality and its repression towards others. The Rector is always at home never doing anything exciting and very alone, he represents a paralysis man in Yvette's eyes, " *Only the rector, white-haired, wiped his long grey moustache with his serviette, and cracked jokes. He too was getting heavy and inert, sitting in his study all day, never taking exercise*"⁹⁴.

The rector in a fanatic way shows his fear of the unconventional which why he forbids Yvette from visiting the Eastwoods and makes her under his domination, "*you know them if you wish*", he sneered. "*but you must not expect to associate with your Granny, and your aunt Cissie, and Lucile, if you do. I cannot have them contaminated*"⁹⁵.

Despite all love he still has for his departed wife, but he is afraid of Yvette's similarities to her mother, he is the second life unbeliever after Granny, being a conventional person and conservative.

The rector as the Mater does not correspond to any type of individuals in Williams's theory. He resembles the member in accepting the ways in which the life of his society is conducted and holding traditions, values and attitudes of his environment, proud of describing himself in its terms. In addition to this, he is proud of his mother being conventional, believing that the unconventional present shame and dishonor for him and for his mother, addressing to Yvette: "*Your Granny was a faithful wife and faithful mother, if even one existed. She has already had one shock of shame and abomination to endure.*"

She shall never be exposed to another"⁹⁶. The rector is repressive and holding his daughters under his power, he is very obedient to his mother's orders. For this we cannot associate him with the type of member.

Life unbelievers such as Granny, the rector and aunt Cissie live in conventions and symbolize death. Whereas, the moral unbelievers such as Yvette and 'She-who-was-Cynthia' are depicted true to their hearts and represent freedom and vitality.

Strange Interlude was one of the most ambitious plays written by Eugene O'Neill in 1928, it is about the search for happiness, based on the life of the character Nina Leeds, her search for the self, the joy and satisfaction, as well as her effort to avoid the pain and suffering after the loss of her beloved fiancée Gordon Shaw in the war.

The young woman Nina Leeds is the female protagonist and the dominant presence of the play, O'Neill describes her as a glorious, imaginative and athletic girl "*she is twenty, tall with broad square shoulders, slim strong hips and long beautiful developed legs--a fine athletic girl of the swimmer, tennis player, golfertype*"⁹⁷, her life considered as a series of frustrated attempts and efforts to achieve her great desire for happiness. At the opening of the play, Nina faces a difficult moment in her life, living in pain and grief caused by the death of her lover and fiancée Gordon Shaw in First world war, a tragedy that broke her inside and completely defeated her, she even lost the desire to live as life becomes meaningless to her, consequently it is the first event which leads her to change.

Nina regrets and blames herself for not having sex with Gordon before he left for war while they were still unmarried, she obeys the authority of her father and the society's conventions regarding virginity, but having been submissive, she later becomes assertive. Nina has a strong sensuous personality, she associates the sense of love with marriage,

pregnancy and birth, this is shown when she talks with her father Professor Leeds about her last meeting with Gordon. She states,

The last night before he sailed in his arms until my body ached kisses until my lips were numb knowing all that night something in me knowing he would die, that he would never kiss me again knowing this so surely yet with my cowardly brain lying, no, he'll come back and marry you, you'll be happy ever after and feel his children at your breast looking up with eyes so much like his, possessing eyes so happy in possessing you!⁹⁸

Nina denies and rejects her submissive past behavior and leaves behind her father whom she considers responsible for her plight, she believes that the only way to attain happiness, is by leaving the house and working as a nurse in a military hospital for wounded soldiers where she satisfies them sexually.

After the death of her father, she returns home older and thinner, still resentful and bitter, without expressing any feeling of suffering and grief or sadness, she metamorphosed from being her father's obedient pupil to a woman aware of lack of honesty in people's lives. Nevertheless, due to the disappointment in her life that frustrates her achievement of happiness, she decides to put all the negativity and passivity aside and fight for her joy and marries Sam Evans, although she does not love him but for the purpose of being a mother, believing that having a child will bring her joy as she identifies happiness with her capacity to become a mother. She confesses, "*I want children, I must become a mother so I can give myself. I am sick of sickness*"⁹⁹. Later, she becomes pregnant but her joy and happiness is broken and shattered when Sam's mother orders her to make an abortion because of the history of heredity insanity in the family, she again falls into darkness of despair as she screams "*I'll have lost my baby! Oh, mother, how can I keep on leaving*"¹⁰⁰. Nina then accepts the unconventional suggestion which was proposed by Mrs. Evans of having a healthy baby by another man, she asks her friend Ned Darrell to

be the father of the child and consider him as Sam's child, therefore we notice that in spite of all her failures she does not abandon her pursuit for happiness at all costs.

Nina is in a quest for happiness she has to act in order to change her life, which in the beginning, is characterized by suffering. In this aspect, she illustrates Schopenhauer's point of view that man's estate is defined by permanent suffering. According to Schopenhauer, a state of happiness is not natural, it can only be achieved for a short moment, so Nina is in permanent struggle¹⁰¹.

After the death of Sam Evans at the end of the play, Nina decides to marry Charles Marsden as the only thing that she wants now is to live a peaceful life for the rest of her days "*Peace . . . yes. . . that is all I desire . . . I can no longer imagine happiness*"¹⁰² she gets sick of this quest for happiness and realizes that it is futile to run after it.

According to Raymond Williams Nina is a rebel, in the book Long Revolution he asserts: "*The rebel fights the way of life of his society because to him personally it is wrong, but in art, morality and religion, as more obviously in politics, the new reality he proposes is more than personal; he is offering it as a new way of life.*"¹⁰³. Nina does not follow the social norms of the cultural world she lives in, as well; she finds that her moral upbringing taught by her father, who manipulated her life and ruined her happiness, has not led here to joy.

The death of Gordon gave her a lesson that she has made a mistake by being conventional and obedient to her father, consequently, she rejects his authority and this denying is the first step in her rebellion against the rules established in society, the society's impositions kept her away from the desire to give herself to Gordon for love, Nina believes that the conventional morality is an obstacle to achieve happiness, she therefore rebels against this restrictive morality by becoming a prostitute in the place where she works, where she had

sexual relationships with various soldiers and also made an abortion despite the conservative attitude of her society.

At the beginning, Nina Leeds was obedient, submissive and naïve but later she develops into cruel, brutal, manipulative and wiser towards the end, because the ways of her society are not her ways, by fating her society she seeks to establish another social and cultural pattern and a new way of life, as Williams says: *“The ways of his society are not his ways, but in rebelling against one social form he is seeking to establish another”*¹⁰⁴ the obstructions and obstacles that she faces in her attempt to reach happiness, led her to find new ways to achieve it and make some harsh and painful decisions that will help her to attain her goals.

Nina makes a strong decision to split from the moral principles taught by her father and society to rule her own life, she dedicates her life against the struggle of her fate, besides she looks to replace the traditional religious values by modern science thinking that it will bring change to the society *“To the rebel, a particular society is a tyranny; the alternatives for which he fights is a new and better society”*¹⁰⁵ but finally, she does not succeed to establish her new social and cultural world, so she abandons her quest for happiness and instead she accepts to live in her social world in a quiet peace.

Sam Evans, the husband of Nina Leeds is amiable and not a very mature man as he lacks self-confidence. When he was a child, he was sent by his mother to a distant school in order to keep him away from his father’s mental illness, since he has grown away from his family he does not know its secret curse. O’Neill uses the character of Sam as a representation of human aspiration, like Nina Leeds, Sam tries to reach happiness and hopes to live in peace when his wishes will be met. The first one, is to become the husband

of Nina, the second, is to have a child with her and finally, he wants to be a successful businessman as it is shown in the following quotation:

Evans: (embraced) oh-me-I'm the boob of the family. (Then hastily) Except when it comes to business. I'll make the money. (Confidently) And you can bet your sweet life I will make it!¹⁰⁶

But soon after his marriage with Nina he starts feeling insecure realizing that she has no real desire for him, his unsuccessful tries to have a child made him believe that he is impotent and completely demoralized as he holds himself responsible for this failure and the only reason that keeps both him and Nina from being happy, he see it as a matter life and death “ *But I don't know for certain . . . that that's my fault . . . (them bitterly) don't kid yourself, if she'd married someone else . . . if Gordon had lived and married her . . . I'll bet in the first month she'd. . . You'd better resign from the whole game . . . with a gun* ”¹⁰⁷.

Sam is a member, he accepts the way of his life, according to Carl Gustav Jung Sam Evans is an extreme extrovert¹⁰⁸, he enjoys being around people and interacts with them, he likes being part of groups and is completely devoted to his community, he deeply feels himself as a member within his own society as he fully adheres and follows its rules “*he is confident of the values, attitudes and institutions of the society, accepts the ways in which its life is conducted*”¹⁰⁹. For him, society is his own community. Sam's failure to succeed at his work is related to his inability of providing a child, nevertheless, he continues to obey the authority of his society for the moment to achieve his dream. Williams asserts concerning the member,

He is of course conscious of himself as a member-an individual within the society to which he belongs-but it is of the essence of membership that the individual, so far from feeling that the society is opposed to him, looks upon it as the natural means by which his own purposes will be forwarded¹¹⁰

When he learns about Nina's pregnancy he immediately becomes another man showing a completely new personality, his real one, revealing new behaviors and ways of thinking, the baby gave him the force to challenge life and enables him to face it, he becomes happy and confident being a father and a successful businessman, it is in this growth that he *"achieves a real personal identity, he is incomplete and can be dismissed as 'unauthentic'"*¹¹¹. According to Raymond Williams, Sam Evans becomes a member of his society through various hard experiences in his life *"At certain stages of his growth the individual may move through various kinds of organization; indeed it is commonplace in some societies for adolescents to move through the stages of rebel, exile or vagrant before becoming members or servants"*¹¹².

Ned Darrell is a decisive, intelligent and scientist man, at the beginning of the play he sees Nina as a case study rather than a human being, when he was at the hospital, he tried to prescribe a treatment for her mental troubles, then became very close to her when Nina told him about her situation with Sam and that she wants him to give her a child but raise it as Sam's, he accepts the proposition as he considers both Sam and Nina his friends and wants them to be happy by all means, accepting the hard realization of being only a means of procreation to Nina, a way to fulfill her desire and nothing more. After their relation, Ned falls in love with Nina, they continue their adultery affair for a long time in secret, until the end of the play where Nina prefers to continue her life with Charles Marsden after her husband's death.

Ned Darrell is a subject who was obliged to accept the way of his life, even if it is not his choice, after his returning from Europe he proposes Nina in marriage but she refuses, he then accepts to keep his relation with her secret from the society even if this is not what he wants, he has to obey her authority even if he knows that it is against his private desire, he has no choice *"It is not his way of life, in any sense that matters, but he must conform to it*

to survive”¹¹³ Darrell does not find his own identity because his life is imposed by his society.

Nina in the play has been desired and loved by three men and each has attempted to win her. Marsden lives with his mother to whom he is extremely attached, he is devastated when she dies of cancer. He is psychologically disturbed and depressive in the entire play because of his frustrated first sexual experience with a prostitute and for the reason of the death of his mother; therefore he lives a painful life with remembrance of the lost object, from the Jungian concept, Marsden in the play is defined as introvert.

Marsden secretly loves and desires Nina in an asexual way but he acts like her father, he makes himself a faithful friend in all her crisis, he understands her love for Gordon Shaw, despite of his feeling towards her he does not hesitate to encourage her marriage to Sam Evans. From the view of Raymond Williams, Marsden is a servant who identifies himself with life as socially and culturally organized by the society, like Ned Darrell he does not live the life he wants, he represents passive acceptance of life. He has no desire to perpetuate himself physically and prays, “*God never bless me with children*”¹¹⁴ he lacks courage in order to face life. Marsden has an illusion of choice of his way of life, for him his solitude and his inability to marry or making any relation was his choice but in reality it is just an illusion because like Darrell it is the society that has imposed his way of life and without obedience he cannot maintain his life if he refuses, to Marsden “*society is an establishment, in which he finds his place*”¹¹⁵ he even thinks of himself that he is a member of society in which he lives but his true nature breaks through his age and his emotional events through the play, Raymond Williams observes that, “*At many levels of his life, and particularly in certain situations such as solitude and age, the discrepancy between the role in the individual is playing and his actual sense of himself will become manifest, either*

*consciously or in terms of some physical or emotional disturbance”*¹¹⁶.

In the play both Marsden and Darrell find themselves obliged to obey the authorities that they do not accept, they are unauthentic men “*the creatures of heredity, environment and society*”¹¹⁷ this authority caused them a deep emotional disorder as Darrel who suffers from the inner conflict and personal struggle.

In conclusion, we have applied William’s theory of *Individual and Societies* on D.H Lawrence’s novel The Virgin and the Gypsy and Eugene’s O’Neil’s play Strange Interlude in an attempt to understand and explain the influence of the environment on individuals and their struggle within the society. Yvette, Cynthia and Nina lived under the dominance of their families and societies. Yvette does not take any sort of struggle or decision to free herself from the dominant patriarchal world, contrary to Cynthia and Nina who fight for their independence and stand against the masculine and social dominance but in different ways. We have also seen how Williams has classified the individuals into six types and explained the complex of social interactions between them.

Endnotes:

⁷⁴ Williams, Raymond. *The Long Revolution*. London: Chatto & Windus, 1961. 89

⁷⁵ Lawrence, D.H. *The Virgin and the Gipsy*. In Wain, John. *THE OXFORD LIBRARY OF Short Novels*. Oxford: Clarendon Press, 1990. 217

⁷⁶ *Ibid.*, 202.

⁷⁷ *Ibid.*, 200.

⁷⁸ *Ibid.*, 78.

⁷⁹ Williams, Raymond. *The Long Revolution*. London, 1961. 108.

⁸⁰ Lawrence, D.H. *The Virgin and the Gipsy*. 1990. 214.

⁸¹ *Ibid.*, 193.

⁸² Ibid., 255.

⁸³ Ibid.

⁸⁴ Williams, Raymond. *The Long Revolution*. London, 1961. 107.

⁸⁵ Lawrence, D.H. *The Virgin and the Gipsy*. 1990. 202.

⁸⁶ Ibid.

⁸⁷ Williams, Raymond. *The Long Revolution*. London, 1961. 105.

⁸⁸ Lawrence, D.H. *The Virgin and the Gipsy*. 1990. 200.

⁸⁹ Ibid., 222.

⁹⁰ Williams, Raymond. *The Long Revolution*. 1961. 105.

⁹¹ Lawrence, D.H. *The Virgin and the Gipsy*. 1990. 196.

⁹² Williams, Raymond. *The Long Revolution*. 1961. 102.

⁹³ Ibid., 102-103.

⁹⁴ Lawrence, D.H. *The Virgin and the Gipsy*. 1990. 199.

⁹⁵ Ibid., 255.

⁹⁶ Ibid., 256.

⁹⁷ Eugene, O'Neill. *Strange Interlude*. 1928. 642.

⁹⁸ Ibid., 648.

⁹⁹ Ibid., 689.

¹⁰⁰ Thierry, Dubost. *"Strange Interlude" or the Pursuit of Happiness*. Penn State University Press. vol. 29, 2007. 41.

¹⁰² Eugene, O'Neill. *Strange Interlude*. 1928. 814-815.

¹⁰³ Williams, Raymond. *The Long Revolution*. 1961. 107.

¹⁰⁴ *Ibid.*, 106.

¹⁰⁵ *Ibid.*, 110.

¹⁰⁶ Eugene, O'Neill. *Strange Interlude*. 1928. 742.

¹⁰⁷ *Ibid.*, 716.

¹⁰⁸ Otis William, Winchester. *A Rhetorical, Analysis of Eugene O'Neill's Strange Interlude*. University of Oklahoma, 1961. 80.

¹⁰⁹ Williams, Raymond. *The Long Revolution*. 1961. 103.

¹¹⁰ *Ibid.*, 102.

¹¹¹ *Ibid.*, 104.

¹¹² *Ibid.*, 111.

¹¹³ *Ibid.*, 105.

¹¹⁴ *Ibid.*, 644.

¹¹⁵ *Ibid.*, 110.

¹¹⁶ *Ibid.*, 105-106.

¹¹⁷ *Ibid.*, 103.

General Conclusion

Throughout this dissertation whose title is D.H Lawrence's *The Virgin and the Gypsy* and Eugene O'Neill's *Strange Interlude: A Cultural Interpretation*, an attempt is made to explore the concept of 'dominant, residual and emergent' cultures from the view of Raymond Williams. By relying on his theory *Individuals and Societies*, we came to conclude that there is a perpetual tension between individuals and their society.

From the first chapter of the dissertation that dealt with the three notions of culture, it has been deduced that the dominant culture exercises and imposes its power over other sub-cultures and society, and how the residual culture comes to influence the dominant ideology by using some ancient cultural practices in the modern society. This chapter has also exposed how the emergent cultures oppose the dominant hegemony and how the coexistence of divergent cultures exercises a constant tension over society. In the second chapter, we have analyzed the characters which are portrayed in *The Virgin and The Gypsy* and in *Strange Interlude*, and the cultural struggle of individuals within their society. The chapter has dealt with the different types of individuals that constitute society. It has been concluded from these works that rejection and the working against oppression is the natural human reaction against any dominant tyranny.

From chapter one and two, one may notice that the dominant culture does not let some individuals enjoy their lives the way they would personally like; as a result, they react against this dominance in different manners by bringing opposing ideas and new ways of thinking that are considered as emergent, revolutionary and disturbing elements to society's welfare.

On the whole, D.H Lawrence and Eugene O'Neill succeeded to portray the complex cultural situations of their societies throughout the dramatic lives of the characters which are presented in *The Virgin and the Gypsy* and in *Strange Interlude*. Lawrence and O'Neill have shown how members of a society go through a long and ambushed path try to gain and comfort their position in their community.

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