LIGHT AT THE TUNNEL'S END: THE ARCHETYPAL PATTERNS OF JOURNEY IN EUGENE O'NEILL'S PLAYS

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By

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LETTER OF RECOMMENDATION

We certify that this dissertation titled LIGHT AT THE TUNNEL'S END: THE ARCHETYPAL PATTERNS OF JOURNEY IN EUGENE O'NEILL'S PLAYSis prepared by BHARAT KUMAR UPADHYAY under our supervision and guidance. We, hereby, recommend this dissertation for final examination by the Research Committee of the Faculty of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the degree of DOCTOR OF PHILOSOPHY in ENGLISH.

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DECLARATION

I hereby declare that this PhD dissertation entitled LIGHT AT THE TUNNEL'S END: THE ARCHETYPAL PATTERNS OF JOURNEY IN EUGENE O'NEILL'S PLAYS submitted to the Office of Dean, Faculty of Humanities and Social Sciences, Tribhuvan University, is my original research, prepared under the supervision of my supervisors. I have made due acknowledgements to all ideas and information borrowed from different sources in the course of writing this dissertation. The findings and results of this dissertation have not been submitted or presented anywhere else for the award of any degree. I shall be responsible to any other evidence found against my declaration.

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Bharat Kumar Upadhyay

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ABSTRACT

This research examines the archetypal patterns of journey in Eugene O'Neill's plays. The mythical-legendary stories use this pattern, which has continued shaping the way humans tell stories even in modern time.In O'Neill's plays, the protagonists pass through the multifaceted life-situations on the surface; behind the seeming varieties of their evolution, however, there exists an archetypal pattern. O'Neill's characters accomplish their journey going through this pattern; the journey transforms them into the bringers of spiritual awakening and elevates them as martyrs.

This study introduces the archetypal concepts of thinkers like Sir James Frazer, Maud Bodkin, Northrop Frye, Carl G. Jung, Joseph Campbell, David Hartman and Diane Zimberoff, and Conor Neill. It specifically synthesizes the individuation process of Jung with the journey pattern of Campbell to examine the spiritual transformation of archetypal personalities. The research thinly parallels the pattern of life-course O'Neill's characters cover with the one of Neill's personalities. It presents the characteristic traits which help categorize a specific O'Neill protagonist as one of Neill's spiritual characters, and then goes on detailing the life-adventures of that particular O'Neill protagonist to observe how he/she gets transformed into enlightened being.

The research proceeds trying to find answers to the questions as to what O'Neill portrays in his plays, how his protagonists are characterized and why their transformation matters. It asserts that O'Neill's plays portray characters whose life-course reflects the pattern of journey which is archetypal in nature. Using the qualitative method to present a blend of description, analysis and interpretation of O'Neill's protagonists' journey, the study establishes that O'Neill's characters begin life enthusiastically. The enthusiasm breaks soon, and forces them to face ordeals, from which they come out triumphant. They accomplish the journey, in

which the interaction between their conscious and unconscious life transforms them into what Neill calls the Explorer, the Innocent and the Sage. Their transformation matters because it is how O'Neill justifies the ways of life and death of modern individuals.

O'Neill has been studied for his dramatic progression, the notions of the archetype and the gothic, rudimentary human needs, his growth as a dramatist, his representation of human characters, the problem of the hero's expedition and renovation, and the influence of the dead in the living characters. He is also approached from the cultural materialistic perspective. However, scholars or researchers have not studied O'Neill with an exclusive focus on the issue of archetypal journey and spiritual transformation so far. The study attempts to see spiritual meaning behind suffering and miseries, claiming that such ventures open a new way of looking at suffering and miseries in O'Neill's character-portrayals.

The research has selected sixteen characters from O'Neill's six plays picked up from his three periods. The characters are grouped as per their conscious and unconscious orientations. Consciously, the characters in the early plays are the neophytes, in the middle the obstinate and in the late the disillusioned. Unconsciously, they are, and move towards becoming, the Explorer, the Innocent and the Sage. The study uses the common sense approach–literal denotation as given in the dictionary–to justify the grouping of characters into the conscious attitude types. It establishes them as a specific archetypal personality describing the stages of their journey as described by Campbell and Hartman and Zimberoff.

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CHAPTER ONE

LIFE AND JOURNEY IN O'NEILL'S PLAYS

The phenomenon called life has puzzled the intelligent humans ever since they first realized that they exist, and the attempts to unravel life's mystery have dominated the thought process of countless numbers of thinkers and philosophers in every corner of the world. When a philosopher presents a notion of life, it lures a specific number of people around its world-view as adopting a particular philosophical approach helps humans understand why they have to live the way they do, and enables them to survive the most horrendous situations when they face them. There is almost no limit to such approaches, each of which directs humans in their pursuit of life's meaning. A stoic, for example, sees the significance of life in an attempt to attain peaceful fulfillment living reasonably and virtuously, and tries to remain undaunted in the face of every difficulty. An epicurean finds all sense in seeking pleasure and avoiding pain. While an existentialist tries to create the meaning facing life amidst the indifferent universe, the absurdist will tend to cherish the meaningless aspect of life so as to create his or her own values. For a Marxist, the issue of class dominates the way people act in any society. Whether one is a stoic, an epicurean, an existentialist, an absurdist, and/or a Marxist, making the best out of what is given remains an important question for individuals because they hold the progression from ignorance through knowledge to greater knowledge as one of the ways to attain fulfillment. Such a movement implies that the sense of journey dominates life lived under any philosophical guise, and this sense remains an underlying dynamic to give humans directions and motivations because only the consciousness of a mission can make them live purposefully.

Journey can have a physical as well as a spiritual form. In its physical aspect, it simply covers one's movement from one location to another. However, one has to be wary to describe

a journey as spiritual. The term “spiritual” has meanings like the spirit or soul, or God or supernatural experiences, or something that is not material and is related to sacredness. In all of these meanings, the word suggests things that are mystical or mysterious, and so beyond the range of human experiences. The word spiritual also denotes to intellect, the meaning of which relates to attributes of the mind that humans attain after undergoing trials and tribulations. Life subsumes physical and spiritual aspects, both of which fall within empirical domain. Taken this way, the spiritual journey of life implies numinous growth and change and coming to terms with who and what humans are. The journeying individuals reach the point where they learn to appreciate how pains and pleasures they have faced contribute to the realization they attain. They learn that their experience of the world shapes their awareness about existence. This research, which aims to study the archetypal pattern of O’Neill’s protagonists’ evolution, refers to such intellectual awareness when it describes their journey as spiritual.

O’Neill’s plays represent protagonists, who get involved in journeys, where the numinous transformation effected by their expedition receives the prominent focus. O’Neill’s characters begin from the innocent enthusiasm in their power to govern the destiny. The confidence breaks, however, and the protagonists enter a phase of adventurous vicissitudes. Going through unexpected situations, they come out of the dungeon of darkness ultimately and reach a domain where they are enabled to experience light in the form of enlightenment. The protagonists are involved in multifaceted life-situations, which make their rise and fall look different on the surface. Behind what appears to be their distinct development, however, there recurs a pattern, which transforms O’Neill’s men and women from almost contemptuously pathetic human beings to the mythical bringers of spiritual awakening. They are modern men and women–familiar in contemporary life-situation and setting–so they do not represent the mythical-legendary characters. Nevertheless, the stages of transformation they go through

resemble archetypal patterns in terms of their action and variegated emotional conditions. Their journey brings the enlightening message to a people living in what is often described, after Nietzsche, as a godless time.

Every journey begins with a vague notion of the mission at hand; it passes through ordeals on the way, and comes to the finish with the rewards. As the sense of mission guides the individuals, they can be said to experience semi-light at the beginning. When the journey begins, they enter the dark zone of uncertainty. However, they are enabled to experience full light at the end as they emerge enlightened from the dungeon on account of what they undergo. Such moments of transformation can be expressed through the metaphor of tunnel, which suggests light and darkness as its basic components. The passage through the dark zones of tunnel matches a life going through its vicissitudes; passed this way with a sense of mission, life comes across different stages of rebirths. Joseph Campbell talks of three basic schemes of such stages–departure, initiation and return–in *The Hero with a Thousand Faces*. Campbell suggests that the heroes make their departure in the condition of semi-light, go through the darkness of the world of initiation, and then return with the message. The message can come in different forms. One of the forms it does is the messenger's enlightened condition, which helps transform life by enhancing its motivations.

Life makes sense only if it is carried out with purpose and guided stimuli. The recounting of every purposeful adventure leads humans to their growth to consciousness. The adventurers may have countless motivations, but their response to the sense of the personal-communal wellbeing can primarily be singled out to stand for all of the inducements. The mythical-legendary heroes of heavenly descent would take up their journey out of their kindness for the troubled humans. The heroes of human origin often go on their journey because they would feel the need to regenerate lives of people in their community, and also

because they receive the call to the mission. The discussions about the heroes' journey often begin with a statement of what causes their journey to begin. In *The Hero,* Joseph Campbell mentions the way in which the adventurers receive the motivation for their journey: "A blunder–apparently the merest chance–reveals an unsuspected world, and the individual is drawn into a relationship with forces that are not rightly understood" (46). David Hartman and Diane Zimberoff also highlight the inward nature of inspiration the heroes receive for their adventures. They claim that the appeal may come from "our soul, our connection to the depth of human experience, the vast underground inhabited by archetypal forces, the elements and all the collective wisdom and folly of time immemorial" (8). Such discussions also relate themselves to how the heroes make their accomplishments. Clarissa PinkolaEstés connects the hero to the world of order, claiming that in ancient stories "the psychological, moral, and spiritual states of the heroic character, of the king or queen, were directly reflected in the health of the people, the land, the creatures, and the weather" (xxv). Whatsoever the reason for the journey, its accomplishment makes the heroes champions of their people. The success is often linked to their psychological robustness, but the sense of wonder the adventures bring also counts as it makes life richer. Unlike such heroic adventures, O'Neill's plays recount sufferings of modern men and women. They portray the protagonists, who face a crisis to disturb them out of their initial understanding of life. The disturbing moment pushes O'Neill's characters toward a journey, which is patterned archetypically and transforms them spiritually.

In *The Hero,* Campbell explicates patterns and structures of the hero's journey as "monomyth," which is a term he "identifies as one coined by James Joyce" (Estés xxv). Campbell presents a sequence in which the "hero ventures forth from the world of common day into a region of supernatural wonder," meets with "fabulous forces," wins "a decisive victory," and "comes back . . . with the power to bestow boons on his fellow man" (*The Hero* 28). Life

itself consists of archetypal patterns, occurring through its different stages. The maiden-mother-crone sequence has this design as does the progression master-father-man. The development from childish innocence through adulthood experience to late age maturity can be seen as an archetypal pattern for every person to accomplish his or her life journey. In fact, evolution of a fully experienced personality from the crude material of a human child itself offers a great narrative for archetypal journey. Carl G. Jung names such a fruition "individuation . . . the process by which a person becomes a psychological 'in-dividual,' that is, a separate, indivisible unity or 'whole'" ("Conscious, Unconscious, and Individuation" 275). Life begins in the darkness of mother's womb; coming out of that darkness, it strives to advance towards its realization undergoing different stages. The life-adventurers may face death or similar tragic situation without any sense of material gain, but their adventure brings the message of spiritual wellbeing. It justifies the ways of life and death, and comes as an honorarium for the price of living.

The discussion of O'Neill's protagonists' journey, therefore, opens up an avenue to see meaning beyond destitution and death. A world busy with material gain or loss may induce humans to disregard such a meaning; nevertheless, it matters as it keeps them in critical moments from getting into complete despair. O'Neill's characters undergo pains and sufferings almost without exception. In almost every case, the playwright makes them suffer, which makes the audience wonder why O'Neill does it! Such a wonder causes one to reflect on the playwright in ways that in turn lead towards interpreting his characters in terms of archetypal journey and spiritual transformation. It helps relate suffering with the psychic health. Seeing meaning behind and beyond unmitigated sufferings may save many cases of life from looking like just a worthless hankering after the mirage. Discussing the archetypal patterns of journey

in O'Neill's plays thus serves the purpose of attempting to liberate life from materialistic certitude that often leads to destruction and death.

Archetypal Patterns of Journey in O'Neill's Plays

O'Neill's plays offer an opportunity to examine a form of journey patterned archetypically in the modern setting. An archetypical journey can be considered as an adventure, which transforms individuals embarking on the journey. Such a journey is fundamentally related to the mission of the mythical-legendary heroes, who include personalities of heavenly parentage given to help mankind out of their compassion. Sometimes well-known soldiers, admired for their bravery, accomplishments and moral uprightness can also be lifted to the mythical-legendary status. In mythical adventures, such heroes receive the mandate for their adventure in various ways. They may be driven by the sense of honor or self-glorification; or their motivation originates from a gain of prize or reward promised to them by the ruler of their time; or they may also get self-motivated by a realization of their social duty and responsibility. There is sometimes the search for something made mandatory by the very situation of the time to help sustain the general life. Accomplishing the mission brings the adventurers the ultimate sense of fulfillment; it includes basically the realization of their distinct existence juxtaposed with the larger social unit.

In O'Neill's plays, the heroes get involved in a journey subsumed in an analogous plot-structure. They move from ignorance to enlightenment, which represents their awakening after going through the process of transformation. They begin with the semi-light situation of untested confidence and enthusiasm, enter the domain of chaos and uncertainty, and emerge with the hint of triumphant jubilance although their physical lives may end in desolation and death. Metaphorically speaking, O'Neill's heroes go through the obscure inner province of the tunnel to the light-world beyond. The streaks of illumination that get distilled from the dungeon

of darkness suggest the archetypal nature of the playwright's comments on life and action. The archetypes result from the universal components in the human psyche, so accomplishing their journey enables O'Neill's protagonists to relate their suffering with the profundity of life. O'Neill is conscious about searching meaning from the price humans pay for the pain or pleasure of living all through his writing career. The discussion of his characters' spiritual journey sequentially from the early through middle to the late period makes their life attain the nature of timeless adventure undertaken in a scheme resembling the tunnel metaphor. Such a treatment also clarifies what the playwright means by delineating characters always ending their lives in demise or some kind of psychological passing all through his plays. Therefore, this research picks up six plays of O'Neill to try to understand the archetypal patterns of journey in them.

The plays are taken from his three periods; they consist of the following: *The Hairy Ape* and *Desire Under the Elms* from the early period; *Mourning Becomes Electra* from the middle; and *The Iceman Cometh*, *Long Day's Journey Into Night*, and *A Moon for the Misbegotten* from the late. The six plays are selected not only because they are thematically congenial to discuss archetypal pattern of O'Neill's protagonists' journey but also because they present the conscious basis to differentiate O'Neill's three periods from each other. The three periods of his career present an archetypal pattern of evolution from early through middle to late period. The pattern is the one which life itself sustains. His early period characters are the neophytes as they have tentative attitude of existence just as anybody in his or her childhood does. In the middle period, the playwright represents characters with the obstinate attitude, which characterizes value-guided individuals in their adulthood. His late period protagonists are the individuals with disillusioned attitude, which signifies life at its matured stage. Furthermore, every O'Neill character undergoes a progression in life that consists of his or her beginning

with untested enthusiasm of childhood, going through the obstinacy of the adulthood, and to ultimately disillusioned situation of the matured age.

The characters the early two plays portray have a tentative approach, which means they have no fixed values to govern their life course. They have innocent confidence that helps them move; however, the innocence breaks and spurs them to their journey ahead. *Ape* primarily recounts the adventure of Robert Smith, who is nicknamed Yank. The other characters remain only to function as background to Yank's transformation. He stands out exclusive among them both for his physical strength and the supreme confidence that he belongs whereas the capitalists do not. His confidence breaks when Mildred Douglas insults him. She is the daughter of the president of Nazareth Steel, the owner of the ship, which Yank thinks he makes move. Yank then has the sole mission of returning Mildred the insult she has given him. It takes him ultimately to the zoo, where the gorilla kills him. Yank's journey is given motivation and shape by the fact of his attitude, which remains uncertain till his adventure is completed.

Desire focuses on the journey of Ephraim Cabot, his son Eben, and his third wife Abbie Putnam. These three characters live in the farm. Ephraim and Eben think that the farm belongs to him, then Abbie comes as its third claimant. Eben loathes Abbie at first, but she wins him and becomes the mother of his son. A complication makes Eben decide to desert her, but Abbie kills the baby to prove that she really loves Eben. Eben understands her sacrifice and decides to partake of her punishment. They are taken away by the police, and Ephraim decides to continue alone in the farm. The three protagonists understand gradually what they really want. They accomplish their journey being guided by an attitude, which changes often to adapt and adjust with the situations they face.

Mourning Becomes Electra depicts the obstinate Mannons: Ezra, his wife Christine, and daughter Lavinia, and son Orin. They live with the certainty of family values, which they either

uphold or try to break. They may tend to compromise, but the aristocratic values direct their action decisively enough to make them adhere to the Mannon standards. The play has three parts: “Homecoming,” “The Hunted,” and “The Haunted.” It uses the American Civil War as its background. In “Homecoming,” Ezra returns home from the Civil War, and is murdered by his wife and her lover, Adam Brant, who is Ezra’s cousin. In “The Hunted,” Lavinia manipulates Orin into killing Brant and goads Christine to take her life. In “The Haunted,” Orin is driven almost insane by guilt and incestuous desire and Lavinia is afraid that he will confess and blemish the Mannon name. She drives Orin to suicide, summarily dismisses her lover, Peter, and entombs herself inside the Mannon mansion for the rest of her life. The four Mannons go through different circumstances, but the sense of aristocratic supremacy motivates their action decisively enough to make them adhere to the family codes.

The Iceman, *Long Day’s Journey*, and *A Moon* portray the disillusioned characters. The disillusionment, nevertheless, is their strength as it gives them motivation for life. *The Iceman* presents a host of derelicts in Harry Hope’s saloon. There are several of them, all sustained by their pipe dreams and alcohol. A new character, Don Parritt, has arrived searching for Larry Slade. These derelicts have the illusion that they will have a better tomorrow, which will never come. They are mostly waiting for Theodore Hickman called Hickey because Hickey humors them with jokes and free drinks. Hickey has, however, given up drinking, and he claims he wants to bring peace to all of them. The derelicts find that they cannot live without their pipe dreams. Larry, Don, and Hickey get transformed though. Hickey is arrested, and will most probably be executed as he has killed his wife. Don commits suicide because he cannot continue with the guilt of betraying his mother. Larry realizes that he is not different from his fellow-derelicts.

Long Day's Journey describes the adventures of four Tyrones: James; his two sons, Edmund and James Jr. called Jamie; and his wife, Mary. The spurring force for the play's action consists of two climactic events: Mary has returned to her drug addiction, and Edmund learns that he has had tuberculosis. Besides, there are the enduring family problems of James' stinginess and Jamie's worthlessness. Each accuses the other, exchanging simultaneous harshness and pity, and hate and love. The climax occurs when the three male Tyrones face the drug-induced reveries of Mary. The play begins with the Tyrones' faint hope that Mary will resist her temptation to the drug, and Edmund is not seriously ill. It ends with their facing the climax: Mary lost amidst the juncture of memory and present disappointment, and the other three Tyrones almost frozen by horror of encountering her despite their wish to bury the consciousness in alcohol.

A Moon continues the story of the disillusioned Jamie Tyrone in *Long Day's Journey*. In *Long Day's Journey* Jamie confesses the pain of his deep attachment with his mother to Edmund. Jamie is formally called James Tyrone Jr., and is nicknamed Jim in *A Moon*, where he confesses again to Josie, the daughter of his tenant farmer, Philip Hogan. Philip secretly desires his daughter to marry Jim so that she can inherit his money and also give him a regular life. Philip makes Josie take part in a conspiracy to trap Jim into marrying her. Josie, however, realizes that Jim is really a dead man who needs a mother to forgive him. She absolves Jim, who leaves the stage now prepared to die. He comes to Josie disillusioned; he leaves her in the same disenchanted condition although he happily embraces impending death as a liberating agent.

The discussions of the plays from O'Neill's three periods help represent his heroes in conscious terms. The neophytes of the early period are termed so because their tentative attitude guides their action till the very end. The middle period characters are called the

obstinate as their uncompromising adherence to the family values colors their accomplishment, and the late period protagonists are described as the disillusioned because their disenchanted attitude becomes instrumental in directing their action. There is an unconscious dimension to motivate them, too. Their journey, in fact, represents the interaction between the conscious orientations with unconscious dispositions. When they accomplish it, they are transformed into the spiritual adventurers, whom Conor Neill calls the Explorer, the Innocent and the Sage.

The characters in the early plays, Yank and Abbie, are mainly driven by an unconscious urge to discover themselves; their journey suggests from the beginning that they are trying to find out who they are. Eben, on the other hand, remains identified with his fundamental demeanor. He is a one-dimensional person given to the intensity of his own commitment, which he displays in both love and hate. Ephraim's journey suggests the possibility to make him a larger person than he is although he falls short of achieving that status because he mistakes material things for God. The characters in the middle and late plays can be categorized in the same way. Christine, Hickey, Edmund, and Jamie resemble Yank and Abbie because they are motivated by an impulse to explore their own horizons. Ezra, Orin, Don, James, and Mary behave like Eben in that they remain identified, like Eben, with their essential nature till their journey is accomplished. And, Lavinia and Larry resemble Ephraim as their journey enlarges their personality. Both Lavinia and Larry grow into wiser personalities by way of their adventures. These protagonists thus fall into distinct categories on account of their unconscious motivations, which justify their grouping into archetypal personalities in their own right. The protagonists in O'Neill's early, middle and late plays are categorized respectively as the neophytes, the obstinate, and the disillusioned in conscious terms. Each of them is further grouped as the Explorer, the Innocent and the Sage as per his or her unconscious motivations.

Their dramatic career thus represents them as the archetypal personalities, who get involved in a journey that transforms them spiritually.

Archetypal Personalities and Spiritual Journey of O'Neill's Heroes

In "Understanding Personality: The 12 Jungian Archetypes," Neill presents a list of twelve archetypal characters. He groups these personalities in terms of four cardinal orientations and three types. He mentions them as having the orientations of ego, order, social, and freedom. The archetypal personalities, who have the cardinal orientation of freedom, yearn for paradise. They are three, namely, the Explorer, the Innocent, and the Sage, and are involved in spiritual journey. Neill further groups them into three types of the soul, the ego, and the self. The Explorers belong to the soul type, the Innocent to the ego, and the Sage to the self. Neill's category suggests that he uses the Jungian sense of the soul, the ego and the self. The grouping thus means the soul type Explorers have the fundamental yearning for the search of their soul-mate; the ego type Innocent for their basic identity; and the self type Sages are motivated by a desire to effect an amalgamation of the conscious and the unconscious aspects of their life.

O'Neill's protagonists follow the pattern of journeying from the initial semi-light through the darkness of the tunnel to the enlightened state beyond; however, presuming them to be involved in spiritual journey makes them similar to, as well as different from, one another. The conscious orientation of their being the neophytes, obstinate and/or disillusioned makes them a kin to each other even when they differ because of their unconscious positioning of being the Explorer, the Innocent, and the Sage. They are similar, for example, because they are all neophytes; they differ because one is the Explorer while the others may be either the Innocent and/or the Sage. The conscious attitude makes them fall into a particular O'Neill period, and it justifies why they belong to three different periods of O'Neill's dramas: the

neophytes of the early plays, the obstinate in the middle one, and the disillusioned in the late plays.

O'Neill's characters resemble and are different in unconscious terms, too, which help categorize them into three archetypal personalities of the Explorer, the Innocent, and the Sage. They resemble in terms of their cardinal orientation because all of them aspire to get freedom; they differ because they fall into three different types of the ego, the self and the soul. Their conscious life justifies the division of the chapters of the main body of this study. Grouping them into different types of archetypal personalities, which are determined by their unconscious orientation, helps establish the linkage between the chapters. It presents an opportunity to discuss how the neophyte Explorer, or for that matter the Innocent and/or the Sage, resembles to or differs from the ones, who belong to the obstinate and/or the disillusioned attitude groups.

Selected O'Neill Plays as the Site of the Monomyth

O'Neill's plays form a unit in terms of the archetypal journey of their protagonists. Such a primordial archetypal pattern makes the plays a location, where the adventurers are the archetypal personalities. Their journey is embodied in the analogous plot-structure; it begins with enthusiasm, which contains the germinating seed for advancement. Be it the neophyte or the obstinate or disillusioned, O'Neill's characters possess confidence at the beginning of their journey. They act with assurance, which breaks to make them pass through trials and tribulations leading to enlightenment. They face life and the consequences of living to bring healing message to the fellow-humans. In "Introduction to the 2004 Commemorative Edition" of Campbell's *The Hero*, Estés explicates that humans with fortitude to face life and its trials encounter a single psychological fact "that the creative and spiritual lives of individuals influence the outer world as much as the mythic world influences the individual" (xxv).The mythical-legendary characters would take up the journey to restore the communal health by the

force of the moral-spiritual uprightness in their motives and action. If the leaders committed some sins, they would jeopardize their community, which they would have the responsibility to set right by taking up the risk of adventures. O'Neill's heroes embrace life with untested enthusiasm, which both necessitates and colors their journey.

The journey starts without any grandeur. In *The Hero*, Campbell points out that the hero's journey begins with an ordinary day: the hero takes up risks, real or psychological, discovers truths, and returns to the world with his or her findings. The journey of O'Neill's protagonists does not follow such a regular pattern of departure, achievement, and return. Often, it is difficult to determine exactly when the journey begins, and when the protagonists return from it. Nevertheless, every O'Neill hero traverses the dark zone of the tunnel, the emblem of life, and emerges triumphant, because transformed, in the world of light by the time his or her adventure is accomplished. The patterns of their journey recount the varied tales of human suffering and enlightenment molded in birth-death-rebirth sequence, and become the site of the mono-myth.

Tunnel as the Metaphor of Transformation

The tunnel presents a useful metaphor to describe any sequence of adventures that have an enthusiastic beginning, a tiring development in the middle and an end endowed with an awakened state enriched by ordeals. Literally, the figure denotes a concealed passage, dug through soil, earth or rock, and bounded except for the entrance and exit at each end. Figuratively, it becomes a framework to explicate the transformative process in the adventures of O'Neill's protagonists. A tunnel has three parts–its threshold and exit, and the zone in the middle. Light exists at the tunnel's entrance; a person's entry in the middle means an expedition through the region of darkness, the passage through which guarantees a rise in his or her level of consciousness as the person is certain to gather hard-earned experiences there.

Campbell describes the similar progress as three stages of departure, initiation and return in *The Hero*. The heroes make the departure at the behest of something from the inner being. The stage of initiation makes them go through trying moments. When the heroes return, they bring the boon of awareness signaled by the very fact of their being passed through the ordeals. O'Neill's heroes begin confidently, but they face a challenge to their preliminary perception of life, which makes them search for a greater light. The search takes them deeper into the darkness, where facing the moments of uncertainty they commit themselves to new emotional-ideological perspective and its associated action. The new perspective, finally, enables them to have the certainty of light at the end of the tunnel.

The journey makes O'Neill's protagonists volunteer in life's quest moving from commonplace to profound form of consciousness. In "Chapter 10: The Journey of the Souler Hero," Jude Currivan explains how life attempts to discover itself consciously. She claims: "Life is consciousness exploring itself . . . [It is] a process of continual waves of change." Life consists of childish innocence, adulthood experience and late-age condition of wisdom. The childhood innocence and enlightened oldness correspond respectively to the lights at the beginning of the tunnel and at its end; similarly, the vicissitudes of a person's middle age resemble with the ups and downs he or she undergoes in the dark zone of the tunnel. O'Neill's protagonists pass through the tunnel of life itself; they traverse in the domain of darkness and emerge with greater light suggestive of redemption or rebirth. Their travail, done with emotional intensity and depth, imparts in them an authentic voice about transformational epiphany.

The seeking of light consists of an individual's goal, and given a person's determination to live with the consciousness of purpose and meaning, his or her mission gets validated by the intensity of emotions. Jung asserts that "emotion is the chief source of consciousness," without

which “there is no change from darkness to light or from inertia to movement” (“Psychological Aspects of the Mother Archetype” 96). Emotions play a dominant role in goading the adventurers towards their goal. O’Neill’s characters are spurred to action by the force of their enthusiastic embrace of what they consider to be their value system. The transformation in them is marked by their intellectual-emotional states at the end of their journey. It is not possible to exhaustively schematize a life of flesh and blood. The countless variations of moods and sentiments, the shades of joys and sorrows, and the ebbs and flows in inter-personal relations present a vast ocean of emotions. Life emerges from the churning of that ocean, which indicates an interplay between the conscious and the unconscious. Creative humans have attempted to represent it to record the nuances of change in consciousness. Campbell suggests the emergence of life from such interaction when he claims “modern man emerged from ancient ignorance, like a butterfly from its cocoon, or like the sun at dawn from the womb of mother night” (*The Hero* 358). The adventurers in O’Neill’s plays move from the state of semi-light through darkness to light, undergoing different stages of transformation, which happens from an unconscious state to the one of consciousness. The practical world tends to judge life in terms of whether or not it has achieved the stipulated goals in material terms. O’Neill’s protagonists, however, undergo a process that is numinous in nature, which concerns itself with the psychological dynamism.

Furthermore, the transformation occurs only if the transformed individuals get ready to detach themselves from the past. Jung and Campbell are aware of this constraint. Jung asserts that transformation occurs only after one’s ego dies because the process of individuation dissolves the consciousness into the self. In “Concerning Rebirth,” he talks of the “psychic danger . . . threatening consciousness with dissolution” (145). In connection with this Robert A. Segal claims such a closure involves “a kind of temporary death of the ego–and its

reemergence, or rebirth, from the unconscious" (*Encountering Jung* 4). In *The Hero*, Campbell also argues that journey begins only after the heroes accept to die to be born again; he claims: "When our day is come for the victory of death, death closes in; there is nothing we can do, except be crucified–and resurrected; dismembered totally, and then reborn" (15). As long as there is some motive, or desire, or purpose, or ego-satisfaction, the adventurer cannot be reborn, that is, he or she cannot see beyond darkness to light. This course is a process to recognize one's self, which is a God-image, as "he who knows himself knows God" (Jung, *Aion* para. 42). The archetypal journey takes the heroes closer to this self-knowledge. Jung's individuation implies that it is in the unconscious aspect itself a person is made up to involve in a journey to search for life's meaning. Talking O'Neill's protagonists' journey helps explore one of the ways in which the playwright offers his perspective on life; it also prepares a ground to state problems regarding the way O'Neill spends so much passion in delineating men and women with an almost endless suffering.

Statements of the problem

James O'Neill, the playwright's father, was present when *Beyond the Horizon* opened at the Morosco on 2 February 1920. It was the first play to bring O'Neill success and recognition in the form of the Pulitzer Prize. James congratulated his son, but he also asked, "What are you trying to do–send them [the audience] home to commit suicide?" (qtd. in Sheaffer 477). What James asked is a question everyone feels like asking about O'Neill. His plays repeatedly glorify human failures. His characters begin with a childish notion of life as a coherent system, believing that they have the power to govern their own destiny. They fall in almost every case, but the failure does not dissuade them from struggling until they reach the stage when they die a literal or figurative death.

Such sequences in O'Neill's protagonists' journey make one ponder on why O'Neill portrays life as so unfailingly dark. He definitely does not wish to present a cynical view although the commonplace information about his life–the suicide attempts, tuberculosis, the mother's drug addiction, his own failures in marriages–leads one to presume that O'Neill is a pessimist. O'Neill always emphasizes that an individual's struggle itself marks his or her success. What matters, therefore, is not whether a particular O'Neill character gains something in material terms, but how defiantly he or she struggles to accomplish the course of life. The struggles then elevate the human characters from the stratum of their life. O'Neill considers a theater to have as its "highest and sole significant function" to present "a poetical interpretation and symbolical celebration of life" (qtd. in Chabrowe, Synopsis xviii). This research presumes that O'Neill materializes this theatrical function by making his neophytes, obstinate and disillusioned involve in a process that transforms them into the Explorer, the Innocent and the Sage. Therefore, it has to address the question as to why and how these archetypal personalities' suffering matters.

Research Questions

Three questions emerge from the statements of the problem:

i. What do O'Neill's plays largely portray?

ii. How can his characters be characterized as the neophytes, the obstinate, and the disillusioned? What traits in them help term them the Explorer, the Innocent, and the Sage?

iii. Why does the transformation of O'Neill's character matter?

Objectives of the Study

The objectives of the study are

i. to scrutinize how O'Neill's characters begin life enthusiastically, which breaks soon, and forces them to face the ordeals from where they come out triumphant;

ii. to analyze how the characters are termed the neophytes, the obstinate, and the disillusioned, and to demonstrate how they become the Explorer, the Innocent, and the Sage; and

iii. to establish how O'Neill is able to justify life vis-à-vis the unmitigated suffering it undergoes.

Research Gaps

The review of literature given in the second chapter of this research clarifies that the O'Neill critics have talked about his dramatic process, the archetypal and gothic ideas in his plays, the elemental human needs he deals with, his evolution as a dramatist, the method of characterization he employs, the issue of journey and redemption without specific focus on spiritual aspect, the effect of the dead on the living characters, and the cultural-materialist concerns found in him. They have also discussed about the specific themes of O'Neill's plays selected for this study, but they have not interpreted those plays from the perspectives of the spiritual awareness his protagonists gain after they undergo trials and sufferings. None of them addresses exclusively the question of how O'Neill's protagonists' travail refines their awareness, which presents a gap to do research on his plays.

Hypothesis

O'Neill's characters' life ends in death, either literal or metaphorical. However, death is not the end of their life as it is death that enables them to be reborn, and to signify light symbolic of an enlightened state. Their fall does not make their suffering look ignoble; the struggle, which completes with the integration of unconscious and the conscious, rather ennobles them. Their journey makes them undergo different complications of life, which are presumed to occur figuratively in the dark zone of the tunnel. However, they are not lost in the obscurity; their struggle rather enables them to emerge as enlightened archetypal personalities. Neill has termed these personalities the Explorer, the Innocent, and the Sage, who, the research claims, represent the heightened state of martyrs. O'Neill's

sufferers thus gain the status of Jesus or Prometheus, the Jungian sense of the complete individuals. Concurrently with the characters, O'Neill's readers or the members of his audience get transformed, too, as the latter by way of their common humanity partake of the former's enlightenment through empathetic involvement.

Methodology

The research applies the qualitative research methodology, in which the researcher's understandings of O'Neill's protagonists' experiences, perspectives, and meanings are derived by close textual reading of the plays. It focuses on the context of O'Neill's plays to determine what shapes his characters' experiences, the meaning of which is then established by way of interpretation and exploration. The patterns and themes discovered counts on the subjective approach, which is used to reflect on the research process and findings, and which addresses the research topic to decipher its meaning. The data required for analysis and interpretation are collected from the primary and secondary sources as well as from the theoretical perspectives used in the research. The researcher uses his discretion to observe O'Neill's protagonists' experiences, restricting the subjectively collected and analyzed data from getting colored too much by his personal assumptions and biases. The research describes, analyzes and interprets the spiritual journey of O'Neill's protagonists chosen from the plays of all of his periods. Its primary concern is the case study that seeks to understand the playwright's protagonists' experiences to present an interpretation made persuasive enough by way of the reasoning based on the evidences collected from the sources used. It describes the adventures of the archetypal personalities as described by Neill. The personalities follow the patterns of journey, which are conceptualized primarily on the basis of the theories of Jung and Campbell.

Rationale of the Study

The rationale for the selection of the topic is governed by a curiosity to reflect on the persistent human failures vis-à-vis the popular zeal that often pleads for the material success. O'Neill portrays characters, who fail in almost every case; it forces one to think seriously about the playwright's motives behind such portrayals. The research on such a topic aims to establish that the passionate embrace of life's ordeals makes O'Neill's characters suffer, but suffering elevates their status into the inspiring figures at the same time.

The rationale for selection of the plays is governed by two ideas. First, all these plays are the representative ones of the respective period, and they also yield to a logical grouping in thematic concerns. For example, the plays portray characters within the framework of family–either real or made up of some kind of association–a most likely place for humans to expose the emotional aspects of their lives. Besides, they yield to such grouping in terms of their tendency to universalize human problems. In *Ape*, Yank's progress reveals the general symptoms of the human loss of rapprochement with both nature and science leading to the sense of dislocation in modern time. *Desire* deals with the elemental questions of love, hate and greed coloring human action, where the crisis of emotion forces O'Neill's characters to realize what they are after. *Electra* reveals that the haunting legacy of the past runs in the blood of the posterity, thereby confining human fate within the narrow cell of pride which ultimately destroys. *The Iceman* displays the predicament of directionless lives at a time when insanity is extolled and recommended as a redeeming agent. *Long Day's Journey* and *A Moon* are O'Neill's explicitly autobiographical plays, but both universalize the problem of how humans are kept from realizing their potential by chance and choice; and how mere love, even when it binds the family together, cannot suffice to make for happiness.

Secondly, the plays yield to the perspective of the archetypal journey because of their comprehensive human concerns. In *Ape*, the protagonist's predicament of being in an

existential limbo mythologizes a person's journey in the modern wilderness. Yank moves away from human society with every new step. It parallels his going deeper into unconscious, where his identification with the gorilla that crushes him tells the tale of human failure to reconcile the past and present. *Desire* tells the story of the nineteenth century American farmers. Their journey through the thorny path of hatred and greed on the one hand, and love on the other, dispels the elemental points about human nature. *Electra* marks the futility of human effort to bypass their fated condition, which leads the protagonists to the acceptance of the inevitability. In *The Iceman*, the derelicts reveal the condition of despondency through their effort to keep themselves from getting into black despair by the help of alcohol and pipe dreams. And in *Long Day's Journey*, and *A Moon*, O'Neill uses his family history to create a family myth of the Tyrones. The plays represent the elemental human questions emerging from the tensions of memory and guilt, accusation and forgiveness, and family responsibilities and personal misgivings. *Long Day's Journey* dramatizes the violence of the crisis the four Tyrones face because of Edmund's sickness and Mary's reverting to drug addiction. *A Moon*, on the other hand, tells the relatively placid situation of Jamie, one of the four Tyrones, whose confession of guilt in an aftermath of alcoholism and sexual misadventures, concludes O'Neill's long career with a note of forgiveness and reconciliation.

The selected O'Neill plays show the playwright's mythologizing sensibility, which enables him to create myths of modern people from insights he finds in both histories and his own family past. He dramatizes universal human concerns, which make his plays replete with archetypal ideas and journey motifs. Consequently, the plays are responsive to the synthesis of the theories of archetypes to discuss the spiritual journey of Neill's archetypal personalities. Furthermore, the resolution of O'Neill's plays suggesting light at the end makes them fit subjects to be incorporated into the tunnel metaphor.

Scope and Delimitation of the Study

The review of the primary and secondary sources, presented in this and the second chapter respectively, opens the scope of the research, whereas the theoretical review in the second chapter delimits it. The literature review pictures the studies on O'Neill from different perspectives, which leave the proposed topic still untouched by scholars and researchers. As the review indicates, O'Neill has been mostly studied for the personal, historical, and artistic influences in his plays. The issues like the his Irish roots, his life in the sea, the urban black experience, his belief in "philosophical anarchism," his sympathy for prostitutes, and his attacks on puritan morals and the existing theatrical convention appear conspicuously in the critical discussion of him as a playwright. Scholars have written on his artistic struggle and achievement, focusing most dominantly on his tragic view ingrained in the autobiographical elements.

More specifically, the discussion of critical articles show that scholars have dealt with O'Neill in general as well as his individual plays. The general issues they have raised include the following: his dramatic progression, the notions of the archetype and the gothic, rudimentary human needs, his growth as a dramatist, his representation of human characters, the problem of the hero's expedition and renovation, and the influence of the dead in the living characters. O'Neill is approached from the cultural materialistic perspective too. Critics have also discussed O'Neill's individual plays, which touch on the aspects except the one of the spiritual journey. The review of critical articles on the playwright exhibits that the issue of adventure and numinous transformation has remained a novel topic as regards his plays, not discussed by any scholars or researchers so far. The study has an original scope to deal with the proposed topic. It, therefore, undertakes to present a study of O'Neill's characters' journey, seeing the archetypal patterns in them.

The discussion of the theoretical framework based on the ideas of Jung, Campbell and Neill delimits the study. First, it does not touch on all aspect of archetypes, avoiding in the main a listing of Jungian archetypes. The fundamental ideas of Sir James G. Frazer, Maud Bodkin, and Northrop Frye on archetypes have been shown to be irrelevant to the study, so their ideas are not referred to for the support of the study's argument. The study has divided O'Neill's protagonists based on their conscious and unconscious orientations. Consciously, they are the neophytes, the obstinate and disillusioned; unconsciously, they are, and move towards becoming the Explorer, the Innocent, and the Sage. The study limits itself in discussing and displaying how these characters' attitude and their archetypal personality get established. The methodology adopted to characterize them as such is the description of the stages of their journey, only thinly paralleling it to those described by Campbell. Guiding itself by these theorists' ideas, this research discusses O'Neill's characters' journey in chapters three, four and five. The researcher claims that O'Neill's heroes begin the course of their life enthusiastically, go through tiring vicissitudes, and emerge triumphant finally. The three stages are, furthermore, claimed to resemble the phases of semi-light, darkness, and light, which the condition of going through one side of the tunnel to the other roughly represents; hence the description of the journey as light at the tunnel's end.

Chapters Division

The research is divided into six chapters. The first chapter introduces it raising the related issues, stating the problem, the research questions, the objectives, the hypothesis, the methodology and the rationale of the research. The second chapter discusses O'Neill's critics to highlight the research gaps. This chapter presents the critical review, which discusses the archetypal theories to derive a synthesis, focusing mainly on Jung, Campbell and Neill.

The third, fourth and fifth chapters are the main body of the study. These chapters do not respectively answer the research questions asked about O'Neill's plays and his protagonists. Those questions are addressed in every chapter simultaneously. This is made mandatory by the very nature of the research, which intends to establish archetypal pattern in O'Neill's plays. This pattern exists not only in his protagonists' life course, but also in the way O'Neill's protagonists evolve through three periods of his career. Every O'Neill character–whether the neophyte, or the obstinate, and/or the disillusioned–undergoes a progression that consists of his or her beginning with untested childish enthusiasm, going through the obstinacy of the adulthood, and to ultimately disillusioned situation of the matured age. The three periods of the playwright's career also replicate an evolutionary form. His neophytes have tentative attitude just as anybody in his or her childhood does. In the middle period, the playwright represents the characters with the obstinate attitude, which characterizes value-guided individuals in their adulthood. And his late period protagonists, as their disillusioned attitude indicates, signify life at its matured stage. Maintaining this evolution in O'Neill's character-portrayals demands that the chronology of his three periods be maintained. Besides, O'Neill's characters evolve as three archetypal personalities despite being distinct in terms of their conscious attitude. Addressing three research questions concurrently in every chapter thus serves the purpose of this research to discuss the journey of three archetypal personalities in plays from all of O'Neill's periods.

These chapters discuss the spiritual journey of sixteen O'Neill protagonists. To avoid monotony likely to be caused by repetitions, these protagonists are also called O'Neill's characters, individuals, archetypal personalities, and/or his men and women. The discussion is guided by the perspectives of the archetypal journey. The chapter three talks of four characters from *Ape* and *Desire*. In the fourth chapter, four protagonists from *Mourning* receive the focus.

The fifth chapter discusses eight archetypal personalities from three of the playwright's late period plays: *The Iceman*, *Long Day's Journey*, and *A Moon*. The chapter six concludes with remarks on how O'Neill's characters, represented as archetypal personalities, are reborn as enlightened beings given to martyrdom at the end of their spiritual journey. It also highlights a few areas for the future research.

CHAPTER TWO

PATHWAY TO ARCHETYPAL JOURNEY IN O'NEILL'S PLAYS: A REVIEW

O'Neill's Plays in the Domain of Archetypal Journey

All through the identical patterns of O'Neill's early, middle and late plays, which have already been discussed in the first chapter, his protagonists undergo situations, which make their dramatic career resemble the archetypal journey. The characters have a distinct attitude in each period. The early plays portray characters with a tentative attitude, and hence called the neophytes; those in the middle and the late ones are obstinate and disillusioned respectively. The attitude represents their conscious life. The same individuals, revealing their unconscious inclination, embody the traits of the archetypal personalities Neill calls the Explorer, the Innocent, and the Sage. They have what Neill describes as their cardinal orientations, which make them seek autonomy and a utopian liberty. He also groups them into types, as per which the Explorer, the Innocent, and the Sage belong to the soul, the ego, and the self respectively. These personalities correspondingly pursue freedom, safety and understanding concurrently longing for paradise. They accomplish theirjourney with mystical message, and so their journey is termed spiritual. The journey of the neophytes, the obstinate, and/or the disillusioned, causes their unconscious motivations to get manifested when they get transformed into the Explorer, the Innocent, and the Sage.

The transformation results from an interaction between their conscious and unconscious life. The soul type Explorers–whether they are the neophyte, the obstinate, and/or the disillusioned–have the identical underlying pattern of their journey. And the same is true about the Innocent and/or the Sage. In other words, the neophyte Innocent and Sage, and for that matter the obstinate and the disillusioned ones, have similar unconscious motivations to accomplish their journey. As this research presumes the renovation to occur through

individuation and heroic adventures, it approaches O'Neill's plays synthesizing the Jungian concepts of individuation with Campbell's ideas of the hero's journey, both of which use myths to lay the foundation of their theories.

O'Neill has written plays, not the mythical heroes' adventures, however, and the six plays selected for this research present dislocated individuals suffering because they are confined between their inherited personality and environment. Nevertheless, O'Neill's mythopoetic imagination transforms them as archetypal journeymen and women, redeemed by their travail to enhance life's meaning. Their adventures end with the sense of enlightenment, which turns them into universal symbols, thereby enabling them to transcend their literal import. This chapter maps O'Neill discussing critics, who have written about his general traits; it also reviews the writings which examine the plays selected for this research. The critical review establishes that these plays have not been studied from the perspective of the archetypal journey. The theoretical review that follows justifies this standpoint as a novel way of approaching O'Neill's plays.

Mapping O'Neill through the Critics

There is almost no limit to how much one can do about critical review on O'Neill. "There is writing about O'Neill, there is excellent writing about O'Neill, and there is a great deal of both. . . . To avoid being too long, one must risk being too brief, and, at that, it will be long," (2) writes James J. Martine to introduce *Critical Essays on Eugene O'Neill*. Martine categorizes writings on O'Neill under the headings "Bibliography," "Editions," "Biography," and "Criticism." The criticism is further categorized as "Books," "Articles," and "Studies of Individual Works." This survey focuses on the discussion of the articles on O'Neill in general and on his specific plays. O'Neill's critics have talked about his dramatic process, the ideas of the archetype and the gothic, elemental human needs, his evolution as a dramatist, and his

characterization. The critics who deal with his individual plays highlight the playwright's focus on issues like the hero's journey and redemption, the psychological questions, the presence of the dead in the life of the living, and the cultural-materialistic concerns. The survey mentions the critics who have written on the playwright's general ideas, and then it centers on them, who deal specifically with the plays selected for this research. It begins with what critics have said regarding O'Neill's themes and techniques, confining itself to the question of characters' development leading to their spiritual awareness.

Critics like James A. Robinson and Stephen A. Black highlight O'Neill's dramatic process. Robinson discusses how O'Neill utilizes the possibilities of creating meaning with specific use of sound. In "O'Neill's Symbolic Sounds" he argues that the playwright makes theatrical sound to steadily "suggest the presence of irrational forces which mystify, defeat, and alienate modern man" (36). Black highlights O'Neill's procedures and dealings. In "O'Neill's Dramatic Process," he claims that O'Neill achieves his meanings and effects less by the content of his characters' language than by the dramatic process of their interactions" (59). Both Robinson and Black center on the playwright's dramatic process; they do not mention how this process can contribute to the character evolution in his plays.

Robinson talks of the physical, audible sounds; he overlooks other sensory gestures that suggest the numinous presence in O'Neill's plays. Robinson does not discuss the sinister suggestion caused by the brooding elms and the breath-like presence that Eben feels of his dead mother in *Desire*, neither does he mention implication of Lavinia's feeling that she is constantly watched by the lifelike portraits of her forefathers in *Electra*. Black, too, limits his interests in O'Neill's achieving his meanings by the dramatic process of the characters' interactions. Both critics pick the issue of the dramatic process to relate it to the unity of O'Neill's plays. Emil Roy, on the other hand, perceives archetypes as effecting such a harmony.

In “The Archetypal Unity of Eugene O’Neill’s Drama,” Roy sees archetypal unity in O’Neill’s dramatic career, which, he claims “began with an early period of seascape realism, evolved through a most uneven middle stage of sometimes labored symbolism, and returned finally to the conventions of his beginnings” (1). There is such circularity in every O’Neill play because O’Neill makes his characters begin with enthusiasm, enter a world of confusion and frustration, and then evolve endowed with hard-earned enlightenment. Ignoring this aspect of the playwright, Roy concludes O’Neill’s protagonists may not attain harmony between incompatible forces, but “O’Neill may compensate for his and his audience’s loss of faith and certainty by creating at his best an order in artistic design and coherence” (14). Roy thus highlights the illusory nature of the playwright’s vision, the recompense for which is made by him through his artistic achievement. He avoids talking about O’Neill’s characters’ journey bringing about their larger vision. Sometimes a focus on the rise in consciousness leads a critic to discuss fundamental human necessity.

Frank R. Cunningham discusses O’Neill’s concern for elemental human needs in his two essays–“Authentic Tidings of Invisible Things” and “Eugene O’Neill in Our Time.” In the first, Cunningham claims that the perpetual disturbance in human life may lead to the understanding of “more authentic tidings of invisible things,” (35) but he does not detail the process that brings about such a change. O’Neill’s protagonists involve in undertakings, which disturb the course of their life; such tension helps them fathom life’s mystery, which also denotes the numinous sense existing beyond the phenomenal spectacles. The discussion of journey, which relates to spiritual enlargement, better explicates such a sense. Cunningham’s second article, “Eugene O’Neill in Our Time,” highlights O’Neill’s ability to arouse the sense of the numinous in his reader-audience. Cunningham argues that O’Neill’s “unique capacity to drive us deep into the unknown within ourselves, lie in his ability . . . to synthesize apparently contradictory aspects of experience into imaginatively complex and arresting art” (51). Cunningham leaves his comment without further elaboration, but it is not difficult to

understand what he suggests: O'Neill understands the elemental human needs, and he stirs them with his delving deep into the nature of life. The playwright represents individuals trapped between heredity and environment, and so they are doomed to suffer. Nevertheless, their ceaseless attempt to live meaningfully elevates them as inspiring characters. Cunningham's assertion helps open the discussion as to how O'Neill leads his audiences/readers profoundly "into the unknown within." This study presumes that O'Neill does it by making them confront characters, the examination of whose undertakings clarifies a rise in their consciousness; such an analysis also helps conceptualize on O'Neill's evolution through three periods of his career.

O'Neill's evolution is a topic critics have discussed in different terms. James Fisher in "Tender Men: The Acquaintanceship of Eugene O'Neill and Sherwood Anderson" asserts that O'Neill "often emphasized the struggle of the individual pitted against social norms, and the individual's struggle within a difficult personal reality" (137). Fisher explicates that O'Neill's 1920s plays "show the struggle between man and God" (145), but his late plays dramatize the characters' struggle within a demanding private actuality. O'Neill, as Fisher explains, moves from representing his characters struggling against their environment to fighting with themselves. Representing such development helps him emphasize on the "battle of the individual male with his own personal demons" (Fisher 145). Fisher hints that O'Neill portrays his characters as trapped to suffer in naturalistic limbo, but he also infers the possibility of their redemption through a psychological evolution. Such assertions contribute to augment the point that the redeeming quality of O'Neill's characters is reflected in the completion of their journey, when their life course results into their transformation as enlightened beings.

In "Episodes from a Life of O'Neill" and "Eugene O'Neill in Mourning," Black also highlights the evolutionary aspect of O'Neill's career. He mentions, in "Episodes," O'Neill's attempt to synthesize the Christian ideas of "love, forgiveness and reconciliation" with "the ancient sense of the tragic" (7). These two are "intellectually incompatible" as Christianity "defines God as selfless love and eternal

forgiveness" whereas the Greek sense of the tragic assumes gods to embody the "natural forces and . . . the power to create and destroy" (7). In "Eugene O'Neill in Mourning," Black reports a progress in O'Neill's mourning the deaths of his father, mother, and brother in 1920-1923. O'Neill denies his losses for about a decade, moves on to acknowledging them, and through "despair" finally to "resignation and acceptance" (175). Therefore, Black argues, "accepting the tragic view meant fully accepting the losses which he [O'Neill] still mourned, and the mental images to which he still clung" ("Episodes" 7). That O'Neill can portray characters to accept their loss means, according to Black, he is able to accept his own loss. In "Episodes," Black charts the evolution in O'Neill's character-portrayals along such line explicitly relating the evolution in O'Neill's characterization with his life. This research avoids mentioning O'Neill's life to examine his character-portrayals, which is a subject discussed also by Michael Abbott, Thomas E. Porter, and James Al-Shamma.

In "The Curse of the Misbegotten: The Wanton Son in the Plays of Eugene O'Neill and Sam Shepard," Abbott compares two American playwrights in terms of their characterization. He picks up from them a "recurring character I will call the 'wanton son,'" (193) and describes him as the "most complex and directly autobiographical character" (198) of both O'Neill and Shepard (1943-2017). The autobiographical elements apart, the traits of the "wanton son," which Abbot enumerates, help illuminate O'Neill's characters like Edmund and Jamie in *Long Day's Journey*, and Hickey in *The Iceman*. These characters find it hard to sustain life, but Abbot suggests they redeem themselves. Nevertheless, he does not describe the process that redeems them. This research links these characters' liberation with their spiritual journey. Thomas E. Porter also discusses the way O'Neill portrays his characters, but he links the playwrights' depictions to his childhood experience.

In "Jansenism and O'Neill's 'Black Mystery of the Soul'," E. Porter explains the playwright's idea of tragic characterization in modern time referring to a letter O'Neill wrote to Brooks Atkinson in 1931. In the letter, the playwright clarifies that the only phenomenon for the contemporary tragedy to

draw on is the people's "belief in the guts of man, good or evil, who faces unflinchingly the black mystery of his own soul!" (qtd. in E. Porter 31) as they have neither God nor any faith to purge themselves into. E. Porter explains O'Neill was exposed to Jansenism in his early life and he would frequently hear of the terms like "mystery," "soul," "salvation" and "grace" (32). He finds all through O'Neill's plays the images bred of such ideas, which he links to what Jung terms the "retarding ideal." In "The Psychology of the Child Archetype," Jung makes a distinction between "retarding" and "progressive" ideals: the former as "more primitive, more natural (in the good sense as well as the bad), and more 'moral' in that it keeps faith with law and tradition" while the latter as "more abstract, more unnatural, and less 'moral' in that it demands disloyalty to tradition" (quoted in E. Porter 32). E. Porter claims that "O'Neill's 'black mystery' exclamation in his letter seems a visitation from his childhood that Jung would describe as 'retarding' in the positive sense" (32). Jung explains that the infantile imaginings purport to "compensate or correct, in a meaningful manner, the inevitable one-sidedness and extravagances of the conscious mind" ("The Psychology of the Child Archetype" 162). Nevertheless, what O'Neill describes as mystery in his letter is "impervious to full disclosure," and so O'Neill and the seekers like him "are destined to disappointment, yet . . . are obliged to keep searching" because they live "without the conviction of faith" (E. Porter 38). E. Porter concludes "We can . . . only confront courageously, and without false hope, our own soul which remains a black mystery" (41). E. Porter links the soul's mystery with the playwright's childhood imaginings suggesting that the mystery creeps in all through his plays. Humans confront this mystery only to be muddled by its enigma. This research, however, presumes that confrontation with obscurity goads O'Neill's protagonists to move to a light world. It claims that the darker the ambiguity the playwright's adventurers experience the more illuminating the message they bring for the modern persons, who are lost in that confrontation.

The research derives such positive implication also from such portrayals, whom Al-Shamma terms O'Neill's "melancholics" (61). In "Worshiping the Black Sun: Melancholy in Eugene O'Neill and Sarah Ruhl," he refers to O'Neill's characters, whose dramatic career implies the fruitless venturing out into journey and returning. These O'Neill heroes, as Al-Shamma argues, bring no enlightening message. He highlights only their frustrations, portraying them as individuals who wish to flee from the family mostly "for a Rousseauian paradise–that is, an idealized, primitive world free from the corrupting influence of civilization, within which the natural goodness of humanity may flourish" (62). Al-Shamma counts as such melancholics among others Lavinia and Orin in *Mourning*, and Jamie and Edmund in *Long Day's Journey* (62). He explains that these melancholics do not have any plan for a happy home, so they have "nostalgia . . . often for the freedom of a Rousseauean, precivilization paradise"; nevertheless, they fail to "flee the family home," and are condemned to "return," because "the broken family structure is internalized as integral to the subject's character" (65). Al-Shamma highlights O'Neill's melancholics' tendency to be unhappy at what they have; he ignores the spiritual meaning emerging out of such intense life-course. Journey, in fact, gets propelled by the very dissatisfaction of the heroes. Only challenges can make them enjoy opportunities. This research treats O'Neill's protagonists as the adventurers who bring enlightening message from their relentless toils. Al-Shamma ignores this facet of their experiences by terming them simply as "melancholics." David Palmer also avoids discussing the implications of O'Neill's protagonists' journey when he compares the playwright with Beckett and Miller in terms of the ways their characters fail to forgive.

In "Three Ways to Fail at Forgiveness," Palmer claims that O'Neill's late plays portray protagonists, who have problems in "forgiving others, seeking and accepting forgiveness from others, and forgiving oneself" (118). Palmer explains that humans cannot forgive because they do not have "a shared narrative of events," which fits "together the events of the past in a way that everyone involved can accept" (145). Portraying the protagonists in *Long Day's Journey* as the "wounded-soul

narcissists," (145) he argues that the Tyrones cannot get reconciled because they "cannot find a shared story of the past that meets each individual's narcissistic need to be portrayed primarily as a victim rather than a transgressor" (146). Palmer explains why O'Neill's protagonists fail to give and receive forgiveness and make life intolerable for them; however, he does not clarify how their mutual recriminations expose them passionately, and lead them towards their enlightening awareness more vigorously. Palmer intends his ideas to cover O'Neill's late plays, but he discusses *Long Day's Journey* more prominently. The focus on research articles that deal with O'Neill's individual plays highlights more precisely how going through trying experiences enables the playwright's protagonists to reach the state of enlightened awareness.

The first play, *Ape*, has drawn the critics' attention on account of both its general and topical interests. In "Rage Against Order: O'Neill's Yank and Milton's Satan," James R. Kellerportrays Yank as the victim of an immutable force, who ends his life's journey after making a meaningless search for the impossible. Keller describes Yank as a man "who is entrapped and tormented by forces beyond his control and who longs for an unattainable bliss–a yearning that plunges him into a vengeful quest that ultimately proves degrading rather than fulfilling" (45). Yank glorifies his physical strength, but, as Keller argues, his vengeful search demeans him ultimately. Nevertheless, this research attempts to justify that Yank's journey offers a picture of a time when the lack of metaphysical certitude has left humans only with the option to either submit to black despair or keep struggling to sustain life. Yank dies, but, as Keller explains, he shuns the "illusions of personal power" and recognizes his "own impotence" (51). Keller's assertions highlight the ennobling tinge in Yank's journey.

Robinson and Gene A. Plunka view Yank as an embodiment of the time in which the play was written. In "The Masculine Primitive and *The Hairy Ape*," Robinson asserts that O'Neill portrays Yank using the late nineteenth-century "model termed the 'Masculine Primitive' by family historian Anthony Rotundo" (97). Robinson maintains that Yank's

rebellious nature is fed by the ethos as it is subsumed by that model, which emphasized on "instinct" and tended to value "men 'according to their physical strength and energy'" (97). Robinson claims O'Neill "elicits admiration for Yank's rebellious nature, and his growth. But he also suggests the futility of Yank's revolt by ultimately presenting the authority that controls Yank in tragic and existential, rather than social, guise" (102). Fighting against a social authority sustains the possibility of the change. However, as Yank's is a fight against "an immutable force that transcends social concerns," one cannot see him as a victim of "a (reformable) authoritarian structure devised by man" (106). O'Neill conceives Yank to be struggling against the impersonal universe itself, by doing which, Robinson asserts, the playwright rejects "the social origins of Yank's oppression" (107). Plunka, on the other hand, highlights the communal background that explains for him O'Neill's conception of the play.

In "Eugene O'Neill's *The Hairy Ape* and the Legacy of Andrew Carnegie," Plunka presents "a social reading of the play" (32). Plunka argues that the play shows O'Neill's interest in "exploring an American social conscience while simultaneously making Yank's quest into a universal search for belonging" (33). Mildred provokes Yank into "awareness that his plight has social ramifications" and his search for "belonging . . . begins with his need to destroy the industrialists who build the engines that drive society while concomitantly enslaving the proletariat in cages of steel" (40). Plunka concludes that Yank finds himself "in the middle of an existential dilemma that has no solution, [and so he] belongs only in death" (43).

Robinson and Plunka begin with different stipulations, but they propose the similar inference that the playwright offers no resolution to Yank's existential impasse. Concurring with them, J. Chris Westgate also suggests that Yank's journey brings no possibility for redemption. In "Stumbling Amid the Ruins: Yank's Absurd Inheritance in *The Hairy Ape*,"

Westgate argues that Yank's speech shows his confidence about himself; however, O'Neill's emphasis on "confinement and impotence . . . creates an explicit discrepancy between dialogue and mise-en-scene," which distances the "audience from Yank through dramatic irony" (5). The irony makes Yank's quest appear useless from the very beginning. Westgate concludes describing Yank "as the allegorization of humanity," who falters "amid the ruins of a fallen civilization, searching desperately for some artifact of a comforting mythology," (10) but he finds "nothing to alleviate the disillusionment of humanity" (11). Nevertheless, Westgate admits that "Yank's struggle . . . is never reduced to mere parody for O'Neill," and it "reveals the almost necessarily tragic essence of humanity" (10). Westgate's assertion is endorsed by O'Neill himself in his conversations with Mary B. Mullett, where he contends: ". . . 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. But his struggle is his success! . . . Such a figure is necessarily tragic. But to me he is not depressing; he is exhilarating!" (37). O'Neill emphasizes "struggle" as exacting some merit from itself. His characters try to extract coherence out of their desperate moment. Westgate asserts that Yank finally understands "all his attempts to reaffirm his identity through belonging have been futile because all ideologies are equally fragile and absurd," (10) but he disregards Yank's obstinacy to find his place. Yank's efforts may look ridiculous, but efforts are the only luxury left for a generation bereft of any metaphysical certitude. This research presumes to establish that O'Neill's recurrent plot arrangement that makes suffering his characters' inherent endowment enables them to be resurrected as martyrs to elevate life and its aspirations.

In "Neither Fallen Angel nor Risen Ape: Desentimentalizing Robert Smith," Thomas F. Connolly attempts to see beyond the surface of O'Neill's plot-arrangement. Connolly picks up O'Neill's final words in the play "*And, perhaps the Hairy Ape at last belongs*," (163; sc 8) and suggests the numinous

about Yank's place of belonging as he argues that Yank "leaves mundane alienation behind and may just be on his way to oneness with the universe . . . [because] O'Neill does not care about life as it is lived" (152). Connolly's assertions highlight the playwright's tendency to ignore humdrum existence. These are the points that this study aims to further elaborate in terms of Yank's archetypal journey. Connolly explains that "O'Neill has Yank transcend death by a gorilla's crushing embrace," (152) to which this research purports to add that Yank's transcendence is a matter of spiritual interpretation. His journey from a state of brute confidence to the one of an elevated position of a spiritual journeyman validates O'Neill's assertion that struggle itself is success. Such a triumph, nevertheless, is costly and Yank suffers from several tragic occurrences, which Radmila Nastić discusses in terms of his trauma.

In "Trauma and the Tragic in *The Hairy Ape* and *All God's Chillun Got Wings*," Nastić emphasizes the negative impact on Yank of his upsetting encounter with Mildred. Nastić claims that Yank fails because he intensely recalls or cannot disremember "the wound inflicted by the insult" (200) he receives from Mildred. He loses his mental poise after this incident, and consequently a "series of traumatic failures drain his energy and betray his expectations of the possibility of belonging and of identity, so that he almost willingly dies. He works toward knowing his trauma but cannot survive the truth–that he is alienated and does not 'belong'" (201). Nastić thus highlights the devastation wrecked by the traumatic occurrence on Yank's growth. Her emphasis, however, misses the point O'Neill intends to suggest by his portrayal of Yank.

O'Neill tells Mullett that a character "may be a failure in our materialistic sense. His treasures are in other kingdoms" (37). This statement helps clarify the idea behind his portrayal of Yank. The moment that shatters Yank causes his pain and misery. However, that is just what goads him ahead in his journey. This research intends to elaborate that the harrowing experiences which Yank goes through elevate him into the position of a martyr. If the sentient beings called humans are condemned

to accept the condition of misfortune as Yank is, wallowing in despair offers no panacea. Behind O'Neill's portrayal of human suffering, therefore, lies his implication of transcendence. By passing their painful experiences on to their audiences, O'Neill's protagonists force them to reflect on the spiritual implication of the same. O'Neill continues with such connotations in other plays, too.

In *Desire*, O'Neill dramatizes the spiritual journey of the nineteenth century American farmers in the setting of a New England farmhouse. The playwright sets the respective journey of his three protagonists–Eben, Abbie, and Ephraim– in an environment of greed, suspicion and carnal desire. When they accomplish it, they emerge from the pit of their self-centered nature out into the spiritual domain of enlightened awareness. Critics have ignored this aspect of the play although they have underscored other points. Sophus Keith Winther, for example, discusses the different ways in which the critics find this drama a turning point in O'Neill's career.

In "*Desire Under the Elms*: A Modern Tragedy," Winther claims that some critics highlight this play for its vicious characters, while others find it an exercise of arrogance that sees no crime as deterrent to its ambition. Joseph Wood Krutch describes it "as interested . . . in an aspect of the eternal tragedy of man and his passions" (qtd. in Winther 326-7). Winther himself contends that O'Neill, for the first time in this play, sees "the problem of tragedy in modern drama . . . by seeking an answer to man's relation to the invisible forces that control his destiny" (327). Winther's man is Ephraim. In conventional concept of tragedy, the hero is the man endowed with some frailty, whose purification through suffering and death is claimed to help promote the natural equilibrium. Ephraim flouts such conventional idea. The force of his tragic essence emerges rather from the fact that he "listens to the voice of nature, he is exalted by her beauty, and he identifies himself with the quality of lonesomeness which must be the character of power divorced from purpose" (332). When critics focus on such traits of Ephraim, he emerges as a strong character; however, represented as a spiritual journeyman, his charm fades because he gets lost in the isolated farmhouse. The lonely aspect of his

life has also encouraged the observation that Ephraim represents the American version of the biblical Adam.

In "Eugene O'Neill and 'the Myth of America': Ephraim Cabot as the American Adam," Mark A. Mossman refers to R. W. B. Lewis's argument in *The American Adam: Innocence, Tragedy and Tradition in the Nineteenth Century* (1955) that the nineteenth century American literary culture operates and thrives around the image of an American either as "an innocent Adam in the new Earthly paradise of the West," or as "a fallen nature, . . . intimately and unfortunately connected with the past" (49-50). Mossman claims that this logic applies even to the twentieth century American literary scene. He picks up Ephraim from O'Neill's *Desire* to see in the man "an emblem of the modernist Adam" (52). Mossman explains that the traits both of Lewis's innocent and fallen Adam are "knotted together inside Cabot's [Ephraim's] perplexing, complex character," which treats neither trait as "dominant" or "completely and consistently repressed" (52). Mossman's reference to the idea of innocence and fall is pertinent to this research. Nevertheless, the concept of innocence and fall, as this research uses the terms, has nothing to do with the biblical notions. It is innocent perspective on life and environment that motivates O'Neill's characters to expedite their journey, and it is through fall that they are enabled ultimately to reach the state of enlightenment.

Mossman portrays Ephraim as "constantly swinging in both directions, to both sides of the standard mythology, but never giving in fully to either world view" (52). This study, however, focuses on O'Neill's characters' move from innocence through fall to such stilled moment, where contradictions seem to melt in an all-inclusive vision. The discussion of the interactions between the states of innocence and fall helps manifest the archetype of transformation. This research focuses prominently on the changed awareness of O'Neill's characters. Therefore, Mossman's ideas on Ephraim help justify its argument of his transformation. The idea of transformation captures a fundamental aspect of human life, an issue that Sudipto Chatterjee also raises about this play.

In “Cross Cultural O’Neill: A Bengali ‘Desire Under the Elms’,” an interview he gives to James R Fleming, Chatterjee focuses on O’Neill’s effort to dramatize elemental human needs. Chatterjee highlights the nature of desire and greed; conflict of mind and heart, and of lust and love; the power of true love; the suppleness of the spirit in swinging from “greed” to “goodness” and from “worldly” to “otherworldly” concerns; and man’s tendency to ask questions like “Why are we here?” and “What is life?” (62-63). Chatterjee does not elaborate the full significance of such concepts in the context of the plays. The ideas are, nevertheless, linked to the character evolution in O’Neill’s dramas.

The emotions like desire and greed help bring conflict and expose the characters. Besides, the existential questions Chatterjee mentions are the ones O’Neill’s characters often face when there is critical shift in their action. In *Ape* Yank begins from his getting the sense that he does not belong. In *Mourning*, Lavinia is colored by the conflict of her being a woman and her desire to be an authentic person to uphold the Mannon codes. In *The Iceman*, the derelicts wish to live their pipe dreams, which make them cower when they face the predicament of reality. And in *Long Day’s Journey* and *A Moon*, the Tyrones’ compulsion to live with memory and imagination ties them in such love-hate family bond that makes them face darkness which leads to their spiritual transformation ultimately. Such universal ideas apart, critics like Gabriella Varró, Jerry V. Stinnett, E. Andrew Lee and Doris Alexander also pick up respectively the specific issues of male and female traits, the presence of the dead, the element of gothic, and the idea of comedy and metacomedy in this play.

In “Gendering the Mind: Eugene O’Neill’s *Desire Under the Elms* and Sam Shepard’s *A Lie of the Mind*,” Varró looks at the tendency of these two American playwrights to project the opposed male-female energies of the mind “through setting, theme, and cultural myths” (62). Varró’s comparison between the two is irrelevant to this research; still, the point he makes about O’Neill matters. Varró claims that O’Neill clarifies through his setting “the polarized and gendered psychic universe of the play, where femininity will be wedded to eternal suffering and masculinity to violence and

victimization" (67). Such gendering occurs even when O'Neill dramatizes the "collision of passions," in which love is shown to triumph over "the destructive forces of materialism, abuse, possessiveness and murder" only when the feminine intervenes "the male domain" (71). Varró's insight on such polarizing in O'Neill's play helps illustrate the Jungian anima-animus concept. The individuation of the Explorer, the soul type personality, gets accomplished when the journeying individual recognizes the counterpart of his or her soul. However, Varró creates the polarization without relating his concept with the journey of the Explorer archetype, which leaves a gap for this research to build on.

Stinnett talks of the presence of the dead in *Desire* in "'A Sinister Maternity': Maw, Lilith, and Tragic Unity in *Desire Under the Elms*." Stinnett points out that Eben's mother is "the dead woman, who opposes the greedy, materialistic Ephraim [and] has no interest in possessing the farm, but takes possession of Abbie in order to assert her influence directly on her son" (18). The influence of unseen characters on the onstage characters' action is a consistent phenomenon in O'Neill. Abe Mannon and Marie Brantome in *Electra*, Eugene in *Long Day's Journey*, Evelyn Hickman in *The Iceman*, and even Mary in *A Moon*,for example, affect the behavior of the living characters in the respective plays. Stinnett sees Eben's dead mother influencing the living characters in *Desire* to link it to the tragic structure of the play. This study sees such presence of the dead spurring a particular character's journey in critical times and leading it to its enlightening resolution. Such a presence also disturbs a specific character's mental poise and makes his or her unconscious aspect manifest.

Sometimes such manifestation results from the gothic elements the journeying individuals may encounter. E. Andrew Lee, in "Gothic Domesticity in Eugene O'Neill's *Desire Under the Elms*," associates the play's domestic elements with the gothic, arguing that the gothic in the play "reveals underlying issues of labor power relations and gender exploitation as Ephraim Cabot's rapacity transforms domestic spaces into oppressive devices to serve his own ends" (71). Lee links the gothic with ideology as he associates the former with the macho subjugation and spitefulness. He concludes

that “Gothic provided O’Neill with both the medium and the message of the many ironies inherent in the American Dream and the American family . . .” (89). The “gothic” can be related to journey motif, connected to which it becomes the archetypal signs to spur the hero to action in precarious moments. Furthermore, the gothic can augur the archetypes of transformation, which Jung describes as “the typical situations, places, ways and means, that symbolize the kind of transformation in question” (“Archetypes of the Collective Unconscious” 38). Such situations and places, in turn, help the protagonists grow. However, Lee does not relate the gothic to any idea of spiritual growth.

In “Comedy and Metacomedy,” Alexander Pettit picks up the concluding episode of *Desire Under the Elms*as a sign of “metacomedies,” by which he means the “plays that render grotesque the inseparably erotic, familial, and financial terminus toward which their plots tend, for example by bringing lovers together but placing them under arrest” (53). Eben and Abbie are the lovers as well as the killer and accomplice. As the Sheriff leads them out, they stand separately to admire the sunrise, free of their materialistic passion. Eben owns Abbie and she does him now, and so both transcend the need to “possess the farm that had put them in conflict with each other” (69). Their desire has led them to “catastrophe,” but transcending the same they are free “to experience beatific love” (69). Pettit clarifies that the “lovers and accomplices” are devoid of acquisitive passion. This study attempts to establish that such small flashes of awakening help humans learn to live with dignity even when they have faced odd moments of what O’Neill often describes as “hopeless hope.” The ability to attain such enlightening sparkles inspires humans to continue amidst thorny paths of pains and pleasures. O’Neill’s middle play also highlights such ideas remarkably.

Critics have discussed *Mourning* focusing on the “‘psychological fate’ [for O’Neill to use] as a formula for designing plot and characters” (Alexander, “Psychological Fate in *Mourning*” 923); the aspects that make the play a rival to, and still different from, Aeschylus’s *Oresteia* (Pratt, “Aeschylus and O’Neill: Two Worlds”); the way in which “personally and emotionally driven” *Mourning* differs

from *The Prodigal*, the rendering of the same ancient tragedy by Jack Richardson (1934-2012), which makes its creator look "intellectually motivated and personally liberated" (Weissman, "*Mourning Becomes Electra* and *The Prodigal*" 259); the way "the pervading irony of curse" on the Mannons shapes the play thematically (Hill, "Dramatic Irony in *Mourning*" 42); the rejection of the general tendency to see the "similarities" between O'Neill's play and the Greek *Oresteia*, focusing on "more fundamental parallels . . . in O'Neill's trilogy and Shakespeare's *Hamlet*" (Frenz, Horst and Martin Mueller, "More Shakespeare and Less Aeschylus" 85); and the comparison of O'Neill with Aeschylus from phenomenological approach, which sees O'Neill's "unearthing a moral evil in the basic natural cruelty of real life. . . . [and equating] life with the intensified morbidity of the world he has constructed" in *Mourning* (Chioles, "Aeschylus and O'Neill: A Phenomenological View" 160). The relatively recent studies on *Mourning* highlight O'Neill's search for a modern counterpart to the Greek sense of fate, his attempts to write a Greek tragedy, and the morbid psychology in the play. None of the critics, however, elaborates on the spiritual journey of the playwright's protagonists.

In "Moving Fate into the Family: Tragedy Redefined in O'Neill's *Mourning Becomes Electra*," Miriam M. Chirico discusses O'Neill's attempt to find an agent that would be comparable to the Greek sense of fate and also persuasive enough to the contemporary audience. The playwright does it by transforming "a classical understanding of tragedy, revolving around unseen gods, to one that locates tragedy within the immediate setting of the family" (81). O'Neill claims himself to be a "mystic," (83) but he hopes to portray "an understanding of Life's spirit through the characters' struggles" (83) by finding "a contemporary corollary for these forces that a modern audience could readily grasp" (84). Chirico claims O'Neill "transforms the representation of fate" by making his protagonists aware of their guilt and self-punishment, and particularly by granting "family members, especially those long dead, with the power to incriminate one another" (91). Such sense of guilt and inclination towards inflicting

one's own self, however, lead O'Neill's characters to greater awareness about life and its spiritual connotations, which Chirico does not mention. This research attempts to build on such a gap.

In "*Mourning Becomes Electra* as a Greek Tragedy," Black links Lavinia's suffering with growth, but he does not detail the process of his protagonists' spiritual awakening. Black asserts that tragedy, in O'Neill's conception about it, "may lead one to find something in life to . . . admire in spiritually starved human beings" (186). Black illustrates it with Lavinia's courageous decision to lock herself in the Mannon house. How long will she lock herself there? Black explains if Lavinia hopes to go on for long, it "implies a faint hope that one may face the worst and in merely surviving a lengthy enforced confrontation with one's self, grow" (186). What Black links with growth has been associated by Gong Yijin with morbid psychology, hidden behind the characters' persona.

In "*Mourning Becomes Electra*: Morbid Psychology under the 'Mask'," Yijin says that O'Neill makes his characters become a creator of their own destiny tinged with unavoidable gloom. As Yijin argues, "the tragic morbid psychology men set for themselves . . . make[sic] them suffer from it, and more miserably, repeat it" (23). Because the protagonists reiterate what makes them miserable, they poison their mutual relationship, which leads to inevitable tragedy. Yijin thus sees the play as a portrayal of the fall of an honorable family, whereby O'Neill endeavors to expose the recurrently morose mental condition. The playwright leaves the audience free to find "the real way out" of the vexing puzzle that arises from the final scene when O'Neill sends Electra to "complete self-exile" (26). Electra's self-exile leaves an opportunity to reflect on the process of her psychological growth, which neither Black nor Yijin discuss primarily.

Linking the life not only of Lavinia but of all the protagonists of *Mourning* with journey motif generates the possibility of associating them with archetypal journeymen and women. Such journeying individuals, in Campbell's terms, make "a separation from the world, a penetration to some source of

power, and a life-enhancing return" (*The Hero* 33). The other protagonists of O'Neill go through the same cycle. Some of them end their journey in death, leaving the possibility for interpreting death as a symbol of rebirth; some others remain at the stilled juncture, thereby suggesting a moment that energizes the protagonists to face life more vigorously. Black mentions Edmund, whose journey ends in such a time in *Long Day's Journey*; however, Black claims that Edmund may be able to isolate himself from the other Tyrones, and start his own mission "based on the touch of the poet or the longing for poetry and beauty that he finds in himself" ("*Mourning Becomes Electra* as a Greek Tragedy" 186). *Long Day's Journey* is an explicitly autobiographical play, so discussion about it may entail that Edmund be associated with future O'Neill himself. However, this research avoids any biographical facts to discuss O'Neill's protagonists, whose expedition continues in O'Neill's late plays.

O'Neill's late period dramas consist of disillusioned characters, whose journey, nevertheless, gets spurred by some shred of enthusiasm they possess. Critics have not seen these plays from that perspective. In "'The End of the Quest': Freedom and Selfhood in O'Neill's Late Plays," Laurin Porter highlights the conflict between "the assertion or relinquishment of identity" as "an important structural principle in O'Neill's late dramas" (169). However, Laurin Porter argues that the two conflicting principles become "on a deeper level . . . as two sides of the same coin, both attesting to O'Neill's enduring search for peace" (169). O'Neill counterbalances the theme of materialistic aggrandizement with the necessity of spiritual loftiness in his late plays. Porter links such spiritual issues with the playwright's personal need when he concludes asserting "all of O'Neill's dramas but especially the late plays are ultimately spiritual in nature, reflecting the playwright's deep longing for peace" (170). This research connects such craving for spirituality to O'Neill's protagonists' consciousness evolution.

In the first of the late plays, *The Iceman*, the critics have highlighted the issues like the parallel of the Christian mission of spreading the gospel amidst chaos, the focus on the play's tragic

characterization, the nature of myth of the hero's journey that the play uses, the context of the play, the nature of the tragic discovery its characters make, the pattern of salvation in it, and its cultural materialistic dimensions. All of these critics refrain themselves from highlighting primarily the characters' journey towards larger consciousness.

In "Evangelism and Anarchy in *The Iceman Cometh*," Robert C. Lee mentions the reformist and extremist movements as two forces to drive the almost dead characters to life. Lee argues that the forces are exemplified by Hickey and Don. Lee discusses Hickey's reformist programs in terms of the missionary's attempts to disseminate Christ's message; Don's are explicitly connected to the anarchist movement that prevailed the American intellectual scene in the first half of the twentieth century. Both representatives are traitors: Hickey because he has "betrayed God's law in killing his wife Evelyn," and Don because he has "betrayed the Movement in revenging himself against his mother, Rosa" (175). Lee finds in Larry, however, the amalgamation of both religious and the movement themes. He contends that Larry as "the best of man, a contemplative coward" may not be good enough, even then "if there is to be a better man, he must come out of Larry" (186). Neither Don or rather his mother Rosa, the movement incarnate, nor Hickey who embodies "Evangelism," can offer a possibility for such "a better man." Lee has his points about character-evolution; nevertheless, he has a different interest from the spiritual awareness of O'Neill's protagonists, which this research aims to reveal.

Black also concentrates on O'Neill's characterization, but his focus is on how a 1960 television presentation of *The Iceman*, featuring Jason Robards, Jr., as Hickey, imparts mythical tinge to what appears to be the playwright's realistic creation. In "On Jason Robards as O'Neill's Nietzschean Iceman," Black argues that O'Neill's play gives the impression of realistic portrayal, but it goes "out of the realm of realism" (150) because the playwright divides the principal tragic character into two personalities of Hickey and Don. Identical in several ways, Hickey and Don seem to complement each other: both are plagued by remorse, and both condemned to die a ritual death voluntarily. Black

claims that they often truly fuse into a single person, and "speak each other's unspoken thoughts, and answer things the other has thought but not yet said" (150). In realistic works, an individual actor imitates the life of another individual; O'Neill, by dividing that life between Hickey and Don, evokes "the myth at the center of Nietzsche's notion of the tragic," which "relates the ritual sufferings of Dionysus" (150). Black concludes asserting that *The Iceman* "wraps tragedy in a mantle of consolation and forgiving–the consolation of drunken singing and laughter" (156). Black does not focus on the consciousness evolution of O'Neill's protagonists. However, the points he raises about Hickey and Don highlight their interactions and growth. Besides such focus on characterization, *The Iceman* has attracted the critics by its myth of the hero's journey.

In "*The Iceman Cometh* as Infertility Myth," Julia White likens the annual arrival of Hickey in Harry Hope's bar to the adventures of the hero Campbell talks about in *The Hero*. However, while Campbell claims the hero's journey brings the redeeming message, White emphasizes on only despair and impossibility of redemption. When the play ends, it leaves the image of "a broken Larry, resigned again to wait for death, staring out a dirty window, oblivious . . . [and] in a state of O'Neillian nirvana" (119). White implies that the hero-journey and the sense of redemption highlight, in O'Neill's play, the condition of despair more than any liberating message; however, she overlooks the archetype of rebirth. Almost all O'Neill plays end with death or some sense of disintegration, so the factual look at their conclusion eludes the numinous message evoked from O'Neill's characters' development. *The Iceman* has been commented on as per the context in which it was written; however, even that remark touches on the question of character-evaluation only partly.

Brenda Murphy's "*The Iceman Cometh* in Context: An American Saloon Trilogy" examines O'Neill's play juxtaposing it with Philip Barry's *Here Come the Clowns* (1939) and William Saroyan's *The Time of Your Life*, (1941) both of which were written around the same "American theatrical season of 1938-1939" (215) when O'Neill's play itself was written. Murphy argues that all three plays portray

derelicts living in a shabby tavern, where their mutual connection is endangered by an outsider. Besides, all of the three plays "examine fundamental philosophical issues, such as the conflict of good and evil, the relative value of truth and illusion, and the value of choosing life over death" (Murphy 215). Murphy's focus is on comparing the other two playwrights with O'Neill in terms of the issues they raise; she does not deal with the question of how O'Neill's protagonists reach a state of enlightened condition going through the evolution in their consciousness. Black talks about the issue of the tragic discovery O'Neill's derelicts make, but he also discusses the characters' consciousness-development only peripherally.

In "Tragic Anagnorisis," Black focuses on the meaning of the understanding Larry makes about Hickey and Don. Both Hickey and Don want understanding which gets Larry to reject them because accepting them will take him nearer to culpability and demise. Listening to Hickey's confession will make him "condemn him [Hickey] in his mind and thereby participate in his execution;" on the other hand, "listening to Parritt [Don] involves him in the youth's self-hatred" (158). Black contends O'Neill's career enables him to understand that "for the serious person life promises mostly suffering," (164) which is why Larry, the most serious character in the play, remains to "suffer the consequences of knowledge and feeling" (164). Suffering may contain no value, but it gives the sufferer the "evidence that one is fully alive, and fully engaged with life" (164). Black claims Larry has awakened "to suffer having knowledge of life and death," which allows the audiences to "come to know something of value along with the pain" if they "identify with Larry" (164). Such linking of suffering with knowledge is not uncommon about O'Neill's plays. Black mentions just *The Iceman*, in which he picks up Larry, through whose suffering he claims O'Neill conveys his sense of enlightenment to the audience. This research sees suffering as an integral part of O'Neill's protagonists' experiences because suffering exposes the adventurers to situations that help transform them. Even the critic to talk of the pattern of salvation in this play center more on its pessimistic aspect than on any issue of spiritual awareness it suggests.

Mufeed F. Al-Abdullah, in "Morgue of the Misbegotten: O'Neill's Pattern of Salvation in *The Iceman Cometh*," asserts that O'Neill rejects in his play any possibility of salvation for the modern individuals. The playwright, Al-Abdullah argues, represents "a pessimistic vision of a godless world, inhabited by misbegotten beings, in which life is a nightmare and death is the only way out. O'Neill . . . has moved even beyond Nietzsche's contention that God is dead, to demonstrate that we cannot create another one, not even in fiction" (par. 1). Al-Abdullah concludes as darkly as he begins. He affirms that "O'Neill's play . . . offers no hope, but plays an elegy for the misbegotten and shows the world as a morgue for the dead-in-life" (par. 71). Unlike what Al-Abdullah claims, however, a focus on the rise in their consciousness can relate O'Neill's protagonists to their spiritual evolution. An emphasis on such numinous aspect rejects any social-political interpretation of the play, which is what MojganGaeini and Fatemeh Sadat Basirizadeh offer.

In "Cultural Materialistic Reading of Eugene O'Neill's the Iceman Cometh," Gaeini and Basirizadeh highlight the realistic aspect to the play's backdrop. They argue that the play displays O'Neill's "worldview and his attitude about the failure of any social reform or hopeful improvement in the time between the World Wars" (77). The world is itself divided between the outside world with its social-economic problems, and the one inside Harry's saloon, where the derelicts live with their pipe dreams. Of such derelicts, Gaeini and Basirizadeh focus on Larry to highlight the playwright's idea about the disaster of any optimistic change in real life. They conclude: "O'Neill . . . leaves Larry to decide whether to join the community with the peace of illusion or to face the stark reality of life" (79). Larry's dilemma, as Gaeini and Basirizadeh present it, only highlights the impossibility of his evolution. Besides, a cultural materialistic reading avoids seeing any numinous dimension, which the play definitely evokes when Larry describes Harry's saloon as "the last harbor." Larry's words clarify O'Neill's evocation of the aspect, which leads to a reflection on whether there can be a life even beyond the last harbor, and how the derelicts living in such a stranded existence can offer some

symbolic gesture to illuminate the intriguing mysteries of life. Approaching O'Neill's plays from the perspectives of journey and archetypal motifs opens the avenue to examine them beyond any specific cultural concerns to spiritual ones. His other plays–*Long Day's Journey* and *A Moon*–also offer a congenial background to such an approach although critics have approached them from several other perspectives.

The issues the O'Neill criticism raises on *Long Day's Journey* cover such areas which only rarely relate to the question of spiritual awareness in O'Neill's protagonists. Albert Rothenberg and Eugene D. Shapiro analyze the play using Freudian concepts of psychological defenses mainly of "denial, projection, and rationalization or intellectualization," (56) and focusing on how examination of such resistances discloses literary themes and designs. Thomas P. Adler connects the play with *Through a Glass Darkly*, a 1961 Swedish drama film written and directed by Ingmar Bergman, Sweden's leading filmmaker as well as a renowned theatre director. Adler argues that if Bergman's drama film is "seen as re-interpreting O'Neill's *Long Day's Journey Into Night*," it "can help audiences resee the play from the vantage point of its focus upon faith–losing faith, searching for and, perhaps, finding faith" (342). None of these critics is inclined to see the spiritual growth of O'Neill's protagonists in *Long Day's Journey*.

In "Reality and Its Vicissitudes: The Problem of Understanding," Black discusses the usefulness of understanding in addressing human problems, but he also limits his discussion to mundane reality. The Western culture has assumed since Plato that knowledge helps humans sort out their problems in a rational way, but, as Black argues, the playwright questions in this play the "assumption that understanding gives people control over themselves, over circumstances, and over nature itself" (57). The Tyrones hope to resolve their problems thoughtfully, but they are led at the end only to "Nietzsche's dreadful paradox of eternal recurrence, or Freud's even more pessimistic theory of a repetition compulsion arising from an

instinctual drive toward death" (58). True to what Black claims, the Tyrones suffer from their memory and imagination; the memory of missing the prospect to become a nun or a pianist plagues Mary as much as the imagination of the possibility of ending his life in a poorhouse does James. Such sufferings lead the Tyrones to numinous awareness about their existential condition, which Black avoids discussing. Even when critics compare and contrast O'Neill's play with the plays of other dramatists, they do not touch the question of spiritual evolution.

Laurin R. Porter and Elizabeth Fifer have compared O'Neill's play respectively with Sam Shepard's *Buried Child* and with Tracy Letts's *August: Osage County*. In "Modern and Postmodern Wastelands," Laurin R. Porter says that the two plays "reveal striking parallels in personae, plot, theme, imagery and structure," (106) which themselves help differentiate O'Neill's play's modern vision from Letts' postmodern one. Fifer's essay, "Memory and Guilt," on the other hand, compares the way in which the two playwrights' parental characters' memory and guilt color their behavior towards their children. Fifer claims that "the Westons in Letts's play echo and parallel the Tyrones in O'Neill's" (183). The discussions of differences and similarities between O'Neill's and other dramatists' plays help highlight the issues the critics raise about these playwrights. However, this research has no relevancy with those issues except when they become instrumental in illuminating the growth of a specific character. The critics are, therefore, dismissed for their basic argument, but their comments on an individual character in O'Neill's play may be useful.

Frank Ardolino observes "O'Neill's use of the conflict between Shaughnessy/Hogan and Harker/Harder in *Long Day's Journey Into Night* and *A Moon for the Misbegotten*" (63) in his essay "Irish Myth and Legends in *Long Day's Journey Into Night* and *A Moon for the Misbegotten*." Ardolino's relevance to this research is also limited to any statement he makes that will help substantiate an assertion about an individual character in O'Neill's play. Nicholas

Wallerstein's "Accusation and Argument in Eugene O'Neill's *Long Day's Journey Into Night*" discusses the Tyrones' failure to cultivate a language that would help them release their misery. Such a discussion may raise a relevant ideas to this research because an angry exchange of words between family members opens the possibility of leading them towards the climatic realization. However, even Wallerstein focuses on how analyzing the rhetoric in the play reveals that the Tyrone family has failed to function because "it is obsessed with the past and ill-prepared and unwilling to deal with the future" (132). Wallerstein disregards the fact that the Tyrones' verbal exchanges lead them to a stilled point, the return from where implies the condition of their inexorable transformation.

Even an attempt to liken the condition of O'Neill's birth with the one of his play offers no prospect of discussion about such a change. Eric J. Nuetzel makes such an endeavor in "A Ghost Within a Ghost: The Haunting of Eugene in O'Neill's *Long Day's Journey into Night*." Nuetzel argues that O'Neill's play was to him like a baby whom he would rather abort because if the world had followed his wishes "his play would forever remain unrealized" (197). O'Neill would never be born if, as "documented in Mary's feelings about Edmund in the play," (197) his mother had followed the dictates of her own wishes. Nuetzel asserts O'Neill, who is "embodied in Mary as well as Edmund in the play, became what the play's Edmund longs to be, 'a ghost within a ghost'" (197). Nuetzel associates such a condition of being "a ghost within a ghost" to have been a source of peace for O'Neill; however, he does not link that peace to any enlightening awareness of O'Neill's protagonists.

The attempts to read O'Neill within the Western tragic legacy also stops short of linking his play to the illuminating transformation of his protagonists. Such a reading focuses more on how the playwright employs this tradition to battle it at the same time. In "Tragic Inheritance and Tragic Expression," Westgate argues that rather than "revolving around the death of the

great man like Lear or Othello," O'Neill's tragedy grounds itself "in the epistemological and, in some cases, ontological disinheritance that left everyday characters from Yank to Edmund without any sense of belonging" (27). Through such a break O'Neill tries "to develop and define a new idiom of tragedy to express the condition of modernity," and this view of modern tragedy "inverts inherited forms by stressing the impossibility of resolution" (Westgate 30). In *Long Day's Journey*, the protagonists survive the "defining moment of tragic violence, terribly wounded but still condemned to continue living," which Westgate describes as "something grounded in the epistemological disinheritance of modernism" (31). In Westgate's conceptualization, the characters in *Long Day's Journey* reach an impasse without any indication of resolution of their predicament. However, seen from the perspective of spiritual journey, the same impasse emerges as a symbol for the rebirth of life because as Jung theorizes "the most terrifyingly chaotic things . . . reveal a deeper meaning" ("Archetypes of the Collective Unconscious" 31). The wounded condition, with which O'Neill's protagonists are condemned to live, opens a possibility for reflecting on the numinous nature of human plight, which Westgate avoids discussing.

The fictional references in *Long Day's Journey* offer an opportunity to relate the protagonists' interactions and the rise of understanding about their own condition. However, in "'Why do I feel so lonely?': Literary Allusions and Gendered Space," Laurin Porter restricts his discussion to how such citations "reinforce the fact of Mary's isolation within the family unit as well as our awareness of it" (37). He argues that *Long Day's Journey* renders a "mysterious amalgam of intimacy and isolation which speaks so powerfully to audiences everywhere, tapping into both our desire for love and our realization of our existential aloneness" (45). The merging of closeness and seclusion forces O'Neill's protagonists' conscious attitude to interact with their unconscious proclivity to effect a psychological

transformation, but Porter does not discuss it. In "The Image of Irish in the Life and Work of Eugene O'Neill," on the other hand, E. Andrew Lee links the play openly with O'Neill's biography. Lee delves into the playwright's Irish inheritance and the evolution of the Irish characters all through his plays, without mentioning their psychological interactions.

Furthermore, a study focused on a single individual also misses the opportunity to delve on the emotional growth of every character in the play. In "Mary Tyrone's Crisis of Agency," Patrick Maley presents such an emphasis. He singles out Mary desperately trying to save the family. Her family depends on her for survival, and Maley argues that O'Neill indicates in Mary "a human struggling against all of her faults, and failing not because of the precondition of those faults, but simply because her ordinary human limitations restrict the effectiveness of her agency" (56). Maley focuses on Mary to emphasize, through her agency, the tragic condition in which humans live. He does not direct his attention to the consciousness evolution, which does not get a focus even when the critic discusses O'Neill's bond with his mother.

In "Wandering about in the Moonless Darkness," Yuji Omori explores O'Neill's difficult relationship with his mother. Omori quotes MitsunobuOsada from the latter's *O'Neill and Women–Their Meaning* to assert that O'Neill creates different female characters "to compensate for this lack of blissful experience with his mother" (58). Omori claims that O'Neill "repeatedly groped for a way to reinstate the Mother disrespected in modern patriarchal, materialistic Western culture" (58). Discussing the issues like modern material civilization alienated from mother earth, mother suffering from cultural disease, Edmund's mystic experience at sea as a Taoist worldview, the variations of modern swan maiden theme by Ibsen and O'Neill, and mad Ophelia scene and Noh theater, Omori claims these themes are O'Neill's attempts to "reinstate the Mother" (58) and concludes that the *Long Day's Journey*'s tragedy "lies in the fact that the nightmare belongs not only to the Tyrone family but more broadly to all of modern humanity" (68). Omori's focus on the autobiographical issues is

irrelevant for this research. However, he hints that O'Neill transcends autobiography to make it into something of general human concern. O'Neill's insight of general human concern emerges from his characters' spiritual evolution, with which he culminates *A Moon*.

O'Neill's last play dramatizes his ultimate representation of human condition, the living through which is painful but still rewarding as it brings for the experiencers of agony the honorarium of enlightenment. Critics have discussed this play touching on the issues like the integration of two aspects of women as they emerge from the possibility of their becoming whores and/or mothers, the obstacles to development, the mother archetype as death-rebirth symbolism, the rebirth of spiritually dead humanity in modern time, and the transferring of incestuous desire into acceptable norms.

In "Mothers and Whores: The Process of Integration in the Plays of Eugene O'Neill," Gloria Cahill discusses O'Neill's endeavors to amalgamate the two extreme aspects, in which women tender their love to men. The two aspects include the personalities of "whore and madonna," whom, as Cahill claims, O'Neill tries to blend "into one completely integrated mother figure" (5). Cahill asserts the playwright exploits Josie's "exaggerated sexuality" to suggest "the selfless and loving Earth Mother that fuses the qualities of O'Neill's own mother, Ella Quinlan O'Neill, and Sarah Sandy, who was hired as a nursemaid when O'Neill was a baby, and who became a surrogate mother in the wake of Ella's morphine addiction" (5). Cahill exemplifies the "evolution of these characters from whore to mother, starting with Anna Christie and culminating with Josie Hogan" in a way that suggests "a composite picture of one woman, a progression from fragmentation to wholeness" (6). Cahill's discussion of such evolution of O'Neill's women characters has no relevancy to this research. However, she associates Josie with the symbol of the moon, which helps conceptualize on Jim's journey. Jim sees his mother as the quintessence of everything good and beautiful in life, who stands for "the light of his life and is, therefore, symbolized by the sun" (22). The moon symbolizes Josie

because “like the moon, she is beautiful through her ability to reflect the light of the sun, thus lighting up the darkness of Jim’s guilt and longing” (22). Jim moves from the semi-light condition of the moonlit night through the darkness of his dreamless sleep to the light of the dawn when he finds himself cleared of his guilty conscience after passing the night in Josie’s company. Cahill does not relate her discussion to such issues of Jim’s psychological growth; Christer Sjödin, on the other hand, examines the impediments that obstruct Jim’s development, which Sjödin associates also with Josie’s progression in the play.

In “Obstacles to Development–Reflections on Eugene O’Neill’s Play *A Moon for the Misbegotten*,” Sjödin discusses O’Neill’s effort to comprehend his brother, James Tyrone, Jr., called Jim in the play, regarding his failure to grow. Sjödin conceptualizes that the lack of certainty about “one’s own self, fear of the stranger, retention of the customary, the inability to grieve and the inability to tolerate the consciousness of another subject lead [a person] to stagnation” (212). Josie and Jim have the ample opportunities to enjoy the moonlit night, but they fail because they have been seriously hampered by those factors of stagnation. Sjödin concludes both Jim and Josie are “too alienated from themselves and their own feelings,” and so called ‘misbegotten’” (212). Sjödin’s conclusions, however, disregard the aspect of Jim’s evolution that takes place through his confession to Josie, who, as Cahill has stated, lights up “the darkness of Jim’s guilt and longing” (22). Unlike Sjödin, Cahill highlights the possibility of Jim’s growth, associating it with the memory of his dead mother. Robert Combs also discusses the issue of the dead mother.

In “Camus, O’Neill, and the Dead Mother Society,” Combs explains that the mother image represents the instinctive basis of a person’s life, and so it is bound to reside in deeper level of the unconscious as the Mother archetype. The function of such an image is connected with “the psychological dynamic of death and rebirth” (190). Combs highlights O’Neill’s capacity to fuse

"the archetypal and the realistic" in a way that enables the drama to represent "the domain of the Mothers for the audience to ponder directly in all its mystery and terror" (192). Combs describes *A Moon* as the play, in which Jim's dead mother, Mary, speaks with the voice of Josie, who, after she understands that her love cannot save Jim, consciously "surrenders . . . to channeling his dead mother back to him so he can experience one last moment of forgiveness" (195). Combs links Jim's redemption to the clearance of his conscience that takes place after he confesses to Josie. However, he does not describe the process of O'Neill's protagonist's sense of liberation. This research presumes Jim's dramatic career to be the journey of the Explorer archetype. His soul type personality orients him to search for the counterpart of his soul, the anima, which also denotes the redeeming moment of his life. However, Yoji Omori describes his rebirth as an impossibility.

Omori discusses about the hopeless possibility of Jim's revival connecting it to the miscarriage of modern people in *A Moon*. In "The Stillbirth of Modern Humanity," Omori claims that O'Neill's last play stipulates two necessary conditions for modern humanity to be reborn: "reconciliation between civilization and nature" and "empowerment of the Mother, disrespected under the dominance of the Father" (111). Towards the end of the play, Josie prays for Jim's peaceful death, thus making the audiences imagine that Jim returns to "the domain also known as the womb of Mother Nature that gives birth to all life" (125). However, Omori claims that such a conclusion does not bring "the ultimate harmonious vision of civilization and nature, or the ultimate vision of salvation of modern humanity" as O'Neill only casts "the 'rebirth' of modern humanity and civilization as a 'hopeless hope'" (125). Omori concludes that O'Neill fails to find a possibility of modern humanity's rebirth. This research refutes Omori's idea arguing that he sidelines the tone of forgiveness and reconciliation in the play. Purged completely of his sense of guilt, Jim leaves happily to die, thus marking the

moment with a sense of liberty. Campbell argues in a similar vein: when "the life-weariness has already seized the heart," then "it will be death that calls with the promise of bliss that formerly was the lure of love" (*The Hero* 11). The redeeming sense that emerges from such conclusion, therefore, is linked to the light emanated from the moment of epiphany, which in Jim's case comes from the womb of night he passes with his head on Josie's breasts. If the romance of Jim and Josie ends, as Omori claims, at the "stillbirth of modern humanity," O'Neill at least suggests, this research asserts, how Jim is reborn into the purity of his soul, casting off the scales of his tortured self. Jim's liberation is often linked with the redirection of incestuous love that O'Neill handles conspicuously in *Desire*.

In "Laying Ella's Ghost: Sublimation of Incestuous Love," Rupendra Guha Majumdar asserts that O'Neill deals with the subject of adult love from the very early phases of his career. The playwright portrays this love as both "maternal" and "sensually romantic," the difference between which sometimes "dissolves in a mode of Oedipal transgression . . . [and] occasionally raises the specter of incest" (42). Majumdar argues this incestuous menace must be either purged or redirected so as to make it less threatening. In *Desire,* Abbie and Eben yield rashly to an incestuous passion, which proves tragic ultimately. Josie, however, works patiently. She realizes that Jim needs "forgiveness and continuation of love from his living mother–which is now inaccessible" (53) as the mother is dead already. Josie bestows an absolute love on Jim, which he recognizes with utmost gratitude. As this intimacy grows, they "reject the idea of sexual passion and try to realize a more spiritual communion" (54). To Josie, Jim is as good as dead now, but, as Majumdar asserts, Jim's is "a death that looks forward to a new birth, a death that actually brings him peace through forgiveness" (54). Such a possibility of "new birth" is what this research aims to highlight. Majumdar, however, does not see this possibility resulting from the journey of the Explorer personality, which is what Jim's adventures manifest him to

be. Majumdar focuses on how O'Neill handles the issue of incestuous love from his early career, and sublimates it into something having spiritual connotation. This research perceives the dramatic careers of O'Neill's protagonists as heading towards the moment of enlightened awareness. They achieve it by way of interactions between their conscious and unconscious mind, an idea, as this survey clarifies, which has not been elaborated by any critics so far. The theoretical review in the successive pages of this chapter clarifies how the synthesis of the archetypal ideas of Jung, Campbell and Neill offers a tool to discuss such interactions leading the O'Neill's protagonists to enlightened awareness.

Conceptualizing Archetypal Journey

The word archetype indicates the initial form from which copies are made. It derives from the combination of two roots *arch*, beginning or origin, and *typos*, which can mean either a pattern, or a model, or a type. The term refers to the original pattern, model or type. In *A Glossary of Literary Terms*, M. H. Abrams and Geoffrey Galt Harpham define it as the term that "denotes recurrent narrative designs, patterns of action, character-types, themes, and images which are identifiable in a wide variety of works of literature, as well as in myths, dreams, and even social rituals" (16). Abrams and Harpham's definition designates that anything that is archetypal in nature contains the universal occurrence of plot, action, character-variations, subjects, and imageries in mythical and literary works, folklore and fairy tales, and dreams, artwork, and religious rituals. Given such a definition of the archetype, an archetypal journey indicates a series of action, in which a similar pattern of beginning, development and conclusion gets repeated; it presumes the recurrence of recognizable character-types involved in the identical themes and action to build up a narrative resolution, going through the same imagery patterns. The human heroes have engaged in such a journey from time immemorial. Their tales of suffering and success have been a well-spring of inspiration and stimulation to

their fellow-beings. The significance of archetypal journey, therefore, remains perpetual in human life, and its relevance keeps getting renewed because of its universal appeal.

The characters in O'Neill's plays repeat the arrangement of action in which they begin with innocent enthusiasm, go through the turmoil of experiences and end with an awakened state. If termed a journey, it begins placidly, gradually enters the chaotic domain impelling the journeying individuals to pass arduously through darkness, and ultimately enables them to emerge as enlightened individuals after several ordeals. O'Neill's protagonists are involved in spiritual journey. The journey transforms them, which also denotes the completion of the individuation process.

This research explores the transition of O'Neill's heroes from pathetic human beings into awakened ones in their seemingly archetypal journey, so it needs to conceptualize this notion of journey based on relevant ideas of the theorists in the field. Frazer, Jung, Bodkin, Campbell, Frye, Hartman and Zimberoff, and Neill are noted among them. This part of the review introduces their concepts, briefly retracing the history of the idea and mentioning why and how a particular theorist is relevant or irrelevant to the study.

Frazer's *The Golden Bough*, which appeared in twelve volumes between 1890 and 1915, is commonly mentioned as an antecedent to the idea of archetype. However, in "Archetypes of the Collective Unconscious," Jung traces the lineage of the term from its earliest mentions in the classical time. Jung explains that the word occurs first in Philo Judaeus (15-10 BCE to 45-50 CE), who was the most important representative of Hellenistic Judaism. It can also be found in Irenaeus, a Greek bishop (c. 130–c. 202 AD), noted for fighting against heresy and defining orthodoxy. The *Corpus Hermeticum*, which presents a syncretic combination of the Greek god Hermes and the Egyptian god Thoth, describes God to be "archetypal light" (Jung, "Archetypes" 4). The term occurs as "immaterial Archetypes" and

"Archetypal stone" (4) several times in Dionysius the Areopagite, the supposedly first bishop of Athens in the first century A.D. The concept "representations collectives," (5) a phrase used by Levy-Bruhl, shows the representative figures in the primitive idea of the world, and the figures could also be related to the unconscious contents. Primitive tribal lore is concerned with archetypes although they are no longer the contents of the unconscious as they are changed into conscious formulae taught in the form of esoteric teaching ("Archetypes" 4-5).

Jung's idea links archetype with repeated patterns that have existed in human unconscious forever; Frazer's *The Golden Bough* recognizes it in the rudimentary forms of myth and ritual, claiming that these forms repeat in the legends and rites of varied and widespread cultures and religions. The 1993 edition of Frazer's book notes that "man progresses from magic through religious belief to scientific thought . . ." (blurb). Frazer substantiates his thesis by including in the book practices and mythological beliefs, which are found both in primitive and modern religions. R. Angus Downie asserts that Frazer shows "The legend of 'The priest who slew the slayer' . . . to lie at the root of much unconscious imaginings" (55). Frazer himself asserts his book aims "to explain the remarkable rule which regulated the succession to the priesthood of Diana at Aricia" (Preface v). The law of succession there consisted that the person to succeed the priest would have to kill him to ascend to the throne of priesthood. The murder of the former priest heralded the emergence of a new one, thereby suggesting the fact of death and decay in winter giving way to the vernal renewal.

Frazer conceptualizes the death-rebirth myth as an archetype acted out in terms of growing seasons and vegetation. He associates the death and rebirth of the god of vegetation to the final harvest and spring respectively. The tragic story and ritual of the Greek god Dionysus reflect the decay and revival of vegetation. This deity's tale appears in another form and with a different application in the myth of Demeter and her daughter, Persephone. Their tale

resembles the one of the Syrian Aphrodite and Adonis, the Phrygian Cybele and Attis, and the Egyptian Isis and Osiris. According to the myth, Persephone was taken to the underworld by Hades. Saddened by this separation from her daughter, Demeter struck the world with fall and winter. This put the nature in grave risk of being barren forever, so the god of the underworld was compelled to return Persephone to her mother. However, as Persephone ate six of the twelve pomegranate seeds given to her by Hades, she was forced to spend half the year in the underworld. When she spent her time with Hades, Demeter would be sad again, and consequently there came the round of autumn and winter symbolizing death in the death-rebirth myth. Persephone was allowed to be with her mother the other half of the year. When Demeter was with her daughter, she was happy and so there was spring and summer again, representing the rebirth.

Frazer takes the death-rebirth myth as illustration of the growing seasons and agriculture. For him, as Robert A. Segal argues, "the chief myths of all religions describe the death and rebirth of vegetation, a process symbolized by the myth of the death and rebirth of the god of vegetation" (*Encountering Jung* 3-4). Frazer thus links his death-rebirth archetype with the transformation in the material world. In O'Neill's plays, the protagonists' death, literal or metaphorical, is associated with the suggestion of their rebirth in the form of an enlightened state. Frazer's concepts are, therefore, irrelevant to talk about the transformation of O'Neill's protagonists, which is psychological, not material.

Bodkin introduces archetypal ideas in the practical field of literary criticism with her seminal work, *Archetypal Patterns in Poetry*. In the preface, she clarifies that she wants to bring "psychology" and "imaginative literature . . . into closer relation" so as to make "psychological analysis and reflection" influence "the imaginative experience communicated by great poetry" (vii). She follows Jung in her conceptualization of archetypes, and is relevant

for this study to the extent that she recognizes the link between human mind and the uncanny experiences certain poetic works evoke. She explains that Jung recognizes certain poems as having "special emotional significance," (*Archetypal Patterns* 1) which transcends any definite meaning grasped by the reader's conscious mind. Jung attributes such emotional power to archetypes, which he considers to be the locus for the "objectification" of the "universal forces" of human nature (Bodkin, Preface vii).

Bodkin wishes to enrich the psychological theory through the intuition of the poets, while also endeavoring to invest the intuitive ideas with more exact definition from the objective study of analytical psychology. She applies Jung's theories about the collective unconscious, archetypes, and primordial images to literature. She clarifies that "in poetry . . . we may identify themes having a particular form or pattern which persists amid variation from age to age, and which corresponds to a pattern or configuration of emotional tendencies in the minds of those who are stirred by the theme" (*Archetypal Patterns* 4). The forms and patterns in literary texts have their origin in the human minds; hence their recurrence in different times and places. Poetry stirs uncanny response from the readers because it appeals to the universal patterns in the collective unconscious. She elaborates this Jungian hypothesis pointing out that if something in poetry appeals to readers of varying generations, it is because it corresponds with a similar thing in their minds.

Bodkin's is an illuminating work to expose Jung's ideas to the practical field of literary criticism; she reiterates the Jungian premise that only a mind prepared to receive "an idea of intimate and emotional character" can do it, and "that it is not mere contact with an idea's expression that secures its assimilation. Some inner factor must co-operate" (*Archetypal Patterns* 5). Bodkin associates archetypes with the human mind, but her ideas do not describe the notion of archetypal journey; therefore, she is not relevant to the idea of the adventures of

dramatic characters. The idea of journey in O'Neill centers solely on the spiritual transformation of the protagonists. Bodkin's ideas are useful more for practical applications of Jung's ideas than in creating a conceptual framework for the heroes' journey.

Unlike Bodkin, Frye has theorized the archetypal criticism in literary terms. His major work is *Anatomy of Criticism*, but his essay "The Archetypes of Literature" precedes and proclaims the thesis which he continues in the book. Frye's work is distinct from its anthropological and psychoanalytical precursors in Frazer and Jung respectively. Frazer "ties myth to ritual, which enacts it" (Segal, *Myth* 24). Frye sees myth not as a ritualistic phenomenon. Myth, he says, has power to give ritual the "archetypal significance" and the oracle "archetypal narrative" ("Archetypes of Literature" 103). He sees a basis for the quest of the hero in the cycle of the day, the year, and human life. The cycle contains a pattern of significance from which myth builds up a narrative around the hero, who may represent the sun, vegetative fertility or a god or archetypal human being.

In "Archetypes of the Collective Unconscious," Jung relates myths to the collective unconscious; he describes them as the product of the psyche. He claims: "The mythologized processes of nature . . . are symbolic expressions of the inner, unconscious drama . . . which becomes accessible to man's consciousness by way of projection" (6). Frye finds Jung's concept of the collective unconscious "an unnecessary hypothesis in literary criticism" (*Anatomy* 112). Frye explains the "study of archetypes is the study of literary symbols," and accepting that archetypes exist means that "we have to . . . conceive the possibility of a self-contained literary universe" (118). He conceptualizes that literature originates in other literature rather than in the collective unconscious.

Frye outlines archetypal criticism into an exhaustive diagraming of the possibilities of literary form and content in four essays in *Anatomy*. Only the first three deserve to be

mentioned for the discussion of archetypal issues. The first essay, “Historical Criticism: Theory of Modes,” (33-67) divides literary works broadly into fictional and thematic forms. The fictional forms deal with the stories of people while the thematic ones concern themselves with themes or ideas. Fiction consists of tragedy and comedy, while the thematic form subsumes episodic and encyclopedic aspects. The work is tragic if its protagonist is separated from the society and comic if he or she gets incorporated in it. Similarly, the episodic work is individualistic because it expresses the personal idea of a writer, but the encyclopedic expresses his or her social ideas. Tragic and episodic forms are thus more individualistic, and comic and encyclopedic more collective. Frye identifies five modes on the basis of the power of action that the literary characters have. They are mythic, romantic, high mimetic, low mimetic, and ironic. These five modes develop into a circular movement from myth to irony and back to myth again. Therefore, Frye’s theory of modes is irrelevant to this research work. The research centers on a different issue of O’Neill’s protagonists’ rise of consciousness from the state of semi-light through darkness to enlightenment, which excludes any notion of irony.

Frye’s other essays are not related to the basic argument of this research, either. The second essay, “Ethical Criticism: Theory of Symbols,” (71-128) gives five different levels of symbols: a motif, a sign, an image, an archetype, and a monad, which are not related in any way with the concept of spiritual journey. Frye groups these symbols respectively into what he calls a “phase” of symbolism: literal, descriptive, formal, mythical, and anagogic. Furthermore, each level refers to the relation that a symbol has to something else. He relates the phases of symbols with the types of criticism they give rise to, which has no relevance to the spiritual transformation of O’Neill’s characters.

Frye’s theories of archetypal meaning and narrative appear in the third essay, “Archetypal criticism: Theory of Myths” (131-239). The meaning is discussed as the patterns

of imagery, and Frye uses the term “mythos” to indicate the narrative. He talks of three categories of imagery consisting of the apocalyptic, the demonic and the analogical. The analogical itself subsumes three more: romantic, high mimetic, and low mimetic. Therefore, the total categories of meanings turn out to be five. Frye combines these meanings with the seven world in the “Great Chain of Being”: the divine, the human, the animal, the vegetable, the mineral, the fire, and the water. Any one of these worlds can become the locus for the five types of imagery. The five modes, of the first essay, move from more divine and powerful to more vulgar and inferior. The movement of the imagery, by analogy, occurs from the godlier apocalyptic to the ones closer to human experience to, finally, demonic, that is, the baser and ironic, type.

Frye contrasts the categories of literary narrative with the pattern of imagery. A poem’s meaning or structure of imagery is a static design, but its narrative comprises of movement. There is change in narrative from one structure to another. The apocalyptic and demonic worlds are structures of metaphorical identity. They can be projected as existential heaven and hell, where life continues eternally. Change occurs only in three transitional fields of the analogical. Adapted to nature, myth leads to the analogies of innocence and experience, the world of process and change. The fundamental form of process is cyclical movement, which Frye relates to the seasons.

The four seasons of the year become the type for the “four periods of the day (morning, noon, evening, night), four aspects of the water-cycle (rain, fountains, rivers, sea or snow), four periods of life (youth, maturity, age, death) and the like” (160). Frye mentions the Ptolemaic cosmology accepted in the Middle Ages Christian world, which saw “a cyclical cosmos or order of nature” (161) placed between a heaven above, and a hell below. He divides this natural cycle into the top half of romance, the analogy of innocence, and the lower half of realism, the

analogy of experience. This scheme makes possible four mythical movements. Two of them occur exclusively within the world of romance and of realism; the other two are the movements down, and up. The movement downward is tragic, a fall of human fortune from innocence toward hamartia to catastrophe. By contrast, the comic movement occurs when there is an upward movement "from threatening complications to a happy ending and a general assumption of post-dated innocence in which everyone lives happily ever after" (162). Frye derives from these movements his conceptions of the romantic, the tragic, the comic, and the ironic or satiric, which refer to specific kind of structure and mood, not to the genres themselves. He derives from the four seasons–spring, summer, autumn, and winter–the four narrative genres: comedy, romance, tragedy, and satire.

Such theories of archetypal meaning and narrative contribute almost nothing to the concept of spiritual journey in O'Neill's plays. In Frye's conception, the archetype is not a psychological matter. It exists outside in natural or literary universe, from where the succeeding writers derive it for their own use. In Jungian analysis the same archetype, as Segal argues, is presented as a "symbolic expression of a process taking place not in the world but in the mind" (*Encountering Jung* 4). Frye links the myth with the quest of the hero, which he relates to the circular movement of different modes. In O'Neill's plays, the protagonists' quest involves them in spiritual journey, the final outcome of which brings amends for the ordeals of living. Frye sees the hero's quest in the larger canvas of the literary tradition. This research has limited itself to perceiving the resolution of O'Neill's protagonists' adventure. Categorized as the Explorer, the Innocent, and the Sage, they undergo the process of transformation brought about by the interaction between their conscious and unconscious life.

O'Neill's Explorer, the soul archetype, is involved in a journey, the goading force of which is derived mainly from the journeying individual's search for the psychological

counterpart. The Innocent, the ego type adventurer, concludes the journey with a persistent sense of his or her identity. The Sage, on the other hand, displays the traits of Jung's concept of self, which, in Jungian notion, subsumes the totality of human psyche. O'Neill's protagonists move from innocence through experience to larger innocence representing enlightenment. Frye, however, offers a different logic of seeing the Western literature's movement from myth through romance-high mimetic-low mimetic to irony, and suggests the ironic mode's headway back to the mythical mode. If termed in Frye's theories, O'Neill's characters should start neatly at the analogical world of romantic innocence, pass through the demonic one of ironic misgivings, and finally, they are supposed to enter the apocalyptic domain when they attain the state of enlightenment. Such a prefiguring requires this research work to explore the categories of imagery–scattered through the seven worlds of the divine, the human, the animal, the vegetable, the mineral, the fire, and the water. However, this research presumes that O'Neill's characters, categorized by their conscious attitude and unconscious proclivity, get individuated as three archetypal personalities when they accomplish the mission of their life.

Furthermore, Frye's exclusively literary interpretation of archetypes cannot present the true picture of O'Neill's protagonists' journey. Being a matter of transformation, their progression is better conceptualized in terms of Jung's archetypal theory of individuation. As Andrew Von Hendy claims "the representations of the archetypes ultimately symbolize transformation itself," (197) the concept of individuation amalgamated with the journey motif as discussed by Campbell and Hartman and Zimberoff explicates O'Neill's characters' renovation more logically. Besides, Neill's terms for the archetypal personalities provide both categories and insights to formulate O'Neill's characters' development. This review, therefore, focuses fundamentally on those archetypal ideas, which help create a theoretical framework to conceptualize on the adventures of men and women in O'Neill's plays. Such a scaffold

emerges from a synthesis of Jung's individuation process, and the idea of the journey of such heroes, whom Neill terms the archetypal personalities. The individuation process is itself archetypal in nature, and so its discussion entails the need for mentioning the archetypes.

Jung familiarizes the archetypes in different essays included in *The Archetypes and the Collective Unconscious*. He enumerates the most important of them as "the *shadow*, the *wise old man*, the *child* . . . the *mother* . . . and her counterpart the *maiden*, and lastly the *anima* in man and the *animus* in woman" ("Psychological Aspects of the Kore" 183). He finds in "dreams, fantasies, visions, and delusions of the insane" certain regular "*types*," which he terms "motif" (183). Jung claims that there are emblematic dreams as well as motifs in the dreams, which can consist of forms and circumstances. The circumstances consist of typical situations, places, and ways and means to symbolize the kind of transformation in question. The forms, on the other hand, include the human forms. The human encounters with these figures and situations signal the interactions between the conscious and the unconscious, which are the basis for individuation.

The journey of O'Neill's protagonist begins when his/her innocence breaks; similarly, Jung's individuation process begins when humans confront their own shadow at the most initial phase. In "Archetypes of the Collective Unconscious," Jung describes this process claiming that this meeting with the shadow marks a person's journey inward. The unconscious is an acting and suffering subject with an inner drama, made accessible to consciousness by way of outward projection. When a person fails to make such a projection, his or her soul goes deeper into the unconscious, where he or she confronts the shadow. The shadow leads the person to a confrontation with the anima or with animus if the subject is a woman. The anima is identical with both wisdom and folly. Humans come to maturity facing the admixture of the sense and

nonsense. It creates a chaos, but the more chaotic a thing is the deeper meaning it contains and gives the human subjects the fullness of experience.

Such psychological underpinnings help explain O'Neill's protagonists' development. Going through the assorted experiences, they come to the awakened state ultimately. Jung considers the unconscious as the basis of knowledge; O'Neill's characters, too, move inward before they emerge transformed. In "Concerning the Archetypes," Jung claims that "the unconscious . . . is an a priori conditioning factor of consciousness and its contents," (58) and it gives birth to determining influences. Jung asserts that a person becomes emotionally unpredictable when he or she gets caught by his or her anima or animus respectively. O'Neill's characters, too, encounter their anima/animus, but only those of them categorized as the Explorer, the soul type personality, face the anima/animus. The others, characterized as the Innocent and the Sage, take a different course. The Innocent, being the ego type, continues with fundamental aspect of his or her nature; the Sage, the self type character, gets transformed into a godlike figure after undergoing the process of interactions between the conscious and the unconscious.

While going through the ordeals of life, O'Neill's protagonists often sideline one aspect of their consciousness. Jung asserts that humans become conscious through the process of differentiation, which occurs when the childhood state of the collective psyche is repressed. Such repression causes the unconscious content to overwhelm the conscious aim. In "The Psychology of the Child Archetype," Jung insists that progress comes only from cooperation of both conscious and unconscious. The child motif "unites the opposites," and functioning as "a mediator, bringer of healing," it "makes whole" (164). The conscious mind is always getting caught up in its supposed ability to do otherwise. The child archetype prevents the consciousness from doing it. The first manifestation of the child identifies with one's personal

infantilism. A gradual separation from that leads to the identification with the hero. However, as Jung asserts, this identification breaks down to reduce consciousness to human proportions, and causes a symbol of the self to get differentiated from the figure of the hero.

The individuation, that is, the individual's coming to realization of who and what he or she is, stands at the core of almost everything a person is or does. In "Psychological Aspects of the Mother," Jung points out that an individual's relation with the mother affects his or her psychological growth as the mother archetype forms the foundation of the mother-complex. The effects of this complex have a definite role in an individual's psychological growth. For a man the mother is symbolical any time, but for a woman she becomes a symbol only in the course of her psychological development.

Both the child and the mother archetypes thus become critically instrumental for the individuation process. Besides, this process consists of countless numbers of occurrences of deaths and births. When the process completes, the ideal situation is represented as the transfiguration of something raw into a precious individual. This process of coming into being of such individuality is best represented by rebirth archetype.

In "Concerning Rebirth," Jung describes rebirth archetype as a psychic reality. He claims that humans experience this reality as "the transcendence of life, and . . . one's own transformation [i.e. subjective transformation]" (117). Jung explains that the individuation process is one of the eight types of subjective transformation, which relates to rebirth through the psychological process of integrating both conscious and unconscious. Besides, the individuation, being a numinous process, entails subjectivity, which in turn prepares a ground for the manifestation of spirit archetype. In "The Phenomenology of the Spirit," Jung highlights how an individual's subjective pronouncement makes for the phenomenology of spirit. Spirit presents itself as an immediate psychic phenomenon, which Jung contrasts with the static and

inert matter. Jung rejects the tendency to associate reality only with materiality. He claims immateriality has its own reality, and suggests spirit and matter to be forms of the same transcendental being. The spirit archetype acts spontaneously and, as Jung claims, it has the potential to save mankind from the incongruity of being controlled by materiality.

Incongruity, in fact, is one of the hard fates with which O'Neill's characters are condemned to live. The shadow archetype represents the incongruous human condition. Glen Robert Gill suggests that the shadow often gives way to the emergence of the trickster, a "mysterious amoral persona" with fraudulent but often productive actions, which reveal the figure the wise old manor a father figure called "*magus personality*" (398). The trickster archetype hence is a figural representation of those hopeless odds out of which a meaningful transformation is rendered. O'Neill's characters' journey takes them through painful odds, which cause their transformation to occur.

In "On the Psychology of the Trickster-Figure," Jung talks of the trickster archetype as a personality renovated by hard fate. A "wounded wounder," who has the power to heal as "the sufferer takes away the suffering," (256) the trickster, as Jung asserts, has the keenness to learn. This zeal singles him out as possessing potential for developing a higher level of consciousness. Jung argues that the development of the trickster motif represents the gradual liberation of humanity from imprisonment in unconsciousness.

O'Neill's protagonists go through hopeless situations, but their determination to face life makes them evolve. Jung's archetypes thus become instrumental for conceptualizing the implication of O'Neill's protagonists' dramatic career. The archetypes, manifested as different facets of their psyche, are recognized and assimilated into the consciousness through a process of what Jung calls "amplification" ("Phenomenology of the Spirit" 243). This process helps the deeper resources in the personality to be absorbed to facilitate individuation, which entails the

death-rebirth archetype. O'Neill's protagonists undergo the death-rebirth pattern as their action leads them to the fall, in the form of either literal or figurative death, and then to the epiphanic rebirth. Campbell's theory of journey follows a similar pattern: the hero departs, is initiated, and then returns. Campbell mentions Adolf Bastian's "elementary" and "ethnic" ideas (*Primitive Mythology* 32), which refer respectively to the universal sameness of a myth and the variety of local forms the myth takes in order to transmit the later meanings of whatever is sacred. Campbell thus means his theory to see a common pattern beneath the variegated elements of myths, which he follows in *The Hero* to describe the universal repeat of the hero's journey.

Campbell believes that the human psyche is a unity, and mythology is its poetic expression of itself. In *Goddesses: Mysteries of the Feminine Divine*, he describes God as "metaphors transparent to transcendence" (101). In *TheHero*, he describes myths as the "secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation" (3). Myths, as Campbell conceives them, make transparent what is transcendent. He argues in *The Hero* that an eternal source exists underneath the phenomenal world and constantly pours its energies into this world of time, suffering, and death. This source itself cannot be described with words, but the metaphors found in myths can point past themselves into the source of the eternal. The hero undertakes the responsibility to penetrate into that source, and makes his fellow-beings its benefiter. His journey thus becomes the story of man or woman who experiences the eternal through great suffering. Seeing such an order in O'Neill's characters' evolution entails an effort to see the meaning behind their zeal to face the arduousness of life.

In *TheHero* Campbell describes this sequence as containing three main stages: departure, initiation, and return. Each of these three further contains several sub-phages. The

first includes the following: “The Call to Adventure,” (45-54) “Refusal of the Call,” (54-63) “Supernatural Aid,” (63-71) “The Crossing of the First Threshold,” (71-82) and “The Belly of the Whale” (83-88). In the second, the sub-stages consist of “The Road of Trials,” (89-100) “The Meeting with the Goddess,” (100-10) “Woman as the Temptress,” (111-16) “Atonement with the Father,” “Apotheosis ,” (116-58) and “The Ultimate Boon” (159-78). The third describes the hero’s return, which covers the sub-stages like “Refusal of the Return,” (179-82) “The Magic Flight,” (182-92) “Rescue from Without,” (192-201) “The Crossing of the Return Threshold,” (201-12) “Master of the Two Worlds,” (212-20) and “Freedom to Live” (221-26). The heroes get some signal that forces them to change the course of their present state of life. They go on adventures in which they encounter, and get assisted by, supernatural forces; and they return to the society with a boon to renovate life.

In “The Hero’s Journey of Self-transformation,” Hartman and Zimberoffpresent Campbell’s stages of journey with brevity. They summarize his expansive sub-stages in just five, listing them as the call, the hero’s preparation for the journey, the journey itself, the hero’s claim of the treasure, and his return (7). The call helps the heroes to identify their ego, and true self and soul; the heroes confront the guardians when they prepare for the journey; when the journey begins, it enables them to generate new visions that become them; claiming the treasure leads the heroes from vision to commitment; and they return to transform the world.

The hero’s departure signals the inexorability of a man’s destiny, which relates itself to Jung’s archetypes. Jung suggests that the unconscious cannot allow a person to become other than what he or she is to become. O’Neill’s characters’ illusion in their power to control their future makes them commit the sin of over-confidence, which engrosses them to a course that may destroy them ultimately. In *The Hero*, Campbell asserts that things become casually, and pull threads of life together to move the adventurer ahead. An event that appears to be the

merest chance draws the individual to a relationship with strange forces in the soul's depth. The herald comes from such depth and brings the summons to live, or to die. In "The Call to Adventure," Campbell argues that such a call, be it small or great, opens the way to the mystery of transformation, and makes the hero realize that his or her spiritual life has been transferred to an unknown zone. In O'Neill's plays, his protagonists also encounter a new element that disturbs the usual course of their life and makes them take up a new course to face the challenge.

Not everyone pays a heed to the call, however. In the sub-stage Campbell describes as "Refusal of the Call," some heroes may disregard the call of their destiny. Such heroes face negative consequences. One who ignores the call loses the power of affirmative action and becomes a victim to be saved. He or she fails to advance into the life-role, and is afraid to be born in the outside world. Even such victims are not lost forever, however, for the quandary that follows a stubborn refusal to obey the call gets dispelled sometimes by a heaven-sent surprise. In fact the refusal itself results from the willed inwardness of the creative genius, and so it drives the psychic energies into depth and activates the archetypal images. It may result in a disintegration of consciousness, but the hero experiences an almost superhuman level of self-consciousness if he or she can absorb and integrate the new forces. O'Neill also portrays characters like Don and Jamie, who fail to blossom the potential of their life.

Those who have not refused the call encounter protective figures to provide them with means to safeguard themselves from the potential dangers. In "Supernatural Aid," Campbell describes such figures as simultaneously protective and dangerous, and motherly and fatherly. They unite in themselves all the ambiguities of the unconscious. Helped by such figures, the hero goes ahead to the limits of his or her present life horizon, which Campbell subsumes in the sub-stage called "The Crossing of the First Threshold." Beyond those limits, there exist

darkness, and danger. Such uncertain zones symbolize the heroes' descent into "The Belly of the Whale," a sub-stage of their journey when they appear to be lost to the world. The usual person fears the first step into the unexplored. However, as Campbell asserts, an adventuring soul breaks the border of normal life, and attains maturity.

The adventure is always from the known into the unknown, and back into the known. A genuine psychological readiness helps the hero face the dangers of the unknown, but as Campbell argues in "The Crossing of the First Threshold," the depthless adventurer may be destroyed. The hero passes the threshold signaling his self-annihilation, that is, his or her detachment from the ego. The hero plunges into the darkness and returns from there. It designates his "power to save; for his passing and returning demonstrate that through all the contraries of phenomenality the Uncreate-Imperishable remains" (Campbell, *The Hero* 86). In other words, the hero faces ordeals to bring the message that Life is invincible and so there is nothing to fear.

In "The Road of Trials," Campbell contrasts the journey of the contemporary individuals with that of the earlier generations. The hero of earlier generation would be assisted by the whole community with its system of shared symbols. The modern hero, however, goes on an adventure alone because "all gods and devils have been rationalized out of existence" (96) in the present. The hero has to go through the gates of metamorphosis, suppressing his or her ego, and submit to the absolutely intolerable. Suppressing the ego is not easy; nevertheless, the success in doing so leads the hero gradually through the "path of initiatory conquests and moments of illumination" (96). The hero, in other words, takes the initiative to die to enter the process to be reborn.

Initiation marks the critical phase of any life-course. In O'Neill's plays, this stage denotes his protagonists' encounters with a decisive moment. Campbell explains it as the hero's

journey into the world of the final realization. In *A Joseph Campbell Companion: Reflections on the Art of Living*, he describes four ways to render this experience. First is the sacred marriage with the bride, which represents the hero's spiritual birth. Secondly, there is the atonement with the father, which symbolizes the hero's rapprochement with his or her real heritage. The third way happens in apotheosis, the hero's realization that he or she represents the knower of the truth. Finally there's the "elixir theft," mythically exemplified by Prometheus' stealing gods' fire, after which the hero flees from the powers he or she has offended. Campbell calls it "the transformation flight." The powers he or she has failed to appease pursue the hero sometimes, so he or she flees them with the boon.

In "Atonement with the Father," Campbell describes the heroes' initiation as having the power to purge them of the childhood incongruities and effect their growth. Atonement with the father brings the knowledge of "the future task" for the son, and of "the future husband" for the daughter (125). The hero becomes the initiator, the one who can have the cognizance of an annihilation of the distinction between life and release-from-life, and between eternity and time. Campbell argues that the world of time is like the mother's womb, where life "begotten by the father, is compounded of her darkness and his light" (156). Humans are removed from the father when the mother conceives them; however, as they pass from the womb of time at death, they are born to eternity, and they are given into the father's hands. Campbell asserts that time and eternity, and father and mother, are "in substance one" (157). The heroes' initiation enables them to get acquainted with the source of such undifferentiated energy, which makes their return a momentous phenomenon.

The supreme gift of the hero consists of that which brings liberation. Through their hard-earned boon, they transmit the message that the gods and goddesses are only the means to transport the mind and spirit past them into the void. The heroes interact with them, and make

them release their miraculous energy to them. The heroes suffer from the agony of breaking through personal limitation. It is the agony of spiritual growth, but the growth helps them understand that the world's variegated forms reflect the single universal mystery behind every phenomenal occurrence; mother and father, time and eternity, and life and release-from-life are a unity.

The heroes, who bring the fruit of their journey back to the society, represent the total personality. They are like the one emerging through the Jungian individuation. In Jung's terms, the numinous assimilation of unconscious elements into the conscious life ends with the realization of the individual self, the complete person. O'Neill's characters reach such a stage of their development towards the plays' denouement, in which they face the paradox of life-in-death causing their rebirth. The members of the audience, who are in empathy with these sufferers, have their share in the enlightenment, too. They participate in the process of transformation by way of what Jung describes as participation mystique, "a peculiar kind of psychological connection with objects, . . . [which] consists in the fact that the subject cannot clearly distinguish himself from the object but is bound to it by a direct relationship which amounts to partial *identity*" (*Psychological Types* 419). The heroes' message binds them with the fellow-humans as it becomes a public property.

Campbell describes the third stage of the journey, in which the hero is supposed to return with the gift. Several refuse to return, but the heroes who return renew life and its forms. The returning hero have gone through the transformation process, and won the blessing of the goddess or the god. When they return, however, the heroes need to interpret into commonplace language the revelations which defy people's rational thinking. Consumed with passion, the common people may take the heroes' insight to be like dreams, and may make them feel like going back to their private world. But helped by the spiritual master, the heroes understand how

to connect themselves with the world. The heroes become the master of the two worlds, and keep intact the principles of the one vis-à-vis those of the other. They become a valuable symbol to be contemplated, and represent the experience of the paradox of the worlds in one, becoming an eternal depth.

In the sub-stage of the hero's return called "Master of the Two World," Campbell describes this depth as an absolute self which, wherever it emerges, is just a matter of symbolism, not of historicity. Besides, the self-denial, which dissolves the hero's personal ambitions and effects a reconciliation of the individual consciousness with the universal will, is a requirement for the hero's transfiguration. The transformed heroes realize that the transient life is related to the eternal that lives and dies in all. They do not mistake the apparent changelessness in time for the permanence of being; nor are they afraid that the changing moment can destroy the permanent. They attain the consciousness of the eternity behind the forms of Life, and liberate themselves from anxiety bred of the outcome of their deeds in the world of action. The consciousness enables the heroes to represent the norm of eternity, becoming calm and free in action regardless of what they do.

Campbell's theory explicates the mythical hero's adventure; underneath the guise of that adventure, however, Campbell also tells the tale of every individual's growth from childhood to maturity. Jung's individuation process describes the individual's psychological evolution. In "The Hero's Journey of Self-transformation," Hartman and Zimberoff conceptualize the hero's adventure as a map to psychological healing. They conceive that the heroes' journey begins with their dissatisfaction in the safe world of home, family and culture. The heroes aspire for something more than what is available in the usual surroundings. A "call" makes them depart from the familiar land to the one of the unknown, where an opportunity for unlimited possibility exists. The heroes enter the threshold to encounter guardians, who test

their determination. The guardians are dangerous, but they can also build the heroes' will powers. The heroes may suffer from inertia, restlessness, and the mental laxity. However, they fight against the shortcomings, assimilate them and release the energy that has remained useless in them.

The heroes' goal is initiation; it means they have to find the treasure, which may represent the material gifts as well the highest expression of their potential. Some initiated ones succumb to greed and they keep the treasure all to themselves; it brings misery and ruin. Most heroes, however, bring the treasure back to their community, the members of which may reject them for being different. Conversely, the heroes may get misled by their own contentment, or feeling of being unworthy; however, an able hero transforms such difficulties into further strength.

The heroes, as Hartman and Zimberoff conceptualize, represent the potential of every human being to follow the impulse to grow larger. Their journey teaches humans how to face the challenges of life, and achieve the highest unique potential that every individual possesses. Hartman and Zimberoff represent the hero's journey as sponsored by the self itself. They claim that the self is transpersonal, and as such it continually pushes humans to action, making them fully actualize the various aspects of their innate potential. The journey serves as an opportunity for the heroes to realize their fears and hopes, and dreams and promises, and brings them and their fellow-beings "healing and growth" (6).

Hartman and Zimberoff claim the hero's journey involves the following five stages: the call that enables the hero to identify the ego, the true self and the soul; the preparation for the journey, in which the hero confronts the guardians; the journey proper when the hero becomes his/her authentic self to generate new vision; the hero's passage from vision to commitment, claiming the treasure; and the return, after which the hero transforms his/her world (7). These

stages present more precisely the various sub-stages Campbell covers under departure, initiation and return.

Hartman and Zimberoff explain the heroes recognize that the mere ego cannot incorporate their totality. The ego is alert, so it cannot cause the enlightenment, which emerges rather from the risky task of making darkness conscious. Some heroes are afraid of taking the risk; however, the heroes, who embrace the rigors of the expedition, learn to grow into wholeness from every available source. Every individual has another part that holds him or her back, but the hero transforms the adversaries into a gift for advancement by confronting and conquering them. The heroes' identity is attached to the ego, which they have to discard. They have the responsibility to become their authentic self-generating new visions, which they accomplish by shunning immature beliefs and behaviors. They represent the seekers of transformation who get transformed.

The treasure brings its own challenges as it takes the heroes from vision to commitment to social responsibility. It gets them to be initiated into a new way of life, enabling them to understand the mysteries that have previously been inscrutable. The heroes' return transforms their base nature into something precious for the society, but crossing the return threshold presents a new challenge for the heroes. The familiar world they left behind was the one that took the two worlds of humanity and divinity, of consciousness and unconsciousness, to be separate and distinct from each other. On their return, the heroes find them to be intricately connected. The journey enables them to encounter what Jung says the Mana-personality, who "is the protagonist of God's transformation in man" (*Symbols of Transformation* 627). The heroes begin facing the shadow and complete their journey getting transformed into that which they were destined to become.

Hartman and Zimberoff discuss the masculine and feminine elements, the yang and yin, which characterize the approach the heroes adopt. The masculine approach is goal-oriented. It objectively identifies and isolates the tasks that need to be done. It takes the necessary undertaking with strength and determination, and controls the required task with the same resolve. The feminine approach to life's challenge, on the other hand, is process-oriented. Guided by this approach, life gets immersed in the situation to become consciously aware of the mood of the environment. The female adventurer attempts to gather experiences through relationships. Her traits consist of tolerance of the uncertainty of not-knowing and of the tension of not-doing. This approach has nothing to do with physical strength and daring; it rather consists of emotional fortitude and selflessness. In human history, men have carried most of the masculine energy and women the feminine. In contemporary time, men and women have more freedom to explore and develop both their masculinity and femininity. Jung says these two universal patterns are "found both in the unconscious and in nature in the characteristic form of opposites as the 'mother' and 'father' of everything that happens" (qtd. in Hartman and Zimberoff 41). In O'Neill's plays, the heroes are not categorized in sexual terms. The three types of archetypal personalities–the Innocent, the Sage, and the Explorer–can represent both men and women. It is not their sex that determines the nature of their journey; rather it is the approaches they take that determine the categories they belong to.

Hartman and Zimberoff describe three forms of hero journey, which they categorize as per the hero's motives for deciding to take it up. The first is made for the search of truth, in which the seekers follow a pattern of quest, pass the moments of ordeal, make discovery, and find liberation. In the second journey, the heroes go back in time to remember their origins and access source experiences to explain and resolve current conflict. The third form of journey represents the Jungian individuation, which alone is relevant to this research. The heroes make

this journey to bring about a resolution of the intrapsychic forces, that is, the Jungian persona, ego, shadow, anima/animus, and mana personality. Hartman and Zimberoff describe individuation in four stages: the heroes face and deal successfully with the shadow; they encounter the anima/animus; the encounter results into the reconciliation between conscious and unconscious and brings the heroes the intuitive powers and wisdom residing in the psyche; and finally, the heroes deal with the self. Humans, Hartman and Zimberoff claim, have the innate tendency to unfold and develop the mental and spiritual potentials. Therefore, the final stage of individuation enables the heroes to derive from the depth of the collective unconscious. The men and women in O'Neill's dramas, too, become awakened about the aspect of their life, of which they do not have the sense as they begin their adventure.

O'Neill's protagonists accomplish their life-course becoming enriched with awareness. The process costs their lives for some of them, but the cognizance of being and becoming they attain justifies their sufferings. The journey makes them become the Jungian archetypes as described by Neill. The ideas of hero journey synthesized with the personalities of Neill illuminate the journey of O'Neill's characters. The phases of the hero's journey become the pattern for Neill's archetypal personalities to journey through. O'Neill's characters, embodying Neill's archetypes in their journey, manifest Jung's ideas of individuation. This makes it mandatory here to give the details of Neill's ideas of archetypal personalities.

Neill presents his list of twelve "universal, mythic characters archetypes" in "Understanding Personality." He says "Jung defined twelve primary types [of such personalities] that represent the range of basic human motivations. Each of us tends to have one dominant archetype that dominates our personality." These archetypal characters reside in the collective unconscious of the humans. Neill names them as follows: "ruler, creator/artist, sage, innocent, explorer, rebel, hero, wizard, jester, everyman, lover and caregiver."

Neill divides these figures into four cardinal orientations in terms of what each seeks to realize: the Rebel, the Wizard, and the Hero–all of whom endeavor to leave a mark on the world–are orientated by the sense of ego; the Ruler, the Artist and the Caregiver, who work basically for providing structure to the world, get their orientations from the sense of order; the Jester, the Everyman and the Lover belong to the orientation called the social, and they try to connect to others; and the Explorer, the Innocent and the Sage are grouped under the orientation of freedom, whose yearning for paradise colors their action; these three, craving for the paradise, are the ones to involve in the spiritual journey.

Each of the characters is further grouped into three types of ego, self and soul. The "ego" types consist of the Innocent, the Everyman, the Hero, and the Caregiver. The type called "self" includes the Jester, the Sage, the Magician and the Ruler. And finally, the type grouped under the "soul" comprises of the Explorer, the Rebel, the Lover, and the Creator/ Artist. Neill presents the issues like the motto, core desire, goal, fear, strategy, weakness, and talent of each of these personalities. These give a form and meaning to these characters' archetypal journey, which matters because it illuminates human nature and reveals the purpose behind human motives and aspirations.

In O'Neill's plays, the journey of the characters is related to their spiritual rebirth. Therefore, only the Explorer, the Innocent, and the Sage become relevant. These three personalities belong to the cardinal orientation of freedom. Therefore, the issues Neill enumerates regarding their journey become instrumental in helping them realize their aspiration for freedom. Their yearning for paradise enables them to comprehend what they are after in the most fundamental way.

Neill's groupings of his personalities in three types of ego, self and soul receive the overtone of their meanings from Jungian connotations. Neill categorizes the Explorer as the

soul type, which helps it derive its character from Jung's concept of soul. Jung defines soul as "a clearly demarcated functional complex that can best be described as a 'personality'" (*Psychological Types* 425). He claims that the splitting of character is a regular phenomenon. Even normal individuals become torn between social constraints and personal aspirations. Most individuals get split while meeting with their conscious intentions vis-à-vis the social requirements. Such obligations force them to put on a mask, which reduce their individuality to a matter only of the unconscious life. Jung divides such individuals' soul into the outer and inner personalities. The outer he calls persona, and he gives the names anima and animus to refer to the inner, i.e., the unconscious, counterparts of the soul of man and woman respectively (*Psychological Types* 425-31). Given such definition of the soul type character, the Explorer aims to find the soul's counterpart: the male his anima and female her animus. In O'Neill's plays, the men and women, who are termed the soul type personality, therefore, are involved in the journey to search for their soul-mate. Unlike the soul type personality, the ego type makes the journey for entirely a different purpose.

Neill's ego type personality is also referred to Jungian concept. Jung defines ego as "a complex of ideas which constitutes the centre of . . . field of consciousness and appears to possess a high degree of continuity and identity" (391). The characters called the Innocent belong to the ego type. It means, therefore, that there is continuity in what the Innocent does. He or she begins the journey always with a sense of identity, which persists till the end.

Neill's Sage belongs to the type called self, which, too, receives its implication from the Jungian notion. Jung explains that the self "as an empirical concept . . . designates the whole range of psychic phenomena in man" (422). That a particular character belongs to the type self thus indicates that he or she is inclined towards becoming aware of, and assimilating, both the conscious and unconscious life. Jung says self "expresses the unity of the personality as a

whole" (422). He clarifies that such a whole personality is hypothetical. It contains the unconscious component, which can never be part of the conscious life as long as it remains unconscious. Neill's self type personalities are, therefore, individuals who embody psychological wholeness through their greater awareness.

Neill presents a detail of the motto, core desire, goal, greatest fear, strategy, task, weakness and talent of these archetypes.

The Explorers have the motto "don't fence me in." Their core desire is the freedom to find out who they are through exploring the world. They have the goal to experience a better, more authentic, more fulfilling life, and suffer from the biggest fear of getting trapped, conformity, and inner emptiness. They have the strategy of journey, seeking out and experiencing new things, and escaping from boredom. Their weakness is aimless wandering, and becoming a misfit, but they are endowed with the faculty of autonomy, ambition, and being true to their soul. The Explorers are also known as the seeker, iconoclast, wanderer, individualist, and a pilgrim.

The Innocent's motto is to be free and let others be free. Their core desire is to get to paradise. They have the goal to be happy, have the greatest fear of being punished for doing something bad or wrong; their strategy is to do things right. Their weakness is being a bore for all their naivety, but they are gifted with the talent of faith and optimism. Besides, the Innocent's personality also shares the traits of utopian, traditionalist, naïve, mystic, saint, romantic, and dreamer.

The Sages have the motto "the truth will set you free." Their core desire is to find the truth. They have the goal to use intelligence and analysis to understand the world. Their biggest fear consists of being duped, misled, or ignorant. They have the strategy to seek out information and knowledge. They have the weakness of studying details forever and never act.

However, they have the talent of wisdom and intelligence. Besides, they are also known as the expert, scholar, detective, advisor, thinker, philosopher, academic, researcher, thinker, planner, professional, mentor, teacher, contemplative. These three archetypal personalities appear in one or the other of the six plays of O'Neill.

O'Neill's characters are categorized in terms of their conscious attitude and unconscious personality makeup. Their conscious personality clusters them as the neophytes, the obstinate, and the disillusioned. Unconsciously, they share the characteristic traits of Neill's archetypal personalities. These characters undergo arduous experiences, in which their conscious life is visited by something numinous, which makes it look like a denizen of the unconscious. Their journey thus brings about interactions of both conscious and unconscious life, which is what Jung calls individuation. The patterns of journey they follow thus makes their life-course appear like the timeless sequence of archetypal journey, which gets illuminated in the discussion of the following chapters.

CHAPTER THREE

O'NEILL'S CHARACTERS' JOURNEY: NEOPHYTES IN CONSCIOUS AND UNCONSCIOUS ERRANDS

The word neophyte indicates a person who is new to a subject or activity; it also points to a fresh convert to a religion. The characters in O'Neill's early plays–Robert Smith called Yank from *The Hairy Ape*; and Ephraim Cabot, his son Eben, and Ephraim's third wife Abbie Putnam from *Desire Under the Elms*–do not change their religion when they get transformed at the completion of their journey. Therefore, the word neophyte as used to describe them means they are the beginners regarding their encounter with the world. They are the neophytes because they have a tentative attitude and learn about the world gradually. This attitude endows them with an enthusiasm to embrace the status quo. However, they encounter the crisis at the threshold of self-confidence, which ushers them to their journey. The journey activates their unconscious aspects. This research has presumed that the encounter of the conscious attitude and unconscious proclivity causes these characters' adventures to manifest their transformation into the Explorer, the Innocent and the Sage. Such a presumption requires that it indicate what traits in Yank, Eben, Abbie and Ephraim make them belong to the specific archetypal category. Therefore, before it goes on to discuss their adventures, this chapter discusses every character's journey by talking about, first, how and why they fall into the group of specific archetypal personality.

Neill conceptualizes that the Explorer, the Innocent and the Sage have the cardinal orientation of freedom, which gets them to involve in spiritual journey. He discusses theparameters–motto, the core desire and goal, the biggest fear and strategy, and weakness and talent–which help manifest an adventurer as a particular archetypal personality. The following segment discusses how Yank emerges as the Explorer in terms of these parameters.

Yank's Journey from the Muddled Neophyte to the Enlightened Explorer

Yank's journey transforms him from the muddled neophyte into the enlightened Explorer. It means the completion of his journey suggests his discovering the anima, the female counterpart of his soul. He shares traits of the Explorer. The Explorers live with the motto "don't fence me in," which is linked with their core desire of freedom to find out who they are. Yank associates his sense of freedom with the place he belongs to. The Explorers fear getting trapped into conformity or inner emptiness; they have the goal to experience a better, more authentic, more fulfilling life. Mildred evokes Yank's fear of emptiness when she associates him with the beast. The fear motivates him to materialize his goal to live a more fulfilling life. He does it by beginning his journey as the muddled neophyte and culminating it into the enlightened explorer.

Yank gets muddled and loses confidence because he confronts Mildred at the threshold of confidence. She calls him "the filthy beast," (137; sc. III); it causes him to face the crisis. He is left with an anger, which he wants to express by attacking Mildred or any other capitalist. O'Neill connects Yank's predicament with the one of the human race. He claims that the play probes in "the shadows of the soul of man bewildered by the disharmony of his primitive pride and individualism at war with the mechanistic development of society" (qtd. in Bogard 241). Yank completes this war in eight scenes, which can be grouped into two of four scenes each. The first four cover his action aboard a transatlantic liner. Then he goes through the Fifth Avenue, the prison on Blackwells Island, the waterfront office of I.W.W. (i.e., the International Workers of the World), and the monkey house at the Zoo. Yank moves through these locations expressing anger and contempt, but getting bewildered at the same time as he does not find a target to satisfy his emotion. He makes this journey because he encounters the crisis that

challenges his belief system. Until that challenge comes, however, he lives in harmony with his environment.

Yank starts his journey confidently. O'Neill suggests his assurance in the stage directions, where he describes Yank as "*broader, fiercer, more truculent, more powerful, more sure of himself than the rest*" (121; sc. I). Yank knows that his strength gives him power to command his fellow-sailors. He can silence them immediately. If he asks for a drink, he gets several bottles readily presented to him. Besides, he has a contempt for a nostalgic utterance. Hearing someone sing of a girl waiting for him at home, he reacts: "T'hell wit home!" (124; sc. I). He embraces his condition, identifying himself with the ship. He claims to be "the energy, the power behind the steel and the ship" (Lal 126). He stands for his time and, as Leonard Chabrowe rightly maintains in *Ritual and Pathos,* Yank's struggle concerns "directly with man's struggle against his fate" (16). Through his unwavering assurance, Yank represents an individual's confidence to assert him or her single-handedly.

Yank's confidence gets more conspicuously revealed when he responds to his two mates, Long and Paddy. Long blames the capitalists because they act against the bible to cause the sailor's miserable condition to happen. Paddy wishes to get back, what Edward L. Shaughnessy describes as, "the days of clipper ships, when one felt connected to nature and when the very enterprise of sailing exhilarated the spirit" (156). Paddy gets nostalgic about the bygone days when "a ship was part of the sea, and a man was part of a ship" (127; sc. I). The memories make the present misery more poignant to him. Yank rubbishes both Long and Paddy. He has accepted the sailor's life jubilantly, and he thinks he and his fellow firemen live in a better condition, and have greater power, than any capitalist does. Such confidence, however, as long as it is retained, yields nothing. To get transformed, Campbell asserts, the hero "must put aside his pride, his virtue, beauty, and life, and bow or submit to the absolutely

intolerable" (*The Hero* 99). Yank's journey begins only when he gives in to the transformative forces.

Yank enters the process of transformation from Scene III onwards when Mildred robs him of his sense of belonging. She enters the stokehole and calls him a "filthy beast" (137). Her address causes him to lose the light of confidence; it makes him enter the uncertain time, which can be described as the darkness of the world of the tunnel. It pushes him into the new phase of journey in Scene IV, which happens in a mental condition that is directionless and misleading. In this stage, he gets initiated into new avenues, requiring him, as Campbell asserts, to go "in a dream landscape of curiously fluid, ambiguous forms . . . [surviving] a succession of trials" (*The Hero* 89). Yank ventures into such a world figuratively as the sense of belonging leaves him now. It represents the time he crosses the threshold. It makes him aimless, which has made the critics like Joseph J. Moleski and John H. Stroupe see the play as "a psychological study of the disintegration of Yank" (323). Nevertheless, the "disintegration" lends a sense of urgency to Yank's mission. O'Neill suggests Yank's mental state at this time through stage directions in Scene IV. Yank appears with others in the firemen's forecastle. They are off their duty; the others have washed themselves, but Yank has not. He has not eaten either, but he gets enflamed when Paddy tells him that Mildred took him to be the hairy ape. "Yuh skinny tart! Yuh white-face bum, yuh! I'll show yuh who's a ape!" (141; sc. IV) he bursts into rage as if Mildred is still before him. He hopes to make her pay for insulting him, but the other sailors force him to remain inside. As Robert Cardullo observes, Yank "becomes representative of the displacement of modern humanity" (259). It signals the continuation of his frenzied moment here as every new step he takes after it leads him further away from his own world.

Long takes Yank to the Fifth Avenue, intending to make him a party to the revolution he has in mind. However, Yank needs the immediacy of action that gives him a chance to

attack Mildred or any other person representing her class. Plunka argues that one of O'Neill's interests in this play is to make Yank involve in "a universal search for belonging" (33). Yank gets the sense of his being in the right place by avenging himself. Therefore, at the corner of Fifth Avenue, he rises with a temper when he sees the church-goers coming out. Long asks him not to resort to violence; he says their strength is their votes, but Yank counterbalances him, shouting: "Votes is a joke, see. Votes for women! Let dem do it!" (147; sc. V). Then an inmate in the prison makes him believe that he can accomplish his mission joining the "IWW" (i.e., Industrial Workers of the World). However, the IWW men, too, dismiss him summarily. Matthew H. Wikander rightly points out that Yank is rejected "as a member of the human species" (226). Therefore, he goes to the monkey house at the Zoo, where the gorilla hugs him to death. Westgate claims Yank is defeated "by pursuing that which he can never achieve," ("Stumbling" 10) but Westgate overlooks the consecrating power of death that enables O'Neill's protagonist to be reborn.

Yank's rebirth is marked by the revelation he experiences. The moment of such revelation occurs when he understands that the root to the human misery lies not in "belly," but "at de bottom," where it "moves, and everything moves. It stops and de whole woild stops" (159; sc. VII). Yank undergoes a more conspicuously revelatory flash in Scene Eight, where O'Neill positions him with the gorilla, describing him, in the stage direction, as sitting like "*Rodin's 'Thinker'*" (160). Yank sits in this pose whenever he broods. He admires the ape's muscularity, and the ape responds in a way that makes him look as though he understands Yank. Plunka suggests that O'Neill wants his audience to realize that the gorilla's rejection of Yank means "nothing . . . can invigorate the dehumanization that results from our increasingly mechanized society" (42). Nevertheless, Yank finds a possibility of comprehension about himself vis-à-vis the gorilla.

Yank realizes that he fares worse than the ape does. Unlike the animal, who has a better chance to enjoy dreaming about its past, Yank feels that he has no past or future to think about. He ruminates on his quandary of being neither "on eith . . . [nor] in heaven . . . [but] in de middle tryin' to separate 'em, takin' all de woist punches from bot' of 'em" (162; sc. VIII). The gorilla can claim a place for itself at the bottom, but Yank thinks he is situated in what is described as hell. He lets the animal out, which hugs him and crushes his ribs. He thinks the gorilla, too, has rejected him. O'Neill, however, does not think so as he concludes the play with the comment: "*And, perhaps the Hairy Ape at last belongs*" (163; sc. 8). The comment implies that Yank's corporal existence ends, but the spiritual reverberation of his death transcends the physical event. Death suggests a meaning beyond its literal import, which O'Neill implies is the solution his protagonist offers to the lost humanity of the modern time. Black argues death gives humans the consistent sense of existence as "no other knowledge we have is necessarily reliable" ("On Jason Robards" 153). However, this play does not treat death as a source of knowledge; it implies that death takes the form of a symbol that provides a locus to unite the conscious with the unconscious.

Yank lives with the unity of experience in the firemen's forecastle. He identifies himself with the ship, and such identification hampers his perception. This reflects the state of unity, from which an individual must break away for development. Yank's journey begins after this disjunction occurs. He keeps rebelling against the world's perception about him. However, his rebellion subsides when he reaches the zoo. The conscious sense of revolt ultimately faces the unconscious counterpart, the anima. The gorilla crushes him to death. Yank accepts death, suggesting his unity with the anima, which transforms him into the Explorer. The transformation brings about his rebirth symbolically because Yank is changed into the bringer of what Campbell describes in *The Hero* as the boon. The blessing that Yank brings signals that

the modern individuals have nothing but their own zeal to guide them through life-journey. The journey may result in death, but it elevates them spiritually as it resurrects them as martyrs. Yank, the Explorer, dies, but becomes a martyr to consecrate life in modern time. Eben is the Innocent, whose traits the following section discusses; it details his journey to reveal the process of his transformation then.

Eben's Headway as the Innocent

Eben belongs to the category of the Innocent archetype. Neill categorizes the Innocent as the ego type personality, which means the Innocent begins and ends his journey keeping the fundamental thread of identity intact. Eben demonstrates such a continuity: he begins his journey as dedicated to his mother and farm; he shifts this dedication to Abbie, and then to his love for her ultimately. Such a succession of journey displays traits of the Innocent in Eben's personality. As the Innocent, he has a yearning for paradise and safety. To him the farm stands for everything about safety, security, freedom and paradisiac bliss. He refuses to accept Abbie as another rival to the farm when she arrives. He has emotional attachment with it, and he wishes to possess it. Possessing it, he can both satisfy his desire, and achieve the goal to be happy. He fulfills the Innocent's motto "Free to be you and me" acting fairly with Simeon and Peter, whom he gives money in exchange for the farm. The Innocent has the fear that he may be punished for doing something amiss, so Eben works hard in the farm. His naivety makes him face the possibility of being duped; Eben is, in fact, fooled by Ephraim, who misinforms him that Abbie intends to disinherit him by becoming a mother. As the Innocent, Eben has the faith and optimism that the farm was his mother's and now it rightfully belongs to him. However, the intensity of the devotion and hope shifts to the cause of love and sacrifice ultimately. Eben's faith so colors his journey that he almost behaves like a saint by sacrificing that which he had spent so much energy to possess.

Eben begins from an emotional attachment with the farm and reaches the state of profound love. His attitude of the neophyte makes him believe that the farm belongs to him although there are his half-brothers, Simeon and Peter, and his father, Ephraim, to lodge a claim on it. Later, Abbie, Ephraim's third wife, arrives as another claimant. Eben continues being guided by his conscious approach until the moment of crisis occurs. The crisis activates his unconscious disposition and transforms him into the archetypal personality called the Innocent, the details of which is given in the following segment.

Eben begins as a confident person. In the first part of the play, he believes that the farm belongs to him. Simeon and Peter also have a claim on it, but they leave for California selling their shares. They know they cannot have the farm now when their father has arrived with his third wife. Eben must also know it; however, he sends his half-brothers away buying their portions. He possesses vigor, which O'Neill suggests in the stage direction: "Each day . . . he [Eben] finds himself trapped but inwardly unsubdued" (319; sc. 1). This vigor results from his faith that makes him confident. However, such sureness must break for Eben to begin his journey, which takes him through trials to the final moment of revelation. Every hero must go through the stages of adverse situations to accomplish his or her journey. In *Anatomy of Criticism*, Frye offers three stages for the hero's expedition in romance: "the stage of the perilous journey and the preliminary minor adventures; the crucial struggle, usually some kind of battle in which either the hero or his foe, or both, must die; and the exaltation of the hero" (187). Eben is not the mythical hero, but a modern man. Even then he goes through ordeals, which he triumphs over and achieves his own form of exhilaration. There is something dynamic about him, which makes him believe that he can defeat any adverse situation. The situation comes as the crisis and calls him to his journey.

Eben receives the call to adventure with Abbie's arrival. He cannot sideline her as he has done his half-brothers. In Scene four, the first part of the play, he confronts Abbie in the kitchen. He takes her as an intruder, but he also feels hypnotized, getting stuck between anger and her physical attraction. Nevertheless, he rebuffs her persistently: "ye durned old witch! I hate ye!" (339). He does not realize immediately that she will give a decisive impetus to his journey. His situation illustrates the way in which, as Campbell asserts, the hero's journey begins: "The hero can go forth of his own volition to accomplish the adventure . . . or he may be carried or sent abroad by some benign or malignant agent . . . (*The Hero* 53). The hero has to find the treasure, for which he transforms difficulties into strength. Eben faces Abbie as the obstacle on his way. He has no option but to accept a new position, which takes him through uncertain moments represented by the trials he undergoes.

Eben's encounter with Abbie makes him go through uncertainties and indecisions caused by his fluctuating relations with her. Such moments are made conspicuous in the first scene of the play's second part. He tries to ignore her, but he cannot hide his physical attraction to her. He cannot complain against her to Ephraim because she has so maneuvered the old man that Eben cannot make him believe anything against her. He counters her seductive approach rebelliously: "I'm fightin' . . . fur Maw's rights t' her hum! . . . Ye're aimin' to' swaller up everythin' an' make it your'n" (342). However, he loses his passion in vain as he cannot subdue Abbie. Stinnett argues that Eben's dead mother "takes possession of Abbie in order to assert her influence directly on her son" (18). Therefore, whatever attempt Eben makes to ignore Abbie yields him nothing. Nevertheless, he continues disregarding her until he realizes his mother's scheme behind Abbie's overtures.

In Scene two of the play's second part, Eben faces the more intense moment of getting torn between lust and his alertness to protect the farm from Abbie. He faces the critical time,

which demands a resolute action from him. Hartman and Zimberoff argue that the hero should try "to avoid being overwhelmed by the adversities in life, or by one's own shortcomings . . . releasing the energy that has been tied up fruitlessly fighting them" (5). Eben can do it only gradually. He is seen brooding sullenly on his bed while Ephraim and Abbie are sitting side by side in the other room. The hero gets a help in unexpected ways; Eben receives it indirectly from Ephraim because the old man leaves the room. Ephraim's absence leaves Abbie free to go to Eben to kiss him. He returns her kisses at first; however, he hurls her away in hatred immediately. The meeting of the conscious and unconscious desires is manifest in him now. The conscious attitude of a neophyte makes him hate Abbie because she wants to grab his mother's farm. However, as Patrick Nolan argues, Eben has "the need to love, to an equality with the need for property" (7). The Innocent in Eben is receptive to any act of love and safety, and so he cannot withstand Abbie when she invites him to the parlor. The place is like a sanctuary to him, so, totally bewildered, he invokes his dead mother for guidance: "Maw! Whar air yew?" (352). The third scene, in part two, reveals him receiving psychic energy from his mother, whom he feels to be present in the room. Torn between love and hate, he asks her: "Maw! Maw! What d'ye want? What air ye tellin' me?" (354). He realizes that he can pacify his mother's spirit by possessing Abbie. He makes love with Abbie, which gives him the feeling that his mother has returned to her grave peacefully. It also leads him decisively towards the resolution of his ordeals.

Eben's union with Abbie results in the birth of a son in part three. In Scene one, Eben sees the kid sleeping in the cradle while Ephraim is celebrating. The old man thinks that the son is his own. Eben is confused, but he looks at the baby tenderly. This mixture of confusion and tenderness turns into a violent rage in Scene two when Ephraim falsely discloses that Abbie has disinherited him by giving birth to the son. He responds wildly: "So that's her sneakin' game . .

. t' swaller it all-an' me, too. . . !" (365). The Innocent betrays himself to be a naïve; Eben, the Innocent, is lost because he believes what Ephraim tells him. He wishes to undo every outcome of his love for Abbie. However, he behaves normally in Scene three. He has decided to go to California, and tells Abbie that he intends to own the baby someday when he comes back. He does not know Abbie has killed the baby already. Eben has sent his mother's spirit back to her grave, which suggests the possibility for the germination of love and trust. However, the Cabot farmhouse "inspires such greed and suspicion that the new baby is sacrificed" (Combs 193). Abbie tells Eben she has murdered their son; he breaks off passionately: "I can't stand t' luk at ye! Murderer an' thief 'r not, ye still tempt me!" (371). He goes to report the police, panting and sobbing down the road; it marks his plunge into darkness.

Eben comes back running, signaling his emergence from obscurity with the fruits of his ordeals in the fourth scene. He goes straight to Abbie, and sobs brokenly. He tells her: "I got to thinkin' how I'd loved ye. . . . I knowed sudden I loved ye yet, an' allus would love ye!" (375). The Sheriff is coming to take Abbie; Eben wants her to run away. However, Abbie wants to take her punishment, so he decides to share her fate. He ends his journey, thus making the headway from possessive instinct to profound love. Campbell claims that the hero makes the journey not for "attainment" but "reattainment, not discovery but rediscovery" (*The Hero* 36). Susan Mackey-Kallis reiterates Campbell's ideas to highlight that the hero's search "requires a journey home not only to the place from whence the hero departed but to a state of being or consciousness that was within the hero's heart all along" (1). Eben's progression follows the pattern Mackey-Kallis indicates. His love for his mother turns into the craving for the farm, the latter causing intense hatred to Abbie. The passion for Abbie keeps swinging from hatred to love and back into hatred. However, the tender feeling of love triumphs over the harsh economic reality ultimately. Eben gains such consciousness that nullifies for him the mundane

values, which in turn raises the meaning of his action into a numinous plane. One fails to decide whether to coil back in horror thinking of his will to share the fate of the murderer, or admire the profundity that he symbolizes by his devotion for his love. He shows strangely aloof and devout attitudes, which signals the meeting of the conscious and unconscious aspects in him.

Eben thus accomplishes his journey uniting the conscious and unconscious aspects of his life. He lives consciously identifying himself with the farm. He spends all his passion to safeguard it, receiving the sense of protection from it at the same time. His conscious action is thus guided by every concern about the farm. Unconsciously, however, he is the Innocent, the ego type personality, who lives to fulfill his goal of securing happiness. The Innocent personality's motto "free to be you and me" makes Eben value justice above every other thing; he realizes he cannot be happy abandoning Abbie. He thinks that his relationship with Abbie is warranted by his dead mother, who he feels guides him in critical time. Besides, O'Neill suggests her presence all through the play: in the setting, where two elms appear to protect and subdue the Cabot farmhouse jealously; and then through the experience Abbie and Ephraim have of something uncanny in the house.

Eben knows the presence is of his mother's spirit, which he thinks lurks in the house to protect him. In Jungian term, the presence of the spirit points to the manifestation of the mother archetype. The mother archetype evidences the mother-complex in Eben, one effect of which marks readiness to make sacrifices for rightful things. Eben's journey begins when Abbie seriously challenges his belief in the sole proprietorship to the farm. He quarrels with her when he feels that she has betrayed him for the farm itself. His conscious personality of the neophyte fails him seeing beyond what is immediate. The unconscious make-up of the Innocent, however, brings round to the ultimate evolution of what such a personality is to arrive at. Eben,

the Innocent, begins with his capacity to sacrifice everything for the farm; he completes his journey suggesting the profundity of love and justice, which links his action to the one of the martyrs. The phenomenon of martyrdom gets communicated to the sensitive members of the audience as any sincere citizenry partakes of the thrill caused by such occasions. Such instances get emphasized also by Abbie, whose journey follows as the Explorer.

The Explorer-Killer's Redemption in Abbie's Journey

Abbie manifests the traits of the Explorer archetype. The most critical segment of her action consists of her killing her own child, which she claims she has done to prove her love. Her action calls for an interpretation beyond its literal import; it turns her into the Explorer, the soul type personality, whose journey completes to unite her persona with the animus, the male counterpart of her soul. True to her Explorer personality, Abbie is cardinally oriented for freedom. Her yearning for paradise is symbolized by the wish to have a happy domesticity. Her motto "don't fence me in" gets suggested by her desires to find out who she is through exploring the world. She wishes to experience a better, more authentic, and more fulfilling life. She fears inner emptiness; however, with the Explorer's strategy of journey, she hopes to escape from becoming a misfit. She has married Ephraim, a man of almost her father's age, which indicates how much she intends to avoid being unsuccessful. She shows the capacity to manipulate both Ephraim and Eben to her favor. It displays her talent of autonomy and ambition, which also enables her to begin her journey assertively.

Abbie begins her journey confidently and retains it unwaveringly until she kills her baby to prove her love; she accomplishes her expedition redeeming herself as the Explorer. She receives the call to her adventure immediately after she arrives at the Cabot farmhouse in Scene Four, Part I of the play. The journey begins in moments of jubilance. When she is there, she understands her goal straightway. She declares: "A woman's got t' hev a hum!" (335). She

confronts obstacles in the form of Simeon and Peter, and Eben. However, the first two leave for California almost immediately, and Eben remains to give further impetus to her will to possess. Hartmann and Zimberoff argue that the obstacles are "in fact allies, because they force you to outgrow them, to vanquish them and prevail" (5). Abbie attempts to transform her difficulties into the means to her end. She interacts with Eben boldly, speaking seductively but with an undercurrent of threat, too. In Scene Four, the first part of the play, she attempts to win him, putting herself in his place: "My Maw died afore I'd growed. I don't remember her none. (*a pause*) But yew won't hate me long, Eben" (338). She tries to convince Eben that she shares a lot with him. She cannot take him into her grip instantly, but her manners hypnotize him and she smiles suggesting that her journey has begun with good omens. However, she faces uncertainties as she proceeds.

Abbie enters uncertain stages in Part II of the play. In the first scene, she faces Eben's adamant denial to respond positively to her seductive attempt. She intends to trap him into her confidence so that she can develop her relationship with him. Majumdar states that she "arrives at the Cabot farm . . . [to form an] alliance to the youngest son of the family, Eben" (42) but she cannot do that without facing hindrances. She finds Eben confused, and laughs tantalizingly to baffle him more. She challenges him not to try to go against nature. He ignores her, and she complains Ephraim against him. Her greatest weapon is to report her husband that Eben shows lust for her. Abbie knows, however, she cannot win driving Eben out of the farm. She distracts the old man somehow, and puts in his mind the hope of a son. She tells him: "Mebbe the Lord'll give us a son" (346). She is going through the thorny path of uncertainties, but she also feels she needs to act resolutely.

In Scene Two, about eight in the evening, Abbie is seen sitting with Ephraim in bedroom on the top floor; Eben is in the adjacent room on the left. Abbie has put Ephraim in

the queer, excited mood putting the notion of a son into his mind, but she is herself conscious of Eben's movement in the next room. While Ephraim is telling her the story of his struggles, she concentrates on Eben, steadying the old man's patience only by promising to give him a son. He goes to the barn, and Abbie makes a decision. Hartman and Zimberoff argue that "the feminine approach to life's challenges is process-oriented" (39). Abbie follows the process: she goes out to Eben's room, stares at him with a desire, goes to throw her arms about his neck and kisses him. He hurls her away, but she is not the woman to be rejected so easily. In his interview given to James R. Fleming, Chatterjee argues the play explores "the inherent love-hate relationship between human beings and the natural order of things" (62). True to what Chatterjee claims, Abbie's lust for Eben has its root deep in her heart. She implores Eben not to discard her at first, but she rebuffs his angry threats, saying: "This air my room an' ye're on'y hired help!" (351). Growing confident, she invites him to the parlor, although she knows he cannot tolerate anybody's violating the room.

Abbie consummates her love in the parlor in Scene Three. When she is seen there first, she looks awed and frightened because she feels something mysterious in the room. Nevertheless, she speaks eloquently trying to convince Eben. The woman, Campbell claims, is "the guide to the sublime acme of sensuous adventure" (*The Hero* 106). Abbie enacts such a role assuring Eben to act like his mother. She promises she will be kind, and she will sing to him. Her eloquence overpowers him. She asks him to kiss her just like a son kissing his mother, but she suddenly gets lustful. The crisis of moment makes her display traits that Hartman and Zimberoff attribute to the female soul-image, the animus: "assertiveness, the will to control and take charge . . ." (55). Eben springs to his feet to free himself, but she stretches out her arms to invite him to release his passion in love. They confess their love, and submit to each other to consummate it. Abbie feels liberated after this adventure, which she displays in the fourth scene

when she says: “I’ll tell the Old Man I hain’tfeelin’ pert. Let him git his own vittles” (356). She can always delude Ephraim and will disregard him. However, her journey still moves through uncertainties when the fruit of her love results in the birth of a son in Part III. The consequence of this event gradually pushes her to extreme moments, which in turn help resolve her journey.

Abbie undergoes revelatory moments when she understands in Part Three, second scene, of the play that she needs Eben’s love more than any other thing. The revelation results from her becoming the witness to a quarrel between Eben and Ephraim. She gets shocked and comprehends slowly that Eben thinks she has used him to beget a son to disinherit him. She tells him desperately “I’ll prove t’ ye! I’ll prove I love ye . . . Better’neverythin’ else in the world!” (368). Eben remains unyielding, however, and she is forced to prove her love. The third scene shows Abbie bending over the cradle, with her face full of terror but also with an undercurrent of desperate triumph. Although Cahill argues that “Abbie is introduced as a sexually accessible reincarnation of Eben’s deceased mother,” (14) Abbie possesses more than sexual appeal in her nature. She chokes the baby to death to prove that she loves Eben above every other person or thing. She will not care what Eben does only if he loves her again.

Abbie tells Ephraim that she has killed the baby. She warns him not to question about it because the baby was a fruit of her love for Eben. She is lost in extremity, and fears neither inhibition nor punishment. As Maley explains Abbie “claims agency for the tragic murder,” (26) when she admits: “I got t’ take my punishment–t’ pay fur my sin” (375; part III, sc. 4). The moment that goads her to kill her baby signifies her plunge into darkness. Having emerged from the depth of that gloom, she has become valorous enough to face the consequence alone. She does not like Eben to suffer, so she says: “(*weakly*) Eben! I won’t let ye! I can’t let ye!” (376). She does not regret the sin of begetting a son from Eben, either. She has lost her combative energy as she realizes the fatuity behind such passion. The Sheriff comes to arrest

her, but she expresses her love for Eben. She admires the beauty of the rising sun, looking up intently with attitudes indicating her aloof devoutness. Leaving the materialistic passion behind, she seems to move to the transcendental plane. In this plane, she possesses her love, and so she feels no need to possess the farm. She submits to Eben physically at first; however, becoming a mother, she has got devoted to him.

Her journey purges Abbie of her baser elements. It takes her to such a condition that enables her, as Pettit claims, to be "free, briefly, to experience beatific love" (69). That she reaches a domain, not shared by anybody who has not undergone this process of transformation, is evident in the sheriff's attitude. He looks around at the farm enviously and utters the final word: "Its' a jim-dandy farm, no denyin'. Wished I owned it!" (378; part III, sc. 4). The Sheriff envies that which has brought about such passionate hurly-burly among the Cabots. Andrew Lee argues both Eben and Abbie "are granted a moment of transcendence in the closing moments of the play" ("Gothic Domesticity" 88). However, the Sheriff's wish indicates how incapable he is to weigh the spiritual implications of human action. His remarks, nevertheless, lend force to Abbie's point of view. Varró explains that the Sheriff's words indicate that "the principle of possessiveness" falls "to the male domain," but Abbie successfully "liberates herself and Eben from the force of materialism" (70). She has to bear with a dreadful experience, but her journey enables her to transcend materiality, imparting mystical attribute to her action.

The conscious and unconscious dimensions of Abbie's journey relate to her growth from a sensuous materialist to an embodiment of profound ambiguity. She marries Ephraim to get the security of domestic comfort. In her first encounter with Eben, she tells him about her struggles: she worked for others as an orphan; the person she married was a drunkard, who got sick and died; she had given up all hope, but she has found a new path after she met Eben's

father. Provided her story is true, Abbie has made a long journey already, putting on the mask of a lustful woman given to possessive instinct. However, the unconscious make-up of her personality interferes with her conscious life. Her encounter with Eben brings her conscious motivation to achieve material safety and physical need vis-à-vis her animus. It enables her to evolve as a person, who can make the valorous sacrifice for love.

The meeting of the conscious with unconscious dimensions causes Abbie to delve deep into her soul. She emerges thereof with the message that combines in her action the aspects of beauty and terror as quintessentially ambiguous human condition. Her action is terrible because she kills her own baby, but beauty lies in the heroic sacrifice she makes. Her beauty also consists of her courage to choose to be punished although she does not repent for her monstrous act. Given the nature of her action, one remains halfway between getting awed and shocked. Like Eben, she moves from selfish egotism to the self-denying profundity, and enables herself to achieve that heightened state, where the commonplace values are annulled. Her journey resolves the conscious and unconscious aspects of her personality. It turns her into a riddle of love, a delicate sentiment that can also be a source of devastating terror as exemplified by her action. Having as its ultimate motivation love and self-denial, her journey contrasts sharply with Ephraim's, which is guided by his self-centered approaches.

Ephraim's Journey: The Parodied Patriarch Turns the Lost Sage

Ephraim's journey manifests the traits of the archetype Sage. However, he partakes of the attributes Neill describes of the Sage only to suggest their grotesque mimicry. In Neill's scheme, the Sage centers on attaining freedom by having an access to truth. The Sage lives with the motto: "the truth will set you free." He has the desire to search for the freedom, and lives with the goal to use intelligence and analysis to understand the world. He fears to be duped, or misled, and is afraid of being ignorant of his surroundings. To avoid such a condition, the Sage

is to adopt the strategy to seek out information and knowledge. Ephraim seems to attempt to affect such attributes when he tells the story of his struggle to Abbie to make her understand how he has steered the course of his life almost in direct communion with God. However, his wisdom and intelligence fail to help him out of his narrow material concerns. He claims that he receives message from God like the biblical prophets would do. The assertion exhibits his potential for freedom from mundane affairs, but it goes total awry and his pursuit renders him as the lost Sage.

Ephraim's journey parodies the career of biblical patriarch, Abraham, and turns him into the lost Sage. He belongs to the category of the journeymen, who waste their passions resisting their inner promise. Nevertheless, he begins positively enough as he must expect good time ahead when he brings Abbie home towards the end of the first part of the play. Simeon and Peter leave the farm, clearing the place for himself, Abbie and Eben. He bothers little about Eben, about whom he tells Abbie: "Eben's a dumb fool–like his Maw–soft an' simple!" (336; part I, sc. 4). As the play opens, he dominates the scene without being present. His sons are awed by his power to manipulate situation and people; Simeon, for example, admits that their father will outsmart every judge. Such portrayal about him lends Ephraim's character the mythical overtone, as recognized by Majumdar. Majumdar claims that O'Neill narrates through the old man "the myth of the patriarch Abraham's fatherhood at the age of one hundred," and mimics his "yearning for an heir who would carry on his spiritual legacy to build a civilization" (45). Ephraim hopes to transfer his heritage to his progeny marrying for the third time. His distinction demands that his heir resemble him in spirit.

Ephraim has rejected his three sons as the heir to the farm, so the search for the fitting successor accounts for his journey. He has temerity to presume that God guides him through his search, so, as Simeon reports, he goes to "learn God's message . . . like the prophets done"

(325; part I, sc. 2). In one of his intimate talks with Abbie, he explains why he needs a son to succeed him: “A son is me–my blood–mine. Mine ought t’ git mine. An’ then it’s still mine–even though I be six foot under” (346; part II, sc. 2). He seems to think that a son as an heir enables him to survive the catastrophe of death. Stinnett argues “Ephraim possesses the same nature as his God, a nature that is ‘hard’” (16). Hence the son to succeed him should be “hard” like him. His three sons cannot do it because, as he claims, “they was soft” (349; part II, sc. 2). When he brings the third wife to the farmhouse, consequently, he must expect God’s will being manifested through his action. However, he faces twists and turns to his expectation as he proceeds.

Ephraim encounters crisis when Abbie implants the hope of a sonin his mind. It occurs in the second part of the play. He interacts with Abbie just when she has turned vindictive against Eben, and has falsely told him that Eben shows lust for her. Getting violently enraged, Ephraim thunders: “I’ll git the shotgun an’ blow his soft brains t’ the top o’ them elums!” (346; part II, sc. 2). Abbie diverts his mind inculcating in him the hope of a successor. The prospect of becoming the father of a son again gives Ephraim the motivation for his further action. However, it also makes him blind to what is happening around him. Campbell claims that every individual faces the likelihood of ignoring the “call” both in “in actual life” and “in the myths and popular tales” (*The Hero* 54). Ephraim gets excited by the prospect Abbie puts in his mind, which ushers him in the journey of the swindled hero unwittingly.

Ephraim’s journey as such a hero begins in the second scene, Part II of the play. The scene shows him sitting with Abbie in one of the two bedrooms on the top floor of the house while Eben is in the other room. The old man tells Abbie the story of his struggle. He claims he has made things “grow out o’ nothin’–like the will o’ God” (349). He got married twice, but only the thought that the farm was growing could keep him from getting lonely. He threatens

Abbie she needs to have a son to redeem herself. He is under the spell of his typical moment when he feels cold in the house, and he goes to the barn. His absence gives Abbie a chance to thwart what Maley describes, in "Desire under Dylan," as Ephraim's "ill-conceived attempt to establish a domestic sphere" (22). By submitting herself to Eben in passionate love-making, she swindles her husband, and reduces him to a butt of Eben's mockery. He cannot understand what gives Eben the confidence to mock him, in scene four of the play's second part: "I'm bossin' yew. . . . I'm the prize rooster o' this roost" (357). Ignorant of what has gone between his wife and son, he thinks Eben behaves so because he is a born fool.

Ephraim continues in Part III with this false notion, which confirms his progression as the lost Sage. The first scene shows him celebrating his cuckoldry. Abbie gives birth to a son to Eben, but Ephraim thinks he has become a father. He invites his neighbors to celebrate the occasion. They mock him, but Ephraim cannot understand their insinuations. As Mossman justifiably argues, Ephraim is a "completely isolated individual . . . far from civilization, completely self-sufficient" (58). He dances energetically and beats the much younger fiddler. However, his energy is sapped by the presence of something, which he feels is "droppin' off the elums, climbin' up the roof, sneakin' down the chimney, pokin' in the corners!" (363). He goes to the barn to have rest for some time. In Scene Two, he tells Eben that Abbie has disinherited him by having a son. In a murderous fight that ensues, Ephraim causes Eben to fall full length on the grass. He gloats triumphantly; he does not realize how grave a loss he is making.

Ephraim emerges into a stunning awakening from his swindled existence in Scene four. He is sleeping even after the dawn. He awakes with a start, does not see Abbie there, and goes to wish the baby. He realizes how much the ghost of Eben's mother has joined hands with Abbie and Eben to trick him when Abbie tells him that the baby was Eben's and she has killed

it. He mutters: “That was it–what I felt–pokin’ ’round the corners–while ye lied–holdin’ yerself from me–sayin’ ye’d a’ready conceived” (373). He gets overpowered by the loss; nevertheless, he is happy that the baby is dead and he will live to see Abbie hanged. As Stinnett argues, Abbie and Eben’s betrayal enables him to see his “own failings and the true nature of the farm which serves as his desire and his prison” (26). However, he threateningly orders Eben to leave the place after the Sheriff takes away Abbie, then goes toward the barn walking menacingly, almost implying what Stinnett claims as his accepting temporarily “the liberation these shocking circumstances have offered him” (26). He seems not to lose his composure even after facing such revolting moments. Albert Cook argues that humans’ fate is determined by their character because “who a man is also determines how far he goes, how widely he is tested” (160-1). True to what Cook claims, Ephraim gets resigned to what he considers to be God’s will ultimately.

Ephraim wishes to go on as usual at first. He tries to repair his loss, making more ventures for aggrandizement. Stinnett rightly explains that Ephraim tries to do it “by renouncing the farm and preparing to go west to the gold fields of California” (26). He has let the cows loose because he “gloats over the gold . . . beneath the kitchen floorboards,” which he thinks will “ensure a comfortable future for him” (Majumdar 45). He understands painfully that Eben has stolen it, but he “quickly recants this moment of weakness” (Stinnett 27). He begins to recover, reverting to his faith and seeing God’s design behind everything. “I calc’late God give it [the money] to ’em [Simeon and Peter]–not yew [Eben]!” (377; part III, sc. 4) he says scornfully. God is hard, not easy. Perhaps the gold in California is easy, and God wants him to be strong and not to yield to an easy gain. God has used Eben’s hand to steal the money to keep him from weakness. When the Sheriff comes, Ephraim asks him to take both Abbie and Eben.

He says goodbye to them, and goes out to round up the stock. He fails to realize his potential and gets lost in his own narrow material concerns.

Ephraim's journey thus concludes with the suggestion of a personality, which results from the interaction of the conscious attitude of a neophyte with his unconscious disposition. Consciously, he is a demon of hard toil and determination, whose attitude of a neophyte is reflected by the progression he makes through the tentative stages of life. Unconsciously, his journey manifests the archetype called the Sage; belonging to the self type personality, the Sage is presumed to complete his journey resolving conscious and unconscious elements. However, Ephraim fails to assimilate the potential from the depth and so lost. Beginning with a vague notion of receiving God's message, he ends with the same. He is left alone in the Cabot farmhouse, without giving any hint of having developed his consciousness any further. Thus he reaches where he starts from. His frequent exhortations to God sustain the possibility that his is a search for the transformation in his spiritual life. It gives the impression of a longing to transcend life's mundane limitations, but Ephraim fails to affect the teleology as an aspect of his desire to express himself. His journey cannot unfold his spiritual potentials.

The journey is supposed to enable Ephraim to profit from the rigors of life-situations, but he fails to partake of what he undergoes. Eben is a nonentity to him, and he depends solely on Abbie for his hope to perpetuate life in the farm. They betray and shock him, even setting an example before him of their self-denial. He can see no meaning in them. He learns neither from betrayal nor from sacrifice. The captivity of the hard rocks keeps him from reaching out to the broader horizons. He decides to revert to the usual course of life. He can repair by collecting the shreds as he has let the cows loose already.However, lost in the web of his own narrow thinking, he shows no sign to stand his own test. Mixing God with petty material concerns, he

has directed his energy to possessing the farm and dominating its inhabitants. Hence he is the lost Sage, who seems condemned to remain so almost forever.

The Individuated Neophytes

The journey transforms the heroes into something greater than what they were at the beginning. In O'Neill's early plays, the protagonists' journey concludes bringing about their psychological growth, that is, individuation, by way of interactions between the conscious and unconscious. Their potential is latent at the beginning. However, when they face challenges and commit themselves, the prospective gets fully blossomed and O'Neill's neophytes become renovated into the archetypal personalities called the Explorer, the Innocent, and the Sage as per their unconscious makeup.

Yank's journey unites him with the anima, which makes him into the Explorer, the soul type personality. His encounter with Mildred upsets his accord with the surroundings, and drives him through several stages of transformation. He reaches the apogee of growth that enables him to understand the existential condition to which he belongs as a human. At the monkey house he realizes that he is worse than the animal. The gorilla can sit and think of its past to revel on, but Yank has neither past nor future and Mildred has made him reject the present, too. Besides, he is neither on the earth nor in heaven, but in the middle. It makes him revolted; he thinks the gorilla is himself revolted because the humans have imprisoned him in the zoo and deprived him of the freedom of roaming in the green woods. Yank believes that he can identify himself with the animal in the zoo, but the gorilla hugs him to finish his life. Taken as a mythical hero, Yank's death marks the moment of his apotheosis. However, Yank is a man of the modern time, not a mythical hero; O'Neill uses the life of his protagonist to present a slice of his interpretation of life and death.

O’Neill intends physical death to signal Yank’s spiritual rise by linking it to the martyr’s resurrection. The gorilla’s embrace transfers Yank to a realm where he no longer has to be unfit to belong to heaven or the earth. Death brings him to his ultimate home of belonging, which no one can deprive him of. Death is honorarium Yank receives for life’s ordeals, and it is where he “perhaps” belongs. His journey covers a long course; it suggests that the modern individuals have nothing but their own enthusiasm to steer through life-adventures. Man’s struggle is his success, and so struggle itself may impart the dignified sense to make for everything that has been lost.

Eben’s journey makes him progress from selfish instinct to deep love. He is the Innocent, the ego type personality, so his journey begins and ends with the undercurrent of continued identity suggested by the intensity of his action. His attachment to the farm at the beginning has the same passionate force as his ending when he accepts to take responsibility for the child’s murder and be punished. The object of his passion is different, but that does not make his basic nature different. He loves his mother deeply, which turns into the craving for the farm. As long as he takes Abbie to be a rival to his sole ownership to the farm, he hates her. The passion keeps changing, but his journey concludes transforming him.

Eben begins by defying the current situation, which moves him to greatness gradually, and he can ultimately identify himself with a broadened perception of life and its yields. He no longer moves from the extreme of hate and suspicion to lust and love, and is able to stand his ground firmly. He expresses his love for Abbie. He has cleared himself completely off the stain of greedy instincts, and he sides himself triumphantly with love. The blossoming of tenderness enables him to admire the beauty of the rising sun. Lost in love’s frenzy, he becomes an example of life’s obscurity: one wonders if he is an accomplice of his own child’s murderer, or a symbol of devotion to love. True to the rapturous moment he has attained, his attitude signals

his detached and sincere postures. Martyrdom brings its own moments of joy and sorrow; Eben's sacrifice, too, imparts profundity to life and its paradoxes.

Abbie clears her nature off the stain of betrayal and murder by the force of her passionate determination. Being the Explorer, the soul type personality, she is destined to complete her journey uniting with the animus. This unity is reflected by the valor she shows in defying the material consequences and the courage she shows to face the import of her action. She wants to suffer for her crime though she does not regret the sin of murdering her child and betraying Ephraim by begetting a son to Eben. She loses her aggressiveness because she realizes the stupidity associated with the selfish instincts. Gone beyond the material desires, she is able to express love and admire natural beauty in the truest sense. She has no sense of loss, and faces the moment raptly with devout attitudes, which enable her to appear as if she has left the material world to move into the transcendental one. She possesses love, which possesses her, so the attraction of the farm no longer exists. Her desire for Eben purges her of any other desire.

Abbie's transformation is something unusual. It cannot be understood by a person given to worldly pursuits. The Sheriff's attitude to the farm makes it explicit. Looking around it covetously, he wishes to own that which has been the source of such obsession among the Cabots. The Sheriff, however, highlights Abbie, whose disregard for the material concerns enables her to liberate Eben from the attraction of material aggrandizement. She suffers, but suffering frees her from slavish attachment to selfish motivations.

Ephraim's journey is supposed to bring him a greater state of perception resolving conscious and unconscious elements because he is the Sage, the self type personality. However, he fails to materialize his prospective. He fumbles from one point to the other without making any progress. The vague notion of receiving God's message does not become clear even after

he goes through so much. He has married three times searching for an able successor to his farm, but he ends with the indication that he has yet to go on looking for one. He repeatedly claims that God sends him message; it suggests the possibility that his search is for the self, which is the locus where the conscious and unconscious unite to make the person become total. He indicates that he devotes life for realizing life's purpose and meaning, but hefails to utilize the potentials that help him blossom fully.

Ephraim does not consider Eben worthy to succeed him, so he chooses Abbie as his chance. However, Eben and Abbie shock him by their disloyalty and crime. They offer him an example of sacrifice and love, too, but he can benefit neither from betrayal nor from sacrifice. It is as though the hard rocks keep him from understanding the delicacy of the moment and having an enlarged perspective. Self-consciousness is what the journey brings for the hero, but Ephraim cannot appreciate it. Despite his claim to have communion with God, he decides not to change his position, thus implying that he will remain condemned to perpetuate life's hard toils without bringing in any substantial outlook. Gone in the narrow cell of his thinking, therefore, he remains the lost Sage.

These four characters belong to the identical category of being the neophytes in terms of their conscious attitude. However, their unconscious disposition makes them fall into three distinct archetypal personalities. In normal condition, they live with their conscious attitude, but encountering the crisis stimulates their unconscious make-up and sets them on a journey that transforms them. In Chapter four, the journeying individuals are the obstinate ones, who, unlike the neophytes of this chapter, have their own family-values to guide them from the beginning. It does not mean that their experiences do not affect them; however, they remain guided fundamentally by what they already have, which they make every attempt to safeguard.

CHAPTER FOUR

O'NEILL'S OBSTINATE IN CONSCIOUS AND UNCONSCIOUS ASPECTS OF THEIR JOURNEY

The four protagonists in O'Neill's *Mourning Becomes Electra*–Ezra Mannon, his wife Christine, and their children Orin and Lavinia–are termed the obstinate because they act consciously as the obstinate all through the play. The word obstinate used with the definite article refers to all the people described by it; hence the phrase "the obstinate" indicates the people who are obstinate, which as an adjective has two meanings: first, stubbornly refusing to change one's opinion or chosen course of action, despite attempts to persuade one to do so; secondly, (of an unwelcome situation) very difficult to change or overcome. The phrase refers to the first meaning when this chapter describes O'Neill's protagonists as the obstinate. The journey of the obstinate hence indicates the expedition of such men and women who are too inflexible to yield to any pressure or inducement to alter their point of view or preferred ways of action. The obstinate in *Electra* follow the family codes, which give their conscious life both motive and direction and make them uncompromising. Nevertheless, each of them also has aspects of personality, which incline them towards fulfilling their unconscious potential. At the outset of their journey the crisis they encounter activates their hidden proclivity and ushers them in the journey. As they proceed, the interaction between the conscious and the unconscious transforms them into the Explorer, the Innocent and the Sage. Ezra and Orin become the Innocent whereas Christine and Lavinia the Explorer and the Sage respectively.

These three archetypes have the fundamental leaning towards freedom, which contradicts with the Mannons' obstinacy. While the inflexibility constricts them to the family codes, their instinctive disposition liberates and gets them to involve in spiritual journey. Being

guided by their motto,core desire and goal, the biggest fear and strategy, and weakness and talent, O'Neill's obstinate go through the course of their respective journey.

Obstinacy marks the point of departure for O'Neill's middle play from the early plays. In the early plays the characters' tentative attitude colors their journey and its outcome. In *Ape*, Yank stumbles at every new station as he has no guiding idea to support him. The heroes of *Desire*, similarly, discover their motives and desires gradually after they go through the process of suffering and change. The characters in *Electra*, however, have the family values to guide them. The values encourage them to create self-image, which they fight against in the course of their journey. Doris V. Falk deems that the heroes in this play are "doomed to lifelong participation in a conflict between values and self-conceptions" (119). They act with "outraged pride and Puritanism," which leads "inevitably to death" (Falk 130). The egotism, as Falk asserts, results into self-destruction. However, the very pride empowers them for suffering and endurance; it redeems them as it activates their unconscious aspect and inspires them to think of the alternatives. Christine succumbs to pagan love; Ezra and Orin try to find their comfort in the same. However, they cannot evade the familial tenets. Ezra, Christine and Orin lose their life, while Lavinia understands that she cannot begin afresh. She concludes the play going inside the Mannon mansion to remain there for the rest of her life.

The play has three parts: "Homecoming," "The Hunted," and "The Haunted." Not all of the four protagonists appear in all three parts of the play. Ezra's journey occurs only in "Homecoming." Christine figures in both "Homecoming" and "The Hunted," whereas Orin begins from "The Hunted," and continues until "The Haunted." Lavinia alone participates all through the play. This chapter discusses the interactions of these protagonists' conscious demeanor and unconscious inclination to show how their adventures renovate them into the

archetypal personalities. It begins with the journey of betrayed Ezra, discussing, first, the traits that subsume him into the frame of the archetypal personality called the Innocent.

Betrayed Ezra Gets Transformed into the Innocent

Ezra's journey occurs in "Homecoming" and, when he accomplishes it, it transforms him into the Innocent. The Innocent is a lover of freedom, who lives with the motto to be free and let others be free. The conscious life of Ezra does not entitle him to be such a lover, but the experiences at the frontline have made him decide to become one. The core desire of the Innocent is to get to paradise; he has the goal to be happy. Ezra returns from the War with the wish to live the remaining life with the love of his wife; it reveals that he intends to be happy. The Innocent fears punishment, which they try to avoid by doing things right. Ezra as the Innocent adopts the strategy of opening himself up to his wife so that he can make up for whatever has been lost so far. He shares the Innocent's trait of naivety; he bores his wife talking incessantly about his experiences in the battlefield. The Innocent possesses the talent of faith and optimism. Ezra reflects this talent in his belief that he can make a new start in his relation with his wife; however, she murders him.

Ezra has been living a rigorous life of duty and responsibility; it fits with the conscious attitude of the Mannons. However, the hope for a new happiness germinates to take him to a new phase. This hope marks the herald to call him to adventure. Campbell argues that the herald summons a person to an adventure because the person receiving the call does not fit with "the old concepts, ideals, and emotional patterns" of his or her life; the summons may be for any type of "transfiguration," life or death (*The Hero* 47). Ezra has lost faith in the Mannon way of life, which demands a severe adherence to the Puritan's habit of shunning pleasures. It indicates that he returns with an expectation of life of reconciliation that offers him a comfortable living after the deadly experiences of the war.

The encounter with deaths at the battle field has made him crave for life, which he hopes to find in the bosom of his wife. He has already worked as a Mexican war veteran, a judge, the mayor of the town, and a politician. The Civil War has moved him, finally, to the frontline. None of these involvements has given him the fulfillment. He confesses to his wife: "Death made me think of life. Before that life had only made me think of death!" (937; "Homecoming," act 3). The Mannons, he explains, have always thought of death because for them "life was a dying. Being born was starting to die" (937-38). Such thinking has spoiled the Mannons' ability to enjoy life, as Chaman Ahuja asserts the "life-denying and death-oriented ideals of the puritans lead to perverse passions and neurotic behavior" (128). The War, however, purges Ezra of such notion. Living amongst the corpses has made him love life. He wishes to make his return mark a new beginning, but he fails to appeal to his wife.

Ezra has earned a lot of reputation and respect staking life for the service of his country. "This town's real proud of Ezra," (895; "Homecoming," act 1) declares Amos Ames, one of the friends of Seth Beckwith, who has served the Mannons for sixty years. The townsmen love and respect Ezra. However, as Black argues in "*Mourning Becomes Electra* as a Greek Tragedy," Ezra has the foolishness to be enchanted by "a desire that seems to thrive on rejection" (174). It is the desire for Christine, who has rejected him for Captain Adam Brant. Adam has discovered that Ezra's family has caused his parents to suffer a lot. He knows his mother died of starvation because Ezra refused to help her. Trapping Christine, he can both avenge his mother and get love. Christine, on the other hand, finds in him a refuge from the love that she has been denied. Every attempt Ezra makes to open up to his wife, therefore, falls into the deaf ears. He hopes to reach out to his wife, but he only loses his energy in a fruitless chore.

Ezra's failed attempt to establish intimacy with his wife sets him on a journey through the deadlock. He comes home almost being enchanted by the romantic idea of living with love,

but he gets trapped into an ambush of revenge, conspiracy, and treachery. In *Eugene O'Neill: A Critical Study*, Winther asserts that from his early trials to *Electra*, the playwright "deals with romantic illusions that destroy the possibility of happiness" (26). Ezra becomes a victim of such deceptions. In fact, all Mannons suffer from such delusions, which prompt them to violent actions. Adam falls in love with Christine, intending to take revenge on Ezra. Lavinia threatens to disclose this affair to her father and exposes him to a risk. As Christine is pushed to desperate compulsion of having to give up Adam, she decides to murder her husband immediately. Ezra comes home from the battlefield unaware of such crisscrosses. Campbell talks about the difficulty of the journeying hero, who he says "is swallowed into the unknown, and would appear to have died" (*The Hero* 83). Ezra seems lost when he talks to his wife about his war experiences. She asks: "Why are you talking of death?" (937; "Homecoming," act 3). Ezra explains the Mannons have always taken death more seriously than life. He has learned to appreciate life now, but he cannot evade the impasse that lurks around him ominously.

The frequent reference to death, whether of life or of some happy moment, suggests this deadlock waiting for Ezra in the Mannon house. Ezra encounters Christine in the third act, which begins with a reference to death. Early in the same act, Seth associates drink with celebration, which can be of life as well as death. He tells Lavinia: "I'm aimin' to do my patriotic duty, Vinnie. The first time was celebratin' Lee's surrender and this time is drownin' my sorrow for the President gittin' shot! And the third'll be when your Paw gits home!" (928; "Homecoming," act 3). The happy moment of Lee's surrender was marred by the President's getting shot. Seth drinks to mark both happiness and sorrow. When Ezra comes home, another happy moment will occur. Seth plans to celebrate it by drinking again. However, as Lal claims, obsession with death "has been the Mannon way of thinking" (135). Seth insinuates, too, about the momentariness of love and happiness in the Mannons' life when he reveals Lavinia that the

moments of jubilance caused by Adam's mother's presence had brought about disintegration in the Mannon house.

Life has had a bearing not on its own account for the Mannons; its significance rests on one's consciousness about death. Ezra admits to his wife: ". . . [the Mannons] went to the white meeting-house on Sabbaths and meditated on death. Life was a dying. Being born was starting to die" (937-8; "Homecoming," act 3). He clarifies the life-denying belief of his family. John Chioles also highlights "the intensified morbidity," which saps the Mannons of "healing and . . . redemption" (54). Such morbidity results from their obstinacy, which causes them to try to evade the usual passions. It is a tendency, moreover, which prompts them to develop abnormal ones. Ezra realizes how the doctrines he once held so passionately have lost their value for him. Love represented a sin before; the same means everything that makes life worth-living now. He feels he has lost something very dear to him, and the sense of loss brings the urgency of more hope. Therefore, as Jean Chothia explains, Ezra "struggles to account for himself to an unreceptive Christine" (195). However, his journey has taken him on the road to the impasse, the release from which comes only as a radical change.

Ezra discovers that his wife has nothing to do with him. After a sincere opening up of his heart in Act three, he wakes up the following dawn, in Act four, to find the horror of his wife's hatred. He concludes that his house, room and bed are "empty–waiting for someone to move in!" and his wife, too, is "waiting for something!" (944; "Homecoming," act 4). Christine, however, has her own determination to carry out. Robinson traces the criminal trait in the past Mannon practices of burning witches, expelling brothers and lusting "after the same woman" ("The Middle Plays" 78). Christine shares this trait. If she can kill Ezra, she can run away with Adam acquiring the Mannon estate as Ezra's widow. She bluntly tells Ezra that Adam is her lover. Ezra attempts to attack Christine getting into an extreme frenzy, but he

collapses. He asks his wife for help; she gives him poison. He dies informing Lavinia that Christine is "guilty" (946; "Homecoming," act 4). He becomes an irrelevant figure in a world where, as Lal portrays it, "the rationalistic and the scientific attitude of the modern age has killed faith" (37). Ezra's pride makes hatred stand as the foundation of his ancestral house, and causes life to suffer from human codes. When life undergoes such a condition, it gets perverted and, sustained by poison, it bears fruits to terminate itself. Campbell argues when death becomes inevitable "there is nothing we can do, except be crucified—and resurrected; dismembered totally, and then reborn" (*The Hero* 15). Death becomes a symbol to dispel life's suffocation. Ezra's death consecrates him because his presence continues to have its repercussion in the Mannon life.

Ezra consciously partakes of the Mannon obstinacy, which makes him a victim of life. The conscious obstinacy helps highlight the unconscious proclivity of the Innocent archetype in him. The Innocent, the ego type personality, remains connected to the fundamental nature, and so he or she begins and ends the journey with a distinct sense of identity. In Ezra's case, this sense of identity remains his desire to get happiness. Ezra carries this motivation on obstinately at different phases of his development. He finds happiness, at first, in doing the service to the nation, but he understands later that he can be happy only if he gets his wife's love. He changes, but the modification in him occurs only as a greater awareness. He moves from the naïve expectation of his wife's love to the horrible encounter of her treacheries. Death ends his physical existence, but it also elevates him because his numinous presence haunts the play and the playgoers. He remains to direct the course of Christine's journey in the immediate sense.

Christine's Journey: The Libertine Explorer's Release

Christine's development in "Homecoming," and "The Hunted" transforms her into the Explorer. The Explorer is the soul type personality, the accomplishment of whose journey

unites the adventurer with the soul's counterpart. The Explorer Abbie's journey completes, therefore, suggesting that she discovers the animus, the male counterpart of her soul. The Explorers live with the motto "don't fence me in," which is linked with their core desire of freedom to find out who they are. The Explorers wish to experience a better, more authentic, more fulfilling life, and fear the inner emptiness, or for that matter, any situation that traps them into conformity. Christine is the wife of an aristocratic military general, given to rigorous puritan values. However, she indulges in love with Adam. She associates her sense of freedom with her libertine impulse to defy the Mannons' codes. She crosses her limit, which shows her wish to break conformity. She flouts the family values suggesting her motto and desire. True to her Explorer personality, she hopes to make life more fulfilling by materializing her passion for Adam. Her obstinate attitude gets reflected from her determination to break the astringent Mannon standards. This defiance reflects her conscious approach, but the attempts she makes to transcend the constraint expose her. Life becomes meaningless, and she commits suicide. Nevertheless, her journey does not end in the vacuum. It renovates her, which results from the interaction between her conscious attitude and the unconscious disposition.

Christine begins as a female libertine, whose journey releases her. Her libertine impulse has resulted from the revolting sense she has had against the constricting life she lives. She reveals it through her frustration about the Mannon house. Her house should guarantee warmth and protection to a woman, but it looks "like a sepulcher" (903; "Homecoming," act 1) to Christine. This disappointment results from her compulsion to live as the wife of a general, whom she hates. She has tried her best to hide her adulterous relation with Adam. However, when she understands Lavinia knows about her affair, Christine defends it frankly: "You [Lavinia] would understand if you were the wife of a man you hated!" (916; "Homecoming," act 2). She has shunned the Mannon repression and embraced pagan love to free herself from

the boredom of tomblike house. Black describes her, in "*Mourning Becomes Electra* as a Greek Tragedy," as "a romantic who seeks escape from boredom" (174). She satisfies the romantic aspiration, meeting her lover secretly; however, she defies her restrictions boldly when she finds no other option. Her journey proceeds, therefore, facing obstacles from the beginning.

The journey takes place in an environment of mistrust and bad repute; its call comes from Christine's need to deal with the hurdles. She goes to New York to see Adam, but she lies to Lavinia that she visits her sick father. She has recently invited her lover to the house. She pretends Adam visits them to woo Lavinia. Lavinia, however, has already discovered her mother's affair with Adam. It makes Christine audacious. She has tried to adjust to the family codes so far; however, she admits unabashedly now that she married Ezra for love, but "marriage soon turned his romance into–disgust!" (917; "Homecoming," act 2). She has long since felt she cannot love her husband as she implies she rejects what Joel Pfister describes as the "romance-as-ownership attitude" (144). Robinson also asserts that Ezra "killed Christine's love by his Puritanical Mannon belief" ("The Middle Plays" 78). The Mannon codes have forced her to be devoid of love, so she has rejected them to find its substitute in Adam. She loses restraint when Lavinia orders her to get rid of him, but she has no option. Her vile intentions become gradually exposed; however, she makes temporary truce with the situation pretending to accept Lavinia's restrictions.

Christine cannot accept the condition of losing Adam for long. The possibility of living without him arouses vicious longing in her; it makes her head towards the desperate journey. She decides to poison Ezra; however, she lacks decency to take the risk alone. Lal describes her as Adam's "instrument of revenge," (97-8) but she persuades Adam to be her accomplice so that he remains faithful to her. When he agrees to help her in murdering Ezra, she gloats with satisfaction: "You'll never dare leave me now, Adam–for your ships or your sea or your naked

Island girls–when I grow old and ugly!" (929; "Homecoming," act 3). She lacks any sense of honor or dishonor, as exemplified by her interest in only how she can elope with Adam, acquiring the Mannon estate as Ezra's widow. Such lack of moral quandary makes her viciously energetic. She murders her husband in "Homecoming," without any qualm, and continues with the same vicious cunning.

In "The Hunted," Christine makes all crafty ways to materialize her longing, She is extremely afraid because Lavinia may let Orin know about her secret, but she shows alertness to safeguard her interest. Kathleen Blake describes life as "a strange journey with games governed by many seemingly arbitrary rules" (11). Christine, however, does not want to let her life be governed randomly. Although, during her conversation with Hazel, Christine "almost lets out the truth of her guilt, as she longs for her lost innocence," (Alexander, *Eugene O'Neill's Creative Struggle* 16o) she tries everything that is handy to help her out of her worry. She talks to Hazel, the neighborly girl who loves Orin and wishes to marry him. Christine knows Hazel's love for her son, so she asks Hazel to help her keep Orin from Lavinia's influence. She even shows exaggerated love to make her son believe her sincerity. Lavinia has found the box of poison that Christine had used to murder her husband. Christine suspects it; she addresses her daughter at this time in such a way that displays her fragile attempt to cover up the reality:

> CHRISTINE. . . . Surely you can't still have that insane suspicion–that I– (*then guiltily*) What did you do that night after I fainted? I–I've missed something–some medicine I take to put me to sleep . . . I know what you've been waiting for–to tell Orin your lies and get him to go to the police!. . . Isn't that what you've been planning the last two days? . . . (960; "Hunted," act 1).

Christine is trapped between Lavinia and Orin. Lavinia is adamantly rude, and Orin falters in his determination to continue believing his mother. She welcomes him kissing, but her concern cannot stop him from remarking: ". . . you're different! What's happened to you?" (959; "Hunted," act 1). Orin senses a change in everything, and Christine finds it difficult to trap him.

Christine moves cautiously to avoid her impediments. She tries to win Orin making passionate entreaty, simultaneously assuming a pitiable pose and showing affected anger. He becomes apologetic and sympathetic to her for suspecting her. Even then he makes her face a trying moment asking her about Adam. Hartman and Zimberoff describe "trials and disasters" as something that "strengthen us and bring us wisdom" (36). Christine, however, handles her test with pretense and lies. She tells Orin Adam would visit Lavinia, not her. She also tries to distract her son talking about their "secret little world," (968; "Hunted," act 2) which belonged only to them. Orin has suffered a lot, so she promises to compensate for his loss provided he does not allow Lavinia to poison his mind. Christine blackmails him emotionally, and chides him pathetically. She appeals to him not to let Lavinia go to police against her. He assures his mother, which gives her the confidence to challenge Lavinia: "Go on! Try and convince Orin of my wickedness!" (974; "Hunted," act 2). Christine has almost exhausted; she pleads Lavinia to keep Orin out of Adam, but her appeal brings her no luck to evade the trial.

Christine gets exposed in the third act, when she screams and stares at the poison-box that Lavinia has put on Ezra's dead body. Orin understands that his mother has a role in killing their father. Christine is nearing the last moment of her ordeal. Hartman and Zimberoff assert that the adventure made "in search of truth follows a classic pattern of quest, ordeal, discovery, and liberation" (47). However, Christine's journey, prompted by deceit and treachery, brings her only frustrating consequence. In the fourth act, she meets Adam aboard his ship, the "Flying Trades," where Lavinia and Orin hear them planning to go away before Orin comes to

know that Adam is his mother's lover. Christine yearns to have "peace, and forgetfulness" (993; "Hunted," act 4) in Adam's company. Her yearning cannot get materialized because Orin kills Adam. It shatters Christine and also determines the kind of shock she gets into.

The shock Christine receives represents her revelation, which terminates her dream of a happy life. In Act five, Orin thrusts into her hands a newspaper, which has published the news about Adam. Christine realizes her loss; she behaves as though her senses have drifted away. Alexander describes the blow Christine receives at this moment as something that causes the "final horror," which results from her "realization that her son has killed her lover" (*Eugene O'Neill's Creative Struggle* 161). Orin bitterly complains that he heard his mother tell Adam about the island he had told her, but Christine gives no sign of having heard him. She bursts into shrill laughter when Lavinia tells her she can still live. With a loud mockery, she says to her daughter: "Live!" (1002; "Hunted," act 5). Then she rushes into the house, and shoots herself. Lavinia takes her mother's suicide to be an act of justice; to Christine, however, death becomes a means of her liberation. Adam's death has terminated her plans to live with him. She can continue living as the widow of a respectable general. However, life in the Mannon house has long ceased to appeal her. Her libertine impulse thwarts the puritan respectability. It leads her to a self-destruction, the recompense for which can come only from a spiritual look.

Christine's journey ends in desperation and suicide; however, suicide transforms her into the Explorer archetype, which is what she is destined to become as per her unconscious proclivity. Being the soul type personality, the Explorer makes the journey to search for the soul's counterpart, which in Christine's case means her animus. She unites with it by her manly act of valor, that is, by committing suicide to release herself from the pain of continuing life amidst shame and humiliation. It cannot blot her forever though. The noble sentiments associated with love and sacrifice get stained by what the world of practical wisdom deems to

be immoral. Christine, therefore, remains an enigma of love and sacrifice vis-à-vis adultery and immoral passion. She lives dishonorably in social-moral terms, but the gusto she shows in defying repressive life adds vigor to her nature. When Adam is killed, she finds life meaningless and shoots herself. Nevertheless, the pathos she displays before committing suicide transforms her humanity. She transcends the world, where humans construct their moral standard for making life easier, and becomes a symbol of the mythopoetic condition that accepts judgment on women only qua women. Her journey conveys the message that a woman justifies her action with intensity of passion and pathos. Christine acquits herself of anything judged as positive or negative; she continues to have an unavoidable impact on Orin's journey.

Orin Turns the Frustrated Innocent

Orin gets transformed into the Innocent through his journey in "The Hunted" and "The Haunted." Grouped under the ego type, the Innocent personalities hint that they keep their underlying identity intact even after going through life's vicissitudes. Orin, the Innocent, completes his journey, therefore, suggesting that he retains the basic features of his character, with which he begins his expedition. Orin gets motivated fundamentally from his desire for happiness, which is something he wishes to get materialized living with his mother in the pristine world of childhood. His conscious attitude, the family obstinacy, demands that he show loyalty to the family codes, which require adherence to a rigorous life of duty and responsibility. The craving for love, on the other hand, demands the sacrifice of such values. Therefore, Orin's allegiance to the Mannon obstinacy disturbs his relationship with his mother. True to his Innocent personality, he fears punishment, the source of which comes from his thinking that his mother may stop loving him. Therefore, he adopts the strategy of pleasing her anyway. The Innocent is naive in nature. Orin reveals his naivety swinging between belief and disbelief in his mother. He lacks the Innocent's talent of faith and optimism. This lack causes

his frustration to head him towards death. He murders Adam, and goads his mother to commit suicide. The guilt of having caused her death leads to further guilt; he shoots himself. His journey culminates in vexation and suicide, and transforms him into the frustrated Innocent.

Orin returns home from the War with the hope to renew his childhood relationship with his mother. He discovers her adultery that makes it mandatory for him to punish his mother and her lover. Orin murders Adam and goads his mother to commit suicide, and continues with the guilt until he shoots himself. In "*Mourning Becomes Electra* as a Greek Tragedy," Black describes Orin as "courageous in battle despite fear and anxiety, and profoundly troubled by what battle has revealed to him about himself, and unable to escape the myriad forms and causes of guilt after his crimes" (176). Black's assertions reveal a divide in Orin's personality. Orin is brave but distressed with guilt-ridden anxieties. Even then he implies that he gets motivation for action mainly by his desire to get happiness. His suicide itself results from his realization that he cannot be happy with the burden of guilt. He personally appears only in "The Hunted," but several characters mention him in "Homecoming." Hazel wants to know if Lavinia has had any news from the battlefield. Seth, the Mannon family servant, tells Lavinia that Adam looks like both Ezra and Orin. Orin becomes the subject of conversation between Lavinia and her mother. Christine tells her daughter that she "loved him [Orin] until he let you [Lavinia] and your father nag him [Orin] into the war, in spite of my begging him not to leave me alone" (917; "Homecoming," act 2). Christine thinks she can make Orin believe what she wants him to. Ezra informs that Orin has become a grown up man, doing something very brave. Such background information establishes Orin as a man of divided loyalty. His mother can manipulate him with the power of her love, but he is the Mannon, who prioritizes to uphold the family respectability. Orin thus manifests the undercurrent of the Innocent personality, trying to maintain which leads him to frustration and suicide.

Orin first appears in “The Hunted,” where he is already under pressure to uphold the family dignity balancing it with his devotion to his mother. He is excited by the prospect of seeing his mother when he returns home towards the conclusion of the first act. However, not seeing her waiting to welcome him, he expresses his disappointment: “Where’s Mother? I thought she’d surely be waiting for me. . . . Home at last! No, by God, I must be dreaming again!” (957; act 1). He gets lost in an excited daydream that makes him forget the grim fact of his father’s death. His dilemma is reflected in his conversation with his mother and sister. “I won’t pretend to you I’m sorry he’s dead!” (968) he tells his mother about his father in Act 2. In Act 3, he says to Lavinia: “Mother means a thousand times more to me than he [Ezra] ever did!” (979). However, when Lavinia tells him about his mother’s affair, the same Orin declares: “I’ll kill that bastard [Adam]” (980; act 3). The swing from the expectation of renewing childhood intimacy with his mother to the ingrained sense of family responsibility to punish the culprit traps Orin. He must break such a spell to make himself happy. Campbell argues that if the journeying hero gets restrained within “the walls of childhood” taking the parents as “threshold guardians,” he or she “fails to make the passage through the door and come to birth in the world without” (*The Hero* 57). Campbell says this while talking about the nature of the heroes who refuse the call to adventure. Orin matches such heroes. Headed towards frustration, his journey receives its impetus from the divided loyalty, which he carries all through.

Orin equates his mother’s love with a guarantee of safety, harmony, and happiness. He has always found home a source of sustenance for life, the hope to continue which almost blinds him. He cannot manage to be serious about his father’s death. He says his father trained him to take death as nothing, and clarifies that he “can’t grasp anything but war” and asks his sister to give him “a chance to get used to things! (958; “Hunted,” act 1). There is something both funny and indecent about him that justifies Ahuja’s claim that O’Neill’s characters are

"victims of a force within themselves which acts so unexpectedly that its working appears as amusing and shocking" (129-30). Though Orin apologizes for discourteous behavior, he recurrently acts in a way that displays that his action is prompted by something beyond his power to control. His craving for his mother's love overcomes him, which makes him say to her: "I'll never leave you again now. . . . You're my only girl!" (972; "Hunted," act 2). However, he has become grown up enough to realize that he is past the age of being nestled making him forget the childhood fear. He upholds the Mannon sense of honor, and is bound to punish Adam if Lavinia proves his complicity in killing their father. He disapproves strongly of his sister when she mocks him, saying, "Poor Father! He thought the war had made a man of you! But you're not!" (979; "Hunted," act 3). Orin proves his maturity by killing Adam; however, when his mother commits suicide, he breaks down and laments: ". . . how can I ever get her to forgive me now?" (1003; "Hunted," act 5). He loses his mother while carrying out family responsibility. His share in her death keeps haunting him in the third part of the play.

"The Haunted" shows Orin arriving home with Lavinia after their tour to the East for one year. He comes to display that his mother's ghost has pushed him almost to insanity. He has grown too timid to face reality and lives more in the world of reverie. In Act 1, Scene 2, he expects to see his mother waiting for him in the study; however, as he tells Lavinia, the mother "isn't anywhere. . . . She'll never forgive me now!" (1016). He laments his mother has disowned him, but he declares, too, that he, a Mannon, will be welcomed by the other Mannons. In "Aeschylus and O'Neill: Two Worlds," Norman T. Pratt, Jr. explains Orin's mental condition at this time. Pratt says "Orin is driven by guilt for the death of Christine, and retires . . . to write an account of the family's crimes" (166). Orin's writing project causes his sister's horror. In the immediate moment, however, his incoherent behavior frightens her. Orin

tells Peter about his sister's behavior during their trip to the Islands. He glares when he sees her kissing Peter, but he congratulates them immediately because Lavinia speaks to him sternly.

Orin cannot forget that their mother committed suicide out of the despair caused by the death of Adam. This sense of guilt gets reinforced by his Mannon sense of justice, which impels him now to bring his mother's culprits to justice. He intends to do it by writing about the Mannons' history. Kurt Eisen describes Orin's attempt "as a way to resolve his own embittered sense of destiny," (89) but one can claim equally logically that Orin endeavors to get happy by admitting his guilt. He clarifies to Lavinia how he thinks at this moment: "I hate the daylight. It's like an accusing eye! . . . You believe you can escape that, but I'm not so foolish!" (1027; "Haunted," act 2). He keeps mentioning the Mannon code of justice. Orin senses Lavinia behaves like their mother at the behest of the ghosts within her, so he tells her: ". . . I'm now in Father's place and you're Mother?" (1032; "Haunted," act 2). As their mother murdered their father, Lavinia, Orin implies, can finish his life. Black clarifies this point, in "*Mourning Becomes Electra* as a Greek Tragedy," by asserting that Orin's death will give Lavinia the freedom to "maintain her certainty" that their murdering Adam and goading their mother to suicide "was 'only justice!'" (183). Orin does not care whether his sister is thinking of such freedom, but he begins to realize that his past haunts him enough to make it impossible for him to start life afresh.

Orin's obsessed journey brings him the revelatory moment that liberates him from his guilt-ridden existence. In the third act of "The Haunted," he gives Hazel his secrets in an envelope, asking her to make sure that Peter reads them if Lavinia tries to marry him. He seems determined not to let the culprits go unpunished. Lavinia, he asserts, "got to be punished!" (1037; act 3). However, Lavinia gets him to ask Hazel to return it. Lavinia promises she will do anything for him. The promise does not mean only that Lavinia should give up Peter forever. It

means something more to Orin. He clarifies to her: “There are times now when you don’t seem to be my sister . . . Perhaps you’re Marie Brantome, eh?” (1041; “Haunted,” act 3). Orin is almost insane with incestuous desire. As Chirico clarifies, Orin “hints at his incestuous desire for his sister, Lavinia, whom he will love in place of his mother” (87). He pleads his sister to go to the police and confess and pay the penalty for their mother’s murder. Addressing the Mannon portraits, he complains that his sister is harder to break than he is. Lavinia has reached the limit of her tolerance, so she asks him to kill himself. His sister’s words make Orin believe that “his mother has returned to punish him by speaking through Lavinia” (Chirico 87). He feels the mother is calling him. He has got the revelation that the only relief that comes now is from the release of life itself. He shoots himself and liberates his tortured being.

Orin’s journey resolves the conflict between the conscious and the unconscious in his personality. His conscious acts are overpowered by the Mannon values; upholding them brings about significant evolution in him: a crybaby at the hand of mother adopts the role of a defender of his country; he kills his mother’s lover and goads her to commit suicide; he tries to persuade his sister to confess their crime to the police to purify life’s guilt through a life of atonement; and he saves Hazel’s innocent life from getting ruined by tying it into his guilt-stained existence. The conscious adherence to the Mannon values thus helps uplift his stature gradually from a mere puppet of his mother to someone who has his own decision to make on definite issues. Orin’s conscious motivations, however, are at odds with his unconscious proclivity, which he cannot bypass. He is the Innocent, the ego-type personality, whose goal to secure happiness Orin wishes to materialize in the world of his mother’s love. Carrying out his family duty and responsibility puts him in conflict with his unconscious need to have happiness. He wishes to live up to the Innocent’s motto “free to be you and me,” by confessing to the police and relieving himself from the guilt of murder. The conscious attitude intervenes,

and he cannot do it, either. He displays susceptibility, which mars his capability to face life. He considers his mother to be his only hope of escape from death, but she is lost to him because he discovers she loves Adam and she has poisoned his father. He survives the moment of despair to punish the murderer of his father. He cannot, however, escape his own guilt-ridden conscience. To avoid the strain he commits suicide, which ultimately releases him to the peaceful realm of death. His conscious attitude of the Mannons' obstinacy ties him to his duty and responsibility. His unconscious inclination of the Innocent makes him begin with a hope of happiness, but he completes his journey as the frustrated one.

Lavinia's Journey: The Family Patron Turns the Formidable Sage

Lavinia, who acts as the patron of the Mannon identity all through the three parts of *Mourning*, culminates her journey as the formidable Sage. She is formidable because her obstinacy empowers her to embrace a fate that transcends any human capacity to endure. She becomes the Sage as per her unconscious inclination. The Sages belong to the self-type personality, which means that they are disposed towards assimilating both the conscious and unconscious life. Lavinia's renovation as the Sage thus entails that she becomes a symbol to represent psychological wholeness. Consciously, she shares the family trait of obstinacy, which commits her to what she has understood to be the Mannon dignity. The conscious obstinacy interacts with the unconscious proclivity for the Sage to goad her into action. The Sage has the motto "the truth will set you free." Lavinia's journey should, therefore, entail her desire to find the truth, which in fact turns out to be the meaning of spending so much energy in upholding the Mannon codes. She considers herself to be the protector of those codes. Therefore, like the Sage, Lavinia suffers from the fear of being duped or misled. The Sages are supposed to disentangle themselves using intelligence and analysis. In Lavinia's case, her intelligence fails her temporarily. She is tempted to give in to her biological impulse, which makes her decide for

a married life. However, she realizes her destiny receiving the wisdom from the self, which makes her shun the easy life of conjugal happiness.

Lavinia's journey begins as the hero to guard the Mannon dignity, which initially consists of her concern for her father's safety and prestige. In "Homecoming," she bluntly tells Peter, her beau admirer, that she cannot marry him because "Father needs me" (901; act 1). Horst Frenz and Martin Mueller also argue that she rejects Peter's "proposal from a sense of duty to her father" (88). When she discovers her mother's affair with Adam, she "tries to get her mother to stop her affair" (Hedderel 61). However, the father is murdered; then, in "The Hunted," she goads Orin to kill Adam, acting like the Greek goddess, Nemesis, who would set furies after the sinners to punish them. Adam's death causes the mother herself to commit suicide. In "The Haunted," she instigates Orin to shoot himself, and decides to shut herself up in her ancestral mansion. She represents the Mannon toughness, which Judith E. Barlow describes as "the bastions of the political and patriarchal norm" (168). This toughness costs the Mannon members dearly. Ezra shuns it with the hope to get back his wife's love, but falls prey to her poison. Christine and Orin commit suicide as they cannot continue to live a life that they think will yield them little. Lavinia alone acquiesces with it heartily. She suffers to maintain it, guarding her family's pride.

Lavinia upholds the family values with undivided loyalty; her journey gets its motivations from her need to sustain them. This need makes her a compulsive character, who intervenes and unwittingly brings about much devastation. In "Homecoming," she threatens to disclose her mother's affairs, which pushes Christine to an extreme despair and makes her decide to poison her husband instantly. In "The Hunted," Orin kills Adam on her instigation. Adam's murder leads to their mother's suicide, which in turn makes Orin live with the guilt of having caused her death. It drags him to more guilt, even to the deliberately inculcated

incestuous desire for his sister in “The Haunted.” He shoots himself, but not without getting encouragement from Lavinia. She cannot marry Peter and settle with domestic comfort as she is herself intervened by an inner voice in a decisive moment. In “*Mourning Becomes Electra* as a Greek Tragedy,” Black describes her as “able to prevent herself from feeling guilt or remorse about any of the acts she plans and carries out until almost the end of the third play” (176). She gets this power from her allegiance to the Mannon dignity. The same power gives impetus to her journey, the most dominant trait of which displays her urge to interpose in everybody’s life. She does it because she believes it befits her. NoorbakhshHooti and RashinFakhri describe the Mannons as “isolated in the vortex of time . . . [and also] in the dark chambers of their souls” (23). However, Lavinia stands alone insofar as she acts with the sheer ability to face life differently from the others.

The other Mannons try to evade the family doctrines; Lavinia intensely submits to them. In “Homecoming,” she discovers Adam’s identity and understands that his pretense of love is just a ploy he makes to cover up his illicit relation with Christine. Lavinia forces him to realize he can in no way waylay her. She also counters her mother savagely: “You vile–! You’re shameless and evil! Even if you are my mother, I say it!” (916; act 2). In “The Hunted,” she has a strenuous task of convincing Orin about their mother’s adultery and Adam’s complicity in their father’s murder. Her task gets complicated more because, as soon as Christine meets Orin, she tells him “her version of her husband’s death, poisoning his [Orin’s] mind against whatever Vinnie [Lavinia] may later tell him” (Hill 46). Lavinia gets successful in it, nevertheless, by the third act of the second play. Orin murders Adam, and Christine gets almost benumbed; however, Lavinia speaks to her sternly: “He [Adam] paid the just penalty for his crime. You know it was justice. It was the only way true justice could be done” (1001; act 5). When her mother shoots herself, Lavinia simply states: “It’s justice! It is your justice, Father!” (1002).

Orin feels hopelessly anguished and guilty, but Lavinia soothes him. She orders Seth to go to tell Doctor Blake that their mother has killed herself. Lavinia defies every moment that may lead her out of her resolute journey.

She flouts even the Mannons themselves. In "The Haunted," she addresses their portraits in a harsh resentful voice: "Why do you look at me like that? I've done my duty by you! That's finished and forgotten!" (1016; act 1, sc. 2). Her commitment endows her, in a critical time, with the authority to declare that she will not ask "God or anybody for forgiveness" (1049; act 4) as she forgives herself. She maintains the Mannon quality, which leads her ultimately to "permanent self-imposed isolation from society" (Masterson 131). That time comes, however, only after she faces the trying moments brought about by Orin's fluctuating insanity. Christine's death renders Orin ineffectual, and so, as Clifford Leech rightly points out, he "cannot be relied on to keep silence" (86). Lavinia goes through simultaneous moments of hope and despair, but she becomes free after Orin commits suicide. His death brings a short respite in her untiring journey.

Lavinia has the hope to begin a life of conjugal pleasure in "The Haunted." From the very beginning, she displays feminine qualities taking on, as Falk also observes, "all the attributes of her mother" (133). In the stage direction O'Neill describes the movements of her body as having the "feminine grace her mother's had possessed" (1016; act 1, sc. 2). She entertains the hope to enjoy life yielding to this grace. She is growing pretty, and is obsessed with a desire for romantic pleasures. She adopts their mother's bearing, indicating the gradual affirmation of the feminine instincts and rejection of the father's values. Jung maintains that going against her mother the woman "repudiates all that is obscure, instinctive, ambiguous, and unconscious in her own nature" ("Psychological Aspects of the Mother" 99). When the mother dies, Lavinia has no need to reject her, and seems free to yield to everything that she is

attributed with as a woman. Consciously, however, she does not do it. When she is with the islanders, their nakedness fascinates her. Orin describes it as a sign of her temptation for the carnal pleasures. She tells Peter she loved them only because they reminded her of his simplicity and fineness. She paints Orin like a morbid person, describing him as "a regular bigoted Mannon" (1023; Haunted," act 1, scene 2). Her words surprise Peter as the Lavinia he knows cannot describe her father's family this way. Consciously, she attempts to resist the Mannon influence to materialize her craving for conjugal life. She understands that only a radical change can free her from the Mannon values. However, she is conscious that she cannot do it hastily, so she justifies her language saying she is only a half-Mannon.

Lavinia makes a plan to get married to Peter despite Hazel's entreaties not to do it. Her association has infected Peter, who "is already showing signs of her baneful influence" (Frenz and Mueller 89). He has quarreled with his mother and sister. However, Lavinia meets Peter and pleads with him desperately that they consummate their love instantly. She thinks she has done her duty, and deserves to be happy now. She makes distressed entreaties to Peter: "I want a moment of joy–of love–to make up for what's coming! I want it now! Can't you be strong, Peter? Can't you be simple and pure? Can't you forget sin and see that all love is beautiful?" (1051-2; "Haunted," act 4). Carried away by her desire for love, she kisses Peter passionately, and utters frantically: "Want me! Take me, Adam!" (1052; "Haunted," act 4). Lavinia cannot understand what makes her take Adam's name in place of Peter's. She is trying to forget the past to begin life afresh, but she is intervened as she has done others. The Mannon obstinacy, which partakes of her conscious attitude, gives her the illusion, briefly, that she can bypass this fate. She has disregarded Orin's warning that she has no right to try to achieve that which she denied their mother. He urges her to "confess and atone to the full extent of the law" because "That's the only way to wash the guilt of our mother's blood from our souls!" (1028;

"Haunted," act 2). Orin is the weakest of the Mannons, but as Leech has justifiably observed "the weak [destroys] the strong" (86) in O'Neill's plays. Orin strongly suggests that Lavinia cannot free herself from the Mannons. He reminds her: "I'm the Mannon you're chained to!" (1032; "Haunted," act 2). She has used the Mannon sense of justice to make Orin punish their father's culprit; now the same strikes her when she attempts to free herself from the past. More importantly, Lavinia cannot outwit her own self, whose blow stuns her when she is oblivious of what she is doing.

Lavinia's entreaties to Peter show that she has given herself to a frenzied moment. They represent the most threatening crisis to make her perceive that she cannot escape the past. Consequently, she embraces her fate, which has bound her with the Mannons; it comes as the message from her self. She submits to her fate: "Always the dead between! It's no good trying any more! . . . Love isn't permitted to me. The dead are too strong!" (1052; "Haunted," act 4). It is unbecoming of her to try to go away from the Mannon destiny. She is destined to consecrate this destiny by submitting to that which comes from within herself. She understands that the three Mannons succumbed to death because of the Mannon codes, but she will embrace them differently from the other Mannons. Leech recognizes that Orin's death and her share in it give Lavinia the understanding that "life with fellow human beings is not for her. Nor will she weakly kill herself" (86). There is, besides, no Mannon available to punish her, so she orders Seth to "close the shutters and nail them tight" (1053; "Haunted," act 4) after she goes in the house.

Lavinia maintains her obstinacy till the very end. Even while giving Seth the order to shut the doors, she speaks the final words without losing her composure:

> . . . Don't be afraid. I'm not going the way Mother and Orin went. That's escaping punishment. And there's no one left to punish me. I'm the last Mannon. I've got to

> punish myself ! Living alone here with the dead is a worse act of justice than death or prison! I'll never go out or see anyone! I'll have the shutters nailed closed so no sunlight can ever get in.. . . I know they will see to it I live for a long time! It takes the Mannons to punish themselves for being born! (1053; "Haunted," act 4).

She explains what she intends to do with the calm dignity of a person who believes in the justification of her own way of living and so does not wince from the horrors of its consequences. Lavinia has told Hazel a few moments earlier that she will not ask God or anybody for forgiveness. She forgives herself as she hopes "there is a hell for the good somewhere!" (1049; "Haunted," act 4). She maintains the Mannon privilege. Only the Mannons have the right to punish another Mannon. Being the only one left of that clan, she does not ask anyone for mercy. Neither does she ask anyone for punishment. She both forgives and punishes herself. As Black maintains, she "chooses a course that seems even sterner than suicide" ("*Mourning Becomes Electra* at 74" 120). She has lived her own way, and she believes that she has lived a good life. However, when she calls Peter "Adam," she "realizes how fully she is bound by the past, and returns to the house of Mannon" (Alexander, "Psychological Fate in *Mourning Becomes Electra*" 931). Even then she knows that she cannot go to heaven the way she has lived. Therefore, she hopes to find a hell that is made for torturing a good person. And she herself finds it in the confinement of the Mannon estate. She has lived with dignity and she punishes herself in a way that she thinks helps maintain that dignity. Her Mannon obstinacy combines with her proclivity of the Sage to enable her to embrace a fate that only a person with a dauntless courage can face.

Lavinia completes her journey thus consecrating her action by amalgamating the conscious and the unconscious. The Mannon obstinacy, her conscious trait, makes her sacrifice personal happiness and accept suffering for upholding the family dignity. She rejects Peter's

marriage proposal to protect her father from the mother's betrayal. She encourages Orin to commit suicide because she thinks his guilty conscience has been a threat to her wish to enjoy conjugal happiness. She rejects Hazel's request to not get married with Peter. She surprises Peter by frantically asking him to marry her immediately. Lavinia maintains her obstinacy until she is intervened by the unconscious, which reveals that she cannot free herself from the Mannon destiny. This revelation makes her decide to confine herself in the darkness of the family mansion for the rest of her life. It implies an inward journey that takes her towards confronting the self. She thus discloses that she is unconsciously inclined to get transformed into the Sage, whose search for wisdom is suggested by the very act of her choosing to live in solitary confinement. She confines herself physically, but she is now free psychologically from the obligation to live upholding the Mannon bigotry. Her determination to hold on to what she believes sanctifies her passion and enables her to transcend her limitation by the very act of defying it. It also saves her from complacency. Representing the universal human passion for a spiritual journey, her action transforms her into a symbol of a life lived with all its horror. This is what is meant by her getting transformed into the Sage, the self-type archetypal personality, who is supposed to subsume the totality of conscious and unconscious life. The passion and fortitude Lavinia displays justify human aspiration for symbolic existence, which enables her to be reborn with an enviable standing that is not viable for weaklings to achieve.

The Individuated Obstinate

O'Neill's middle play portrays his protagonists' journey transforming them as individuated obstinate. The obstinate attain to the climax of their psychological growth interacting with life's conscious and unconscious facets. They commit themselves to life's mission to make the latent potentials flourish to their limit. Undertaking the responsibility of their respective journeys, the obstinate become transformed into the Innocent, the Explorer and

the Sage. Their conscious attitude colors the general way they deal with life's quandary, but the unconscious psychological makeup they are endowed with becomes decisive in transfiguring them as the archetypal personalities.

Ezra is transformed into the betrayed Innocent, the ego-type personality, whose sense of identity with the Mannon codes continues till his journey concludes. He dies of betrayal of his wife, and thus becomes a victim of a faithless world. Death, however, does not commit him to permanent oblivion. It rather raises his position to the level of a martyr. He is martyred by the corrupted form of life which is nourished by poison and ends it with its own yield. The Mannon house stands on the foundation of hatred to make life perverted. When man's codes try to confine life within their narrow walls, it attempts to disrupt its captivity to flow out. Christine murders her husband, whose death gives her the potential to oust her suffocation. The chance occurs, however, only temporarily and unsteadily as Ezra's presence continues to have repercussions in her life past his death. The Innocent Ezra, though betrayed and murdered, becomes enlarged of his personality as the moment of his death insinuates that his presence will continue to stain the lives of the survivors in the Mannon house.

Christine is transformed into the Explorer, the soul type personality, which means she is united with her soul's counterpart when her journey is accomplished. When Orin tells her that he has killed her lover, she receives the final blow. Her life is sapped of its spiritual strength to continue itself. Her plans to live with Adam get shattered. She can go on living as Ezra's widow, but that form of life appeals to her no longer. Lavinia tells her she can still live, but life has lost its meaning for her, so Christine shoots herself. Death becomes a means of her liberation now. The Puritan respectability that she challenges brings death as her price. She dies being committed to the noble sentiment of love, but the nobility in her act gets blemished by the practical world's notion of morality. From this perspective, Christine's love characterizes

her infidelity, which is likely to offer almost nothing to respectable humanity. Her life itself, if continued, will be nothing less than disgrace and embarrassment, so suicide liberates her from the burden of continuing a meaningless existence. Nevertheless, death does not destroy her permanently; she becomes a symbol of life which embraces love and sacrifice, adultery and immoral passion as its indiscriminate ingredients. Her journey of the Explorer, made for the search for the soul's counterpart, enables her to unite with the animus. It is reflected by her act of valor and defiance. She displays a manly resistance to the confinement of the Mannon codes; she rejects the chance for a life of ease, too, which she can enjoy compromising with those codes in slavish acquiescence. She rejects them shooting herself, signaling an uncompromising defiance to them. Her death thus brings the message that passion as well as pathos, raised to the intense level, justifies a woman's life; she transcends the condemnation that her act may incite.

Orin completes his journey as the frustrated Innocent; his expedition puts an end to the condemnation of continuing a life of torture for him. His initial portrayal presents him as a crybaby, but he rises to adopt the role of a warden of his country; he shoots his mother's lover and drives her to commit suicide, tries to convince his sister to admit to the police to atone for their crime, and saves Hazel from getting poisoned by his sinful existence. He gets transformed significantly in his stature, but he remains associated with the Mannon codes thoroughly; it indicates his ego type identity. Orin experiences moments of despair, but he survives to punish his father's killer. However, his guilt-ridden conscience overpowers him, and he commits suicide. Death frees him from the burden of living. The Innocent Orin begins with a hope of happiness, but he completes his journey becoming a frustrated one.

Lavinia completes her journey getting transformed into the Sage. The Sage, as the self-type personality, is destined to assimilate the unconscious elements so as to become the total, god-like personality. Like other Mannons, Lavinia lives adhering with the Mannon codes, but

her destiny is fulfilled differently from all other Mannons'. She is the only one left of her kind. She orders the family servant to get her locked inside the darkness of the Mannon mansion. She gives him such an awful order without losing her equanimity. She displays her dignity in her justification of her way of living; she shows courage to not wince from the horrors of the consequences of her action. She does not ask God or anybody for forgiveness or punishment as she believes that she has lived with self-esteem and she punishes herself in a way that she thinks helps uphold that esteem. She becomes the symbol of life that is determined to go its own way. She suffers for living a life that she thinks is worth her becoming. The way she has lived has its relevance not in any material terms. It has spiritual overtones, which raise life's action to a different level of interpretation. Lavinia realizes that her destiny is tied up to the sin-stained Mannon past, which prevents her from continuing her life with Peter. She decides she cannot have a regular life; it changes her obstinacy for a moment. She becomes more charitable, too, because she refrains from staining Peter forcing him to get tied up with her. She decides to continue with her sin-stained life in solitary confinement whither she drags none. She finds herself among the guilty Mannons. There is an acquiescence of self-image in her, which gives meaning to what she has suffered. She transcends her restriction by choosing to remain within its boundary, which also signals her defiant act of flouting it. She becomes a symbol of life lived with all its dreadfulness, and signals the Sage in her personality that subsumes the totality of conscious and unconscious life, the self itself.

All of the four characters in *Electra* are thus the obstinate in terms of their conscious attitude. Nevertheless, they belong to three different categories of archetypal identities as per their unconscious disposition. Their conscious attitude governs their normal condition; however, when they face the crisis, their unconscious make-up gets stimulated and goads them on a transformative journey. The individuals in Chapter five are the disillusioned ones. Unlike

the obstinate ones of chapter four those in chapter five have their disillusioned condition to spur them from the beginning. Nevertheless, as they proceed with their respective journey, they get affected in their own specific ways that bring about their transformation despite their disillusioned state of mind.

CHAPTER FIVE

CONSCIOUS AND UNCONSCIOUS ASPECTS OF O'NEILL'S DISILLUSIONED PROTAGONISTS' JOURNEY

The protagonists in O'Neill's late plays consist of Larry Slade, Don Parritt, and Theodore Hickman called Hickey in *The Iceman*; the four Tyrones–James, Mary, Edmund and Jamie–in *Long Day's Journey*; and James Tyrone, Jr., called Jim in *A Moon*. All of these characters have the disillusioned conscious attitude to begin their journey, so clarifying what it means to describe them as such becomes mandatory at the outset. The adjective disillusioned means literally disappointed in someone or something that one discovers to be less good than one had believed; hence the phrase the disillusioned denotes individuals who are disenchanted of their hope or belief about people and things. As used in this research, this phrase, therefore, refers to the principal characters in O'Neill's late plays, who have conscious attitude of disillusionment. These characters are disillusioned about the prospect of life. They have gone past any notion of dogged commitments or romantic aspirations. They tell their own distinct story, but they share the common motif of having been devoid of any hope that life is likely to offer them.

These characters are uninterested in their present and future except that they often persist with the glory of their past. The success of the past only underscores the present misery and makes them lose hope of the future. Nevertheless, the journey they get involved in transforms them. It enables them to transcend the present condition and get the price of living in the form of some flicker of enlightened awareness. Nuetzel attributes O'Neill's late plays to "melancholic humor, world-weary resignation, and reflective wisdom" (Review of *Eugene O'Neill* 321). Nuetzel implies that the sense of the loss of their glorious past forces O'Neill's protagonists to be resigned in gloomy funniness; however, the same also endows them with the

compensation of a thoughtful perception. Such transformation makes these protagonists distinct from the ones of the three plays discussed in the previous two chapters. In *Ape* and *Desire*, the early two plays, the neophytes' tentative attitude to life signals their moving from one level of awareness to the other. In the middle play, *Mourning*, O'Neill represents protagonists with obstinate approaches, whose commitment to their family codes affects their material-psychological condition. However, the principal characters in O'Neill's late plays receive the call to their journey at the threshold of desperation. Hartman and Zimberoff claim "the hero's journey never really ends . . . [and that] the true hero continues constantly to journey toward mastery" (38-9). O'Neill's protagonists in his late plays keep journeying, too, even when they are at a despairing state; the herald that they receive vitalizes them for further adventures. Intentionally, they begin from one level of embitterment to end at the other; however, when they complete their expedition, the interactions between the conscious attitude and the unconscious psychological disposition renovate them.

Of these three plays, *The Iceman* has several characters. Besides Larry, Don and Hickey, there are Hugo Kalmer; Harry Hope, and his two hangers-on, Pat McGloin and Ed Mosher; Willie Oban; two Boer-war veterans, Captain Cecil Lewis and General Piet Wetjoen; James Cameron called Jimmy Tomorrow; two barkeeps, Rocky and Chuck, and their girls–Rocky's Margie and Pearl, and Chuck's Cora; and Joe Mott, a one-time proprietor of a Negro gambling house. This research discusses the journey of only Larry, Don and Hickey. It leaves out the others as these three are the only ones to get transformed. Transformation occurs in the life of an individual, whose ability to fight against the constricting conventionality warrants his or her potential for redeeming awareness. Gaeini and Basirizadeh corroborate that, in *The Iceman*, only Larry, Don, and Hickey are "capable of rebellion against their status quo" (78). Larry leaves the anarchist movement dedicating his life in it for thirty years. Don betrays

his anarchist mother; Hickey frustrates the derelicts in Harry Hope's saloon, who take him to be their redeemer. The indiscriminate mass, as exemplified by the others in the play, cannot change, and so are dismissed. They are resurrected occasionally to illuminate the journey of the three heroes.

These derelicts live comfortably with their pipe dreams until Hickey comes to Harry's place with his illusion-destroying mission. The breaking of the illusion equates to death itself, so Hickey becomes the "iceman," who "cometh" with death. The play makes frequent references to "Wobblie" and "Movement," which relate Larry, Don and Hugo to those historical phenomena. These three are the "Wobblies," which means they are the supporters of the anarchist movement spurred by the IWW, that is, the *Industrial Workers of the World*. Harry once calls Larry "A damned old fool Anarchist I-Won't-Worker" (595; act 1). Lawrence Dugan explains the historical references claiming that "those familiar with labor history see a drama that includes former Wobblies while those with less interest in radicalism are not tied too closely to a specific organization but rather to the 'Movement'" (120). Such allusions suggest the varying levels of realism, but their realistic positions have nothing to do in the context of this research. They are purged of their contextual meanings, and so the terms "Wobblies" and "Movement" carry the mythical overtones of a world, where heroes like Larry, Don, and Hugo once chose to sacrifice lives for what they believed to be the noble dreams of freeing humans from the bonds of greed and slavery. However, they now live in Harry's saloon, which is elevated by setting and action to an almost timeless world of symbolic wilderness. Laurin Porter highlights this aspect of the play's locale claiming that O'Neill's derelicts live in the play "Dreamlike, deathlike . . . in a world oblivious to clock and calendar" (*The Banished Prince* 63). They sit in the backroom, eat free lunch and drink cheap-quality whiskey and pass out, almost totally oblivious to the outside world. They remain seated there,

particularly, when it is time for Hickey to arrive. His arrival brings them the rare moments of jubilant excitement as Hickey, whenever he comes, buys them drinks to their limit. It helps them keep their disillusioned hopes going. However, three of them–Larry, Don, and Hickey–are enabled ultimately to come out of that stupor transformed as spiritual journeymen.

The derelicts in *The Iceman* live in a community of their own binding each other by the thread of mutual desperation and craving for a need to escape that desperation. *Long Day's Journey* dramatizes the desperate journey of the four Tyrones–James, Mary, Edmund, and Jamie–who are the members of the real family. They proceed from the violence of two family crises: Edmund's sickness and Mary's reverting to drug addiction. However, as Roger Brown asserts, "booze is also ubiquitous and has done much damage" (43) to them. O'Neill uses his family history to create a myth of the Tyrones, which touches on how memory and guilt poison life, and how humans are kept from realizing their potential. Love brings the family together, but it cannot suffice to make for happiness. Consequently, searching for the cause of the existing misery, the Tyrones repeat the pattern of accusation-regret, harshness-pity, and hate-love. The mounting of passion multiplies their problems to make them remain stranded in indeterminacy, which in the domain of the play itself does not seem to get dispelled. However, even the most harrowing moment contains a positive spark. Jung argues "the individual shadow contains within it the seed of an enantiodromia, of a conversion into its opposite" ("On the Psychology of the Trickster-Figure" 272). Jung implies that encountering the ultimate crisis brings its own psychological compensation for humans. The impasse the Tyrones reach affirms their suffering; it also compensates them by way of their transformation into the spiritual adventurers called the Explorer, the Innocent and the Sage.

Of the two sons in the Tyrone family, moreover, Edmund completes his journey with the suggestion of challenges and possibilities, but Jamie is lost. The latter continues as James

Tyrone, Jr., called Jim, in *A Moon*. The extension of Jamie's journey as Jim has been confirmed by Black, who relates O'Neill's last play with the playwright's autobiography. Black asserts that Jim is "the same character as the older brother" called Jamie in *Long Day's Journey*, and his story is "set eleven years after the time of *Journey*, a few weeks before the actual James O'Neill, Jr., the playwright's older brother, died" ("Eugene O'Neill and *A Moon*"). This fact about O'Neill's life has nothing to do with the argument of this research except that it helps establish the continuity of Jamie in *Long Day's Journey* as Jim in *A Moon*. The worthless drunkard of *Journey* elevates himself morally in the later play by his willingness to repent and craving for forgiveness. The cynical, whore-mongering adventurer feels liberated after he realizes he can die with a blameless conscience. In *The Hero*, Campbell summarizes Jung's ideas of human psychological growth from adulthood to death. Death, as Campbell echoes Jung, poses a challenge to humans because they find it difficult to give up their phallic phase. However, if "the life-weariness has already seized the heart," then death "calls with the promise of bliss that formerly was the lure of love" (11). Jim's misadventures have exhausted him, and so death tempts him as a crucial due. David Palmer also argues, when Jim leaves at the end of the play, "Josie realizes that only death can end his suffering" (118). Such assertions do not entail pessimism; from a mythical stand point, they rather indicate an enlightened avowal of the ultimate in life. They represent the redeeming message for such adventurers, who ruin lives by refusing to listen to the destiny's call. Jim's journey implies that there exists the comforting release even after the crucial poisoning in life.

This research has chosen seven characters from three late plays of O'Neill to discuss how Larry, Don, and Hickey from *The Iceman* become the Sage, the Innocent, and the Explorer respectively; how, in *Long Day's Journey*, James and Mary become the Innocent and Edmund and Jamie emerge as the Explorer; and finally, how *A Moon* continues the journey of the

Explorer Jamie as Jim. It begins by detailing how and/or why a particular character falls under a specific archetypal personality category.

Journey of Larry: the Disillusioned Anarchist Turns the Sage

Larry's journey transforms him from the disillusioned anarchist into the Sage. Consciously, he holds a disillusioned position, which commits him to a process of slow waste. However, he has the unconscious disposition of the Sage, the self-type archetypal personality, and so he is bound by the unconscious inclination to act in ways that ultimately manifests the Sage in him. As the discussion of his journey will gradually unfold, Larry presents himself as a man given to intelligence and analysis, which partake of the Sage's traits. The Sage's motto "the truth will set you free" gets reflected from the concerns he displays. Larry also shares the Sage's core desire to find the truth, and the Sage's goal to understand the world using intelligence and analysis. On the surface, he merely passes from one stage of disillusionment to the other. He is disappointed that he passed his life passionately for the cause of the anarchist movement and he wishes to continue life in drunken oblivion until he dies. He lives complacently believing that he can remain unaffected by the spectacles around him. However, like every journeying hero, Larry faces the crisis, which forces him into a more intense psychological awareness. This latest state of consciousness symbolizes the psychological wholeness, which itself results from the interactions he undergoes of the conscious and unconscious aspects of his psychic life.

As Larry begins his journey, he presents himself satisfied with the existing condition. When the play opens, he is awake among others who are sleeping in Harry's backroom in the early morning. Rocky enters to inform that Harry wants all the roomers to pay up from tomorrow. Harry's statement is a threat, but Larry makes fun of it. As Robert M. Dowling argues O'Neill takes what he calls "pipe dreams" to be "life-sustaining prerequisites to the life

that is worth living" (67). Larry represents O'Neill's voice here; he says he and his fellow residents will be ready to pay up tomorrow as they believe that tomorrow will "be a great day for them . . . the Feast of All Fools, with brass bands playing!" (569; act 1). Larry believes he does not share the other residents' false hope although he lives with them happily. He just sits and drinks, and displays a wisdom, which is bred from his own complacent disenchantment. The others live comfortably with their pipe dream, but Larry claims he has no false expectations from life. He declares he can live and wait for death with "philosophical detachment . . . observing the cannibals do their death dance" (570; act 1). Men are not ready to pay up the price of giving up greed for liberation; however, Larry is confident about himself that he has transcended all illusions.

Larry eludes himself thinking he has cut himself off both past and present. Nevertheless, he cannot ignore the witnesses of his former time. Hugo is with him, and more importantly, Don has arrived searching for him. The boy is the son of Rosa Parritt, who was Larry's most intimate friend when he was in the movement. Though invisible, Rosa influences Larry's life, as Haiping Liu asserts, linking him "with his past, making [him] . . . identical in a way with the rest of the roomers in Harry Hope's saloon" (156). He pretends not to have to do anything with those connections. "Forget the anarchist part . . . I'm through with the Movement long since," (570; act 1) he says to Rocky when the latter calls him an "anarchist wise guy" (570). However, Larry cannot avoid them; he encounters circumstances that challenge his claim for detachment, and this faceoff represents the call to his adventure.

Larry keeps reminding himself that pity is a useless feeling, but he cannot remain insensitive to the pathetic gestures around him. He exclaims with sympathy when Willie jerks and twitches in his sleep. Besides, he cannot remain "untouched when he learns that Rosa kept all his letters . . . long after he walked away from her" (Liu 157). He tries to avoid Don, but he

cannot help talking to the boy. He tells him about Hickey as well as the other derelicts in Harry's saloon. When Hickey reveals that he has changed, Larry warns them: "You'll make a mistake if you think he's only kidding" (614; act 1). Larry pretends to be an exception; he even believes he is invulnerable to Hickey's tricks. However, situations expose him being as susceptible as others. The time for the final showdown comes slowly, and that also only after too much reluctance. Until that happens Larry keeps swinging alternately from sympathy to detachment.

Larry remembers Don's childhood, which moves him a little, but he resents himself for being moved. The movement has recently faced a setback. Larry suspects someone inside the movement must have betrayed it. After he left the movement, he claims, he has become "a philosophical drunken bum" (581; act 1). However, he curses the person, who has supposedly betrayed the undertaking. He claims it is not important to him, but, as Robert Lee elucidates, Larry is "himself an idealist in search of a disillusionment pipe dream," and he has a "high regard for the honesty of the people in the Movement" (176). He cannot help sympathizing with Don when the boy tells him that he has not met his mother since he left the movement. Larry finds it difficult to maintain his grandstand when he is around with Don. The derelicts wake up gradually to make him feel he might get mad. It is a situation which he wishes to evade by wishing that Hickey would turn up. He cannot fathom that he will himself have to become more alert when Hickey arrives.

Larry realizes gradually that Hickey has come up with his idea of peace. Hickey claims everybody can achieve peace by trying to live out their pipedreams. Larry thinks, at first, that Hickey will energize Harry's saloon, which he describes as "the Palace of Pipe Dreams!" (611; act 1). He believes he can remain untouched and congratulates Hickey for bringing a new mission to give life to the derelicts; however, situations force him to revise his idea about

himself. Don alone has made him uncomfortable, and now Hickey poses a threat, too. As Black asserts “Larry smells the iceman of death upon him” (Tragic Anagnorisis in *The Iceman*” 150) immediately when Hickey arrives. He keeps advocating indifference till the very end, but the presence of Don and Hickey does not allow him to remain unaffected. He has told Rocky that “death is a fine long sleep, and I’m damned tired, and it can’t come too soon for me” (570; act 1). This dispassion for life and craving for a soothing death has resulted from his observation of world history, which, he claims, shows “the truth has no bearing on anything” (569; act 1). Nevertheless, he says to Don affectionately: “You were a serious lonely little shaver,” (578; act 1). The tender moments of life continue to influence him, and he cannot remain unmoved by what goes around.

In Act two, Larry becomes more conspicuously observant about him, which pulls him more into the crisis of his journey. He notices Hickey has infected the derelicts, who get provoked easily. He feels something irrational in Hickey’s relationship with Don. His own bond with the boy is vague. He says to him: “Honor or dishonor, faith or treachery are nothing to me but the opposites of the same stupidity which is ruler and king of life” (636; act 2). However, he snaps at Don whenever the boy speaks offensively of his mother. Larry evolves spiritually from his interactions with Don and Hickey. In *The Power of Myth*, Campbell tells his interlocutor Bill Moyers about the physical and spiritual journey of the hero. In physical journey the hero takes part in a battle and saves lives. The spiritual journey, on the other hand, enables the hero to “experience the supernormal range of human spiritual life” and return with a moral. Larry moves towards realizing that range by way of his connections with Don and Hickey. When Hickey reports that his wife is dead, Larry exclaims: “Be God, I felt he’d brought the touch of death on him!” (649; act 2). He regrets his words as he realizes the discourtesy of his language. Both Hickey and Don make him lose his serenity very often.

In Act three, Larry is dragged more vigorously to the surroundings although he refrains from involving himself actively in Hickey's reform movement. After Harry's birthday party, Hickey went to everyone's room with his mission. Larry feels Hickey has "brought death . . . with him" (655). He observes that the party turned out to be not "a birthday feast but a wake!" (652). Hickey has puzzled Larry claiming that he is happy his wife is dead; Don disturbs him, too, by trying to confess that he sold the police some secrets about the movement. Chuck, Rocky, and Joe are about to quarrel violently; Lewis and Wetjoen almost start a fight, too. White claims that Larry is "the Wise Man who sits apart from the action. . . . He is the outside observer, the commentator upon others' situations" (115). True to what White asserts Larry seems to attempt to maintain his pose of a mere witness of such spectacles. However, he finds it difficult to remain untouched. The derelicts leave the saloon. Hickey says Larry is harboring a coward's lie thinking that he is tired of life and waiting for death comfortably; he also tells Larry that Don will "do as good a job as" he can at causing Larry to stop thinking of his "old grandstand bluff" (675; act 3). Nevertheless, Larry keeps showing the signs of being adamant by comforting Harry, who comes back from his run around the ward. To Hickey's chagrin, Larry even sympathizes with him when he says his wife has been murdered.

The climax of Larry's adventure occurs in the fourth act, where Hickey discloses that he has killed his wife to give her peace. Hickey is taken away by two detectives, after which Harry's roomers start drinking. They forget Larry, who is busy wishing Hickey: "(*his eyes full of pain and pity–in a whisper, aloud to himself*) May the Chair bring him peace at last, the poor tortured bastard!" (703; act 4). He asks Don to finish his life by jumping off the fire escape. Harry's group is busy drinking, but Larry is completely oblivious to the noisy merriment. He feels restless waiting for Don's procrastinated jump. He has lived with the confidence that he understands life better than any other person around him. However, as Black argues in "Tragic

Anagnorisis in *The Iceman*," the circumstances Larry undergoes force him to perceive that "existence implies mortality; and that human understanding, whatever else it may do, requires us to know our own mortality, to anticipate our own death" (150). Larry hears the sound caused by Don's fall; he exclaims with horrified pity. He expresses faith for a moment wishing Don's soul to rest in peace. However, he sees the shift in himself; it leads him to self-derision and he almost condemns himself:

> Ah, the damned pity–the wrong kind, as Hickey said! Be God, there's no hope! I'll never be a success in the grandstand–or anywhere else! Life is too much for me! I'll be a weak fool looking with pity at the two sides of everything till the day I die! *With an intense bitter sincerity*. May that day come soon! *He pauses startled, surprised at himself–then with a sardonic grin*. Be God, I'm the only real convert to death Hickey made here. From the bottom of my coward's heart I mean that now! (710; act 4)

Larry understands that life is too large to allow him to remain aloof from. He can pretend he has no pipe dream, but he cannot help being moved by the spectacle of the pathetic human condition.

Larry stares in front of him while the whole group is busy celebrating. Harry declares it is his birthday party; he asks everybody to sing. Each of the group members sings his own song. Larry, however, is completely unaware of the commotion around. As Cunningham argues, Larry understands that "his assumed detachment has been an inauthentic defense against cowardice" ("Authentic Tidings" 37). His vigorous effort to remain aloof from life's pain and pleasure has failed him. He is dragged to the whirlpool of life by pity and compassion. Hickey probably dies a legal death, and Don commits suicide. The others, too busy with their pipe dreams, celebrate their own symbolic death. BetteMandl asserts Harry's saloon becomes "peaceful," and every derelict gets back the capacity to live a deceptive life except Larry, "whose final bleak vision . . . seems a kind of triumph" (190). Mandl's description of these

derelicts' condition as "peaceful" indicates their symbolic death as they are too unconscious to feel the harrowing thorns of life, and are blind enough to glorify their own insane hullabaloo. Larry, the Sage, alone lives on to continue his vigilance of the spectacle of human folly and misery. Campbell charts the hero's journey as "a separation from the world, a penetration to some source of power, and a life-enhancing return" (*The Hero* 33). Larry follows Campbell's scheme by the final showdown to imply that if man's greedy insanity causes a sensitive person to turn away from life, it is the sensitive people themselves, who can perceive the pathos hidden behind the spectacles of senseless jubilance.

Larry's journey thus enables him to attain the symbolic status of psychological wholeness by bringing about interactions between his conscious and unconscious life. His conscious attitude makes him remain unconcerned about human folly and misery. He is disillusioned about any prospect of life as his experience in the anarchist movement has made him see humans behaving like cannibals. He keeps resisting the temptation to be drawn both to pity for Don, and admiration for Hickey, who comes to Harry's saloon with his reform movement. At the critical time, however, he cannot help yielding to the unconscious inclination to becoming the Sage. Being the self-type personality, the Sage emerges to his or her full realization after assimilating both the conscious and unconscious aspects. Larry gives up his detached outlook to the spectacle of human misery, and succumbs to compassion for the tortured humans like Don and Hickey. He understands that he is psychologically destined to fail as a poser. Life has too strong an appeal for him to be able to ignore it. If the conscious attitude of disillusionment makes him remain indifferent to human folly and misery, the unconscious inclination intervenes at the critical moment to prevent him from succumbing to complacent existence. Larry absorbs the elements from both his conscious and unconscious life and emerges to the fullest of the potential that inheres in him.

Don's Journey: the Innocent's Redemption

Don comes to Harry's saloon, where he accomplishes his adventure and redeems his torturous existence, manifesting the Innocent personality at the same time. Consciously, he reflects the attitude of a person, who is disillusioned of the course in which life has taken him. Nevertheless, the unconscious inclination in him interacts with the disenchanted conscious approach to bring about his transformation as the Innocent archetype. Don acts as per his unconscious inclination of the Innocent, which sets the course of his journey with the motto to be free and let others be free. The Innocent desires to get to paradise and has the goal to be happy. The Innocent's "ego type" personality makes them orient their action to the search for safety. They fear being punished for doing something wrong, and so have the strategy to do things right. The weakness the Innocent personalities suffer from is their naiveté, which may make them a bore. Don partakes of these aspects in his action. He has betrayed his mother and the movement, in which she spent a lot of passion. That one thing makes him suffer, and gravitates toward what he does or does not do. He comes to Harry's saloon looking for Larry. His is, in fact, a search for safety and freedom, the sense of both of which he has lost. He expects Larry to guide him so that he can heal himself. He is afraid that he may be misunderstood, so he is anxious to explain his point every time. Larry, however, is not easily accessible to him. Besides, his encounter with Hickey creates confusion, and life loses its meaning to him. He jumps off the fire escape at Larry's instigation. Death ends his existence, redeeming him from the compulsion of continuing a life that has become a guarantee for nothing but torture. However, when he begins his journey, he does it with a hope to find a clue to surpass his agony.

Don begins expecting to find a way out of his plaguing situation, which effects his transformation into the Innocent personality. The gravity of his crime pricks his conscience, the

escape from which comes ultimately through punishment. He hopes initially that he can get rid of his scruples by conversing with somebody, who understands him from the perspective of the movement. This hope marks the herald to his journey. He is happy to find Larry, whom he tells he has "got to stay under cover" (577; act 1). Finding Larry at Harry's saloon, however, only makes Don face the unknown. Campbell asserts that the herald opens the hero's door "always, on a mystery of transfiguration" (*The Hero* 47). Don meets Larry, who he expects will lead him through his difficulties. However, the most preliminary of his troubles is represented by Larry himself, as the latter is unwilling to be a guide to him.

Don gets dismayed to find Larry impervious to his confessions. Larry was the only friend of Don's mother to pay any attention to him as a child, and so he hopes Larry will understand what he has undergone. However, Larry very early frustrates him asking: "Understand what?" (578; act 1). Larry has disconnected himself from any naïve sentiment about the past. Gaeini and Basirizadeh explain that Don "wants to instigate Larry to save him from his guilty feeling" (78) throughout the play. He hopes to get from Larry a clue to face his guilt. However, he finds himself an outsider among Harry's residents and his conversation with Larry takes him on a journey almost through the trackless land. Campbell claims that the hero undergoes the condition of being "swallowed into the unknown" (*The Hero* 83) when he or she crosses the threshold. Don also seems lost as he fails to delve into what he wishes to touch. He talks with Larry peripherally: the arrests of those involved in the movement, his own escape from the police, his discovery of Larry through Larry's letters to his mother, his failure to hear from his mother since she was arrested, and his fight with her because he was more interested in spending time with tarts than in the movement. Occasionally, he almost reveals his reality: he tells Larry he had stopped believing that "gang was going to change the world by shooting off their loud traps on soapboxes and sneaking around blowing up a lousy building or a

bridge!" (582; act 1). However, he retracts immediately, and attributes his loss of faith in the movement to the act of someone, who sold its information to the police. Don gets lost in his own talks, which cannot draw Larry towards him.

Don confronts the others in the saloon gradually. However, his confrontation with Hickey helps expose him better. Both Don and Hickey, as Robert Lee describes them, are "hasty, impatient, and violent" (175). White also claims that Hickey recognizes Don instantly, which suggests "the parallel development of these two characters" (115). Don seems to take the impression that he can rely on Hickey because he asks the man to expose Larry in his first meeting. However, Don realizes increasingly that he should not mix up with Hickey; he feels Hickey hides something sinister behind his grinning and kidding. In Act two, Don is already frustrated by Hickey. He wants Larry to save him from Hickey. "Can't you make Hickey mind his own business," (633) he says to Larry. Don cannot live with uncertainty, so he wants Larry to tell him what he has to do. He explains he has gathered that the movement was a betrayal of American nation and its ideals. He almost reveals, at this moment, that he was the person to betray the movement. Larry is tired to show any interest in him; however, his indifference makes Don only more combative in the third act.

At the very beginning of Act three, Don exposes Larry. He reports Larry was afraid of Hickey. Besides, he brings Larry's past associations blaming the old man to be a "quitter," and "a yellow old faker" (653; act 3). Don receives influences from several corners at this time. Hickey has disclosed his wife's death, which transpires into Don the feeling that his mother is dead. Don reveals conflicting aspects of his mother: she used to spoil him, but she did it perhaps because "she wanted to make up for something" (653). He discloses that he betrayed the movement for money, which he wanted to spend on a whore. His secrets come out without being instigated, which clarifies how eager he is to draw Larry to him. Black argues Don "asks

only that Larry understand and acknowledge understanding," ("Tragic Anagnorisis" 158) but Larry refuses to recognize Don's need. White asserts, too, that "Larry can only give advice and counsel; he cannot hear the confessions" (117). Larry's indifference pushes Don more towards the crisis, which is reflected in the way he responds to the surroundings. Rocky and Larry guess that Hickey's wife might have committed suicide; Don contends his mother cannot commit suicide. Larry snaps at him, but Don insists that Larry cannot get rid of him until he helps him. Willie thinks the police are after Don. Larry wishes, too, that the police really followed Don. Hickey discloses his wife was murdered; Don is confused, and he tells Larry his mother is still alive. Don speaks as if he is almost in a state of delirium. He requests Larry to believe that he betrayed the movement "just to get a few lousy dollars!" (680; act 3). He behaves as though he needs Larry's approval to guarantee him that he survives. This dependency on Larry reaches the closing moment in the fourth act.

Don is seen sitting with his eyes fixed on Larry when the fourth act opens. He nags Larry: he says Larry is trying to maintain his grandstand of a philosopher, and he is afraid of Hickey. Don pleads Larry must say something to him because he must know what he should do. Don accepts frankly he sold out the movement's secrets to put in jail "a lot of loudmouthed fakers, who were cheating suckers with a phony pipe dream" (686; act 4). His language reveals his despair. He reaches the climax of his misery, however, when Hickey tells the group his story of love with his wife. Hickey's story reminds Don of his mother. He loved his mother, and he still does though "I know she wishes now I was dead!" (694; act 4). White explains Don's "confession develops alongside Hickey's disclosure" (117). Hickey reveals he tore his wife's picture, Don admits that he, too, burnt up his mother's. He reveals that he sold the movement's secrets because he hated his mother. He exclaims sneeringly: "Her and the damned

old Movement pipe dream!" (701; act 4). The detectives take Hickey evidently to the Chair; Don also accepts he deserves to be electrocuted.

Don confesses he betrayed his mother in complete sanity. When she got arrested by the police, he had laughed to himself, thinking: "You know what you can do with your freedom pipe dream now, don't you, you damned old bitch!" (704; act 4). Larry can no longer bear to listen to Don. He distractedly asks Don to go and kill himself. Don realizes he can free himself from his mother by following Larry's order. Robert Lee argues that "Don betrayed his betrayers, Rosa and the Movement, because they acted to unfetter him and leave him alone in the abyss" (178). Nevertheless, he cannot forgive himself until he has punished his own self. His death will enable his mother to boast that she has sacrificed her son, the proletariat turned traitor, for the sake of revolution. He came to Larry because the latter was the only person to understand Don's side of the matter. Just when Larry is pleading Don to finish his life, Hugo gets roused up and erupts into his foolish cackle: "Hello little Don, leedle monkey-face! Don't be a fool! Buy me a trink!" (705; act 4). Don disappears through the hall, promising to buy Hugo a drink. Don's departure indicates his suicide, but Larry listens for its certainty until a loud sound comes from the open window.

Don completes his journey by ending his life, but his errand resolves the conscious and unconscious aspects of his life. Consciously, he is disappointed about the movement, which his mother upheld passionately. However, frustrated by its outcome, he got the police to arrest his mother and the others involved in it. Don is disillusioned, but being the Innocent archetype he possesses both faith and optimism, which cannot grow in Harry's saloon. Thus Don's disillusionment collides with his unconscious makeup. He goes to Harry's tormented by the guilt of having betrayed something that his mother has devoted her life for. The unconscious makeup of the Innocent endows him with the bravery to accept the outcome of his action. The

Innocent belongs to the ego-type personality, which means his basic identity remains unchanged at the end of his journey. Don begins as a person of commitment, spurred by the sense of what he has understood to be justifiable. Sustained by the same sense of obligation, he embraces death, which becomes a symbol to break the impasse created by the burden of guilt. In spite of himself, he dares to face the consequence, and becomes acquitted of the worthless life. He betrays the so-called movement, realizing that it is an absurd hankering after the mirage of tragic abstractions. Larry understands that the only remedy to this tortured ego is to put an end to it, which Don welcomes with a calculated reflection. Despite deflation in faith in his mother and movement, he comes to have faith in death, which he accepts as the cleanser of sinful stains, and liberator of torturous living. It is not a cowardly escapism in the embrace of suicide, but a symbolic celebration of Life at life's cost, which is what the spiritual journey of a character like Don signifies. O'Neill continues with such celebration in others' journey.

Hickey's Passage from Self-Deception through Redemption into the Explorer

Hickey moves from self-deception to redemption, which is brought about by his transformation into the Explorer. He manifests the unconscious disposition of the Explorer, who has the primary desire of freedom. His love for travel represents in him the Explorer's craving for autonomy. As the hardware salesman, Hickey can dispel his monotony; his dislike for routine boredom, furthermore, reveals the Explorer's fear of the trap of conventional conformity. To fulfill their life aspiration, the Explorers adopt the strategy of experiencing new things so that they can escape from world-weariness. Hickey's occupation entitles him to such a life. Like the Explorer, Hickey may wander aimlessly and become a misfit, but he reaches a point of realization though still sustained by self-deception. His conscious attitude interacting with the unconscious proclivity reveals the symptom of insanity he shares with the disillusioned fellow-residents he meets at Harry's. However, when he completes the journey, it

takes him to the stage that enables him to acknowledge his soul; acknowledging that, furthermore, brings about his transformation. Consciously, however, he is disillusioned as reflected by his pipe dreams.

Hickey has the illusion that he can stop his alcoholic-sexual escapades; he mistakenly believes he "loved and pitied his wife and wanted to give her peace" (Heilman 18). He tells Harry's roomers his story of drinking binges and sexual trips, and the forgiveness of his wife, Evelyn. Evelyn's compassion brings humiliation and self-loathing, so he begins to hate her though self-deception keeps him from realizing it. The Explorers, being the "soul" type personality, are destined to face the counterpart of their soul at the critical time. Hickey confronts it, that is, the anima of his soul, which forces him ultimately to see the pathetic aspect of his relation with his wife. "I'd have killed myself before I'd ever have hurt her [Evelin]!" (703; act 4) he says to Harry's group just before he is taken away by the detectives. At the initial stage, nevertheless, his disillusioned attitude keeps him from seeing through his own self-deception, and he begins his journey thinking that he murdered his wife because he loved her.

Hickey routinely visits Harry's saloon to give life to the derelicts there with his jokes and free drinks. Before he appears physically, he surfaces from Larry's portrayal as the herald of hope, a liberal benefactor, who offers drinks to everyone at Harry's. Larry describes him as "a great one to make a joke of everything and cheer you up" (571; act 1). In another context, Larry tells Don that Hickey is "a grand guy," (577). Hickey receives a warm welcome when he first arrives. He has walked from "the wilds of darkest Astoria," (610; act 1) but he feels exhilarated. He offers drinks to the roomers although he himself does not drink. He preaches that one should try to be honest about tomorrow. He has given up his pipe dreams and, as Al-Abdullah asserts, Hickey believes that "he can bring happiness to his friends if they cooperate

with him" (par. 21). If his friends give up their pipe dreams, Hickey believes he will bring hopeto them. This belief gives impetus to his mission of reformation, but it deceives him, too.

Hickey begins his journey, in fact, as an attempt to escape from self-torture; he also wishes to find a more abiding resolution to it. Hartman and Zimberoff discuss a form of journey, in which the hero ventures for "reconciliation of opposites," "peacemaking," or "creating wholeness" (47).Hickey joins such a journey. He claims the pipe dreams "poison and ruin a guy's life and keep him from finding any peace" (610; act 1). He has always brought happiness to Harry's residents and, as Gaeini and Basirizadeh claim, these derelicts "trust him and consider him as a savior" (78). However, Hickey frustrates them this time. He tells his friends he has discovered the way, which helps them to be reconciled with themselves. Hickey's rhetoric has varied effects on his auditors. Harry and Jimmy seem persuaded, but Larry claims Hickey seems to make "two sales of his peace" (614; act 1). Don complains Hickey is too much of a nosey parker. The derelicts are puzzled, angry and uncomfortable. Hickey has disturbed their listless life; he intensifies it more with the secrecies he reveals.

Hickey clears up his mysteries piecemeal. He has given up drinking, which he clarifies in the first act. In the second act, he discloses that his wife is dead. The third act reveals she is murdered. He unveils in Act four that he killed his wife because he wanted to release her from the torment of living. Hickey makes every one of Harry's residents provoke the others, but they cannot avoid him. His inescapable power is pointed out by Cora, who says: "Yuh can't help likin' de louse" (626; act 2). Besides, Hickey does not let anybody get the upper hand on him. He is particularly alert to counter Larry. Hickey stings everyone, which rules out Brenda Murphy's claim that Hickey does not wish to "disrupt the community" (222) at Harry's. In fact, he has the most pernicious effect on Harry, who behaves unpredictably. Larry is conscious to trap him; he asks if Hickey's revelation, that is, his decision to stop drinking, has come because

his wife has been sick of him. Hickey, however, surprises everyone by revealing that his wife is dead. Robert Lee observes Hickey "brings with him the naked threat of reality" (180). Hickey's revealing his wife's death stuns Harry's residents. They leave the party, as Rocky reports, "leavin' free booze and eats like dey was poison!" (652; act 3). Hickey himself is not perplexed by his wife's death though. He simply says "I don't feel any grief" (650; act 2). His wife always wanted to make him happy, so he thinks he should not feel sad.

In the third act, Hickey makes the roomers leave the saloon to go out and try to materialize their pipe dreams. Intruding into their private delicacy, he has sapped them of the courage to face life. They make excuses to delay their ventures, but he obligates them to leave. He knows that all of them will return; as he tells Rocky: "By tonight they'll all be here again. . . . that's the whole point" (674). Hickey intends to make them a try so that they will not feel tormented. However, Harry returns from his round of the ward, looking terror-stricken. He fantasizes an automobile "almost killed" (676) him. Larry blames that Hickey has brought Harry "the peace of death" (678). Hickey claims Harry will experience peace eventually. As White argues his killing his wife "convinces him [Hickey] to lead his fellow dreamers out of their individual labyrinths, and into redemption" (117). His mission to redeem his friends continues, and he reveals that his wife was murdered. He discloses the secret calmly, but he is baffled by Harry's condition. Act three leaves him in such a confused state. In act four, it becomes known that he has asked the police to come and arrest him because he has murdered his wife. However, he continues insisting on the efficacy of his peace until to the end of his journey.

Hickey is absent onstage initially in the fourth act; Rocky wishes he would not return. Larry claims Hickey has "lost his confidence" (688) and so he has become uncomfortable about his own peace, but Hickey enters asserting "I've not lost confidence a damned bit! . . . [and]

I've been doing my best to help–" (688). He attempts to convince Harry's group how much he has changed. He made his wife suffer, but he wanted to stop it. Therefore, he had to kill her to free her from the torture of living with him. Two detectives, Moran and Lieb, come in as Hickey is explaining anxiously why he needed to murder his wife. He was a worthless tramp and he would commit the same mistake repeatedly, but Evelyn would not stop loving him. Every night he would cry and beg for her forgiveness; it would drive him crazy because she would comfort him asking him not to mind. Her love almost chokes Hickey; he tells the group: "There's a limit to the guilt you can feel and the forgiveness and the pity you can take!" (699). White corroborates that his wife had loved Hickey "to the point of suffocation" (118). In such a situation, one begins blaming someone else. His wife's love made Hickey see how much he could hate. Nevertheless, he keeps deluding himself that the hatred was not intended for his wife.

Hickey faces the climax when he realizes that he will never have the guts to go back to ask for his wife's forgiveness again if he comes to join Harry's party. He kills her because he thinks it is the only way to free her from the misery of loving him. He feels free of guilt as he thinks she will forgive him. He remembers what he feels he had always wanted to say to her: "Well, you know what you can do with your pipe dream now, you damned bitch!" (700; act 4). Hickey can hear his own words only after he utters them; he cannot have called his wife a "bitch" unless he had gone crazy. Harry finds it as an opportunity to prove Hickey mad, which would acquit him from any responsibility for what he has said or done. Hickey, however, sees no sense in trying to go on living. He has come to benefit Harry and his group by his experiences, but, as White claims, Hickey "finds that his words fall upon ultimately inert, infertile men, incapable of changing and having no desire to give up their pipe dreams" (119). He does not need their help any way; he only wants them to understand how much he loved

Evelyn. The detectives lead Hickey out, supposedly to the electric chair. He leaves, however, still believing that he murdered his wife because he really wanted to free her from the torture of living with a worthless drunkard like him.

Hickey's journey thus effects a resolution of the conscious and unconscious aspects of his personality, and redeems him. His conscious disillusionment gets reflected in the belief he shows about his mission to bring peace to others. He claims that he feels better by giving up the pipe dream, but his unconscious inclination exposes him. He calmly reports he killed his wife, which reflects his assurance in the rightness of the action. He further rationalizes his action claiming he has relieved his wife by ending her life. The deep-rooted hatred, however, slips off to baffle him; it invokes the anima in him, the submission to which is reflected by his lack of confidence. He makes the desperate appeal to the roomers, turning to them pleadingly and accepting the futility of what he has been doing. He only wants people to believe that he has killed Evelyn to liberate her from the torment of living. He realizes he has only wasted time by trying to benefit Harry's group from his idea of peace. More meaning lies in dying now because death enables him to explain his intention to Evelyn. Evelyn was the only person he ever loved, and he must have been insane when he called her a bitch. He sounds as if he is in a frenzied state; he is heard protesting even after he disappears into the hall. Shifting his position from a confident herald to a pathetic loon makes him sound ridiculous. The pathos, however, wins him a redemptive moment because it helps highlight the condition of life, which, as O'Neill signifies, has hopeless hope as its permanent feature. A travelling braggart dies to be reborn as a martyr as Hickey's journey illustrates one of the ways in which the playwright celebrates life symbolically. In *Long Day's Journey* and *A Moon*, O'Neill dramatizes the journeys of four members of the real family for such symbolic observation.

Journey of James: the Innocent at the Blind Alley

James' journey takes him to the blind alley, where his life gets jammed as if almost permanently; nevertheless, the adventure suggests his transcending the standoff, which also implies his transformation into the Innocent archetype. James manifests himself as the Innocent, to whom secured happiness is the goal of life. He has failed to achieve his objective, hence his disillusionment. He is a sixty-five years old actor, who had long ago bought a play for himself. He toured for years with the role in the play. It established his reputation and raised him financially, but it has ruined his talent. He has invested all his money in property, to which he keeps sticking. Despite such disillusioned bearing, his unconscious inclination transforms him into the Innocent, whose ego-type personality suggests that his fundamental identity remains unchanged. The Innocent has the goal to be happy, which James retains as the chief motivation all through his journey. These personalities suffer from the fear that they may be punished for doing something wrong, and so they always try to do things right. James' attempts to avoid punishment hoodwink him though as his craving for financial security cannot buy him the satisfaction he desires to have in life. He possesses the Innocent's talent of faith and optimism as James' devotion to God has remained unwavering in spite of himself. His cautious journey to a safe life has had a long history, which continues up to the play's time. Life tries him much to lead him to almost psychological death. He comes to face a situation, the next step from which can in no way be anything but his renovation.

James begins his journey eagerly in the Tyrone summer home although the moment of enthusiasm has a very short life. He shows hope and buoyancy as he finds Mary "a fine armful . . . with those twenty pounds" (719; act 1) she has gained. Besides, he has kept his appetite and has the digestion of a young man of twenty. He makes enough effort to see the positive side of life. Happiness, nevertheless, gives way to bitterness too soon. He finds his energies wasted readily by the attacks of his wife and two sons, Jamie and Edmund. Thus James' condition

reveals that he suffers from the family need to keep themselves integrated amidst their never-ending grievances to each other. Maley justifiably observes that the Tyrones "are united in the effort to remain a family in spite of their collective destructiveness" ("Mary Tyrone's Crisis" 41). James bears the instantaneous problems. His habit of snoring brings contention with his wife and sons. Recently, Shaughnessy, one of his tenants, has let his pigs wallow in the pond of Harker, who is regarded "much more powerful socially and economically" (Ardolino 65). James is worried Harker might criticize him for having such a tenant. Besides, Edmund has helped Shaughnessy, and Jamie has encouraged Edmund to do it. James hears Edmund coughing, and Jamie mentions Edmund's potential sickness in front of Mary. Such incidents make James concerned about his wife because she has just returned from the sanatorium, cured of her addiction, which she may start again if she worries.

James has more abiding problems too. He buys property at the suggestion of McGuire, who his wife and sons think swindles him. He takes medical help from Dr. Hardy, whom the other Tyrones think James likes because Hardy charges less. More disturbingly, his sons have become failures, and they unite with their mother to consider him responsible for their ruins. Such denunciations, as Nicholas Wallerstein argues, question "Tyrone's moral qualities," (128) which contributes to enhance his disgusting attitude in the family interactions. The discussion about one subject, therefore, always gives birth to accusation and counter-accusation. James mentions Dr. Hardy in front of Jamie, who brings in the subject of James' miserliness. James in turn attacks Jamie, who has never had any ambition to do something in life. Edmund also causes pain to James as he has "always been a bundle of nerves like his mother" (732; act 1). He sees some light in Edmund as the boy has begun something with his work on papers. However, Edmund's bad health remains to vex him.

James' immediate concern is about Mary's wellbeing. He wishes to keep her from any trouble. As he remembers, she began her addiction when she was "in her long sickness" (735; act 1). It was after Edmund was born. Jamie offends him; he says that their mother's obsession was caused by James' reluctance to pay for a good doctor to treat her, but James cannot quarrel with his son in front of Mary. He evades the situation going down to work on the hedge. It cannot, however, save him from facing his wife. In the first of the two scenes in the second act, he finds that she has relapsed, and is forced to realize there is no place for any reasoning now. In Scene two, he complains the home can never be a home again, which indicates, as Fifer argues, he "recognizes her [Mary's] illness as incurable" (187). A phone call from Dr. Hardy confirms Edmund's sickness, and leads James to an argument with his sons. He condemns their loss of faith, but defends his own. He claims he does not "go to church every night and morning," but still "I get on my knees and pray!" (759; act 2, sc. 2). His prayer has been rendered useless to help Mary because she has forgotten her faith. E. Andrew Lee detects in James' assertion "both . . . religious inconstancy and a denial of unbelief" ("The Image of Irish" 149). This hold on belief sustains James' hope that Edmund will get cured, and he asks Jamie to help Edmund keep up his spirits. Nevertheless, life has thrown James into the quicksand; the more he attempts to come out of the mire the more he gets into it.

James finds Mary alone; he faces her trying to sound natural, but she attacks him exposing his weakness. If Jamie gets any money, he will get drunk enough "to drive you [James] into a rage," (762; act 2) particularly when James is drunk, too. James insinuates that Mary has been the cause of his drinking. He has bought the automobile for her comfort, but it has been a total waste. Mary's complains make him fear that she may run out in her nightdress as she did once in the past when she was short of her stock of drugs. James reminds her of this incident intending to bring her back to the present, but, as Westgate asserts, he fails because

"she plunges deeper into the past, remembering Eugene and the responsibility she has assigned herself for his death" ("Tragic Inheritance and Tragic Expression" 30). James pleads her: "Can't you let our dead baby rest in peace?" (766; act 2, sc. 2). However, she does not; she gets more merciless in Act three, when James faces her deep under the spell of drugs. James defends himself simultaneously assuring her about how much he cares for her. However, the flood of her memories almost drowns him as she keeps swinging from the past to the present. He finds it useless talking sense to her. It is dinner time, but she goes to bed to take more drugs. Hit hard by the memory of seeing her under drug's spell, he understands she will become "like a mad ghost before the night's over" (790; act 3). Nevertheless, he has no alternative but to remain stranded to face the dreaded moment.

The fourth act takes James deeper into the crisis, which gets intensified by the deepening of the night. He is seen seated alone at the table, playing solitaire around midnight. He is desperate for a company. As Michael Manheim asserts, this play "sees in human kinship man's sole means of survival in the vast night that both man's reason and his ideals have led him to" (*Eugene O'Neill's New Language* 165). James wants such an affinity, and Edmund enters just at this time. However, Edmund's arrival does not bring a solace to his lonely existence. Edmund enters turning the light, and refuses to turn it off when James orders him to. Edmund's disobedience then prompts the usual family discussion of James' parsimony vis-à-vis what the other Tyrones consider to be a normal expenditure for decent living. James then himself turns on all the lights venting self-pity: "The poor-house is the end of the road, and it might as well be sooner as later" (794; act 4). He invites his son to drink. He praises Edmund because the latter explains his situation quoting some lines of poetry, but James feels revolted, too, as the poets and writers Edmund reads only cultivate despair and pessimism. Edmund remembers Dowson, who was killed by "Booze and consumption" (799; act 4). James mentions

Dante Gabriel Rossetti as “a dope fiend” (799). The two Tyrones realize that they cannot talk of anything without embroiling themselves in the mess. James hears a sound; Mary is moving around upstairs. He hopes to God she does not come down because he is afraid to face her. She will be only haunting the past when she has taken drugs. He tells Edmund about her: “Your mother . . . was a bit of a rogue and a coquette . . . She was never made to renounce the world” (801; act 4). The way he talks to his son makes it evident that he wishes to mask his fear that he exists with the possibility to counter Mary in her drug-induced insanity. He starts at the slightest sound signaling her coming down; he feels relieved when she does not.

James has understood that his wife and sons cannot explain their misery without finding him a culprit at its genesis. It always leads to a series of attacks, where James has to defend his position. “*Goaded into vindictiveness*,” he once goes to the extreme of saying to Edmund: “. . . if you hadn’t been born she’d never–(*He stops ashamed*.)” (803; act 4). James does not complete his statement; however, it does not hide his meaning from Edmund, who blames him for trying to find a miserly way of treating his tuberculosis. James clarifies himself, telling Edmund his story: “It was at home I first learned the value of a dollar and the fear of the poorhouse” (806). The fear led to the ruin of his career as an actor. Adler also argues, James “sold his soul to money rather than dedicating it to art by choosing commercial success and popular adulation instead of stretching his gifts as a classical actor” (343). His talent was recognized one night by “Edwin Booth . . . the greatest actor of his day or any other” (809; act 4). His life had reached the zenith of its desire that night; however, the craving for an easy financial success destroyed his artistic potential. In *The Dramatic Journey*, Jaya Kapoor highlights that James “was driven by fear of penury and . . . compromised with a career as a promising actor.” The compromise has proved to be too much to James. It has led him to face the ultimate now because Mary starts playing the piano, turning on all the lights. Stopping

abruptly she appears in the doorway. James appeals to her, but he realizes it is foolishness to pay any attention to her. Drowning herself deeply in the past, she utters mad reveries. When she finishes, James is about to drink; however, he lowers the glass, and stirs in his chair. He reaches the climax, from where he has nowhere to go. That one moment in life accumulates his past and present to block him from advancing further. Nevertheless, it helps resolve the conscious and unconscious aspects of his life.

James has the disillusioned attitude consciously. His failure to realize his own potential, Mary's drug-addiction, Jamie's worthlessness, and Edmund's consumption: these are the symptoms to plague him at the start. As he proceeds, the sense of frustration mounts without any sign to get dispelled. He becomes only more acutely aware of these elements at the end of his journey. Unconsciously, however, he inclines to the Innocent archetype, which belongs to the ego-type personality. His journey begins and ends with a sense of identity, so his transformation does not bring about a fundamental change in his situation. He remains in the blind alley, from where he begins, and comes face to face with that which signifies his emotional death. However, as every symptom, with its associated passion, makes for transforming the person in question, James' touching the stilled moment suggests his rebirth with additional vigor. The arrested excitement of his audience, too, is bound to be dispelled in the domain of time. It helps accelerate life spiritually so as to enable one to embrace it more vigorously.

Mary's Journey: the Innocent in the Wilderness

Mary's journey transforms her into the Innocent; her action in the Tyrone summer house occurs as an expedition in the wilderness. She has the unconscious inclination to become the Innocent, which she manifests through her journey. She wants to achieve the Innocent's goal to be happy by living piously. She fears the punishment of the Virgin Mary, so she wants

to do the things right. Her conscious disillusionment is reflected through her belief that the past is the present and it is the future, too. It is, however, also the belief of a mystic, a personality trait that the person with the Innocent disposition shares. Such inclination victimizes Mary sapping her of the spiritual strength to withhold the temptation. Consequently, she gets lost in the wilderness of drug-induced memory, the return from which appears to be impossible on the surface. She begins her journey with affirmative signs, and goes rapidly deeper through uncertain moments into an almost oblivion state. Nevertheless, her mission ends with the suggestions of sparks that connect her to the process of transformation.

When her journey begins, Mary has just returned from sanatorium being recovered of drug addiction. However, the instant of happiness is precariously balanced. Edmund's potential illness threatens her integrity. The other Tyrones are afraid that she might relapse, and she is herself fearful that they might discover if she does. She begins her journey in an atmosphere of light-hearted joke and playful mischief. When she first appears, she discusses with James about her growing fatness and her need to reduce eating. She teases him for overeating. However, the reality of her being a drug-addict threatens the family happiness because, as Nuetzel rightly asserts, her obsession makes her "move from the painful reality of the present into a fog of analgesic reverie" ("A Ghost" 192). She is happy and troubled simultaneously. Happiness ensues from hearing Edmund laugh; anxiety results from different sources. Edmund does not eat enough; her husband's snore and the foghorn disturb her sleep; everyone watches her; James does not accept he is "not a cunning real estate speculator" (720; act 3). She is humored to hear about Shaughnessy's quarrel with Harker, but she is also shocked to learn about the tricks the Irish plays on Harker. She claims obstinately that Edmund suffers only from a common cold, but she jumps up and appears to be running away when he coughs. She thinks Edmund pretends to be sick because he likes them to "make a fuss over" (737; act 1) him, but

then she insists he needs his mother to nurse him. She has complaints against rheumatism, the suspicion of her sons and husband, James' habit of working in the garden wearing filthy dresses, and the cheapest way everything has been done in their house. More seriously, she suffers from loneliness.

Mary has to remain confined in the house when her husband and sons pass times in the club and the bar. Besides, they spy on her constantly. Her plight makes her vindictive; she bluntly tells Edmund: "It would serve all of you right if it [her relapse] was true" (741; act 1). She could avenge herself being lost to her addiction. Edmund's sickness has worried her; besides, she is tired this morning because her sleep was disturbed by James' snore. She wants to take a nap, but a simple fact like taking a rest also entails suspicion. Her husband and two sons offer no healing company to her. Rather, as LaurinPorter poignantly asserts, "aware of their constant surveillance, Mary is a prisoner in her own home" ("Why do I feel so lonely?" 44). Shereverts, therefore, to the drug addiction. The relapse both heralds her journey and determines the nature of her transformation. Her worry about Edmund and the suspicion of her sons and husband oblige her to revert to that obsession. In the first scene in Act two, Jamie chides Edmund for leaving her alone in the spare room; after some time Mary comes for lunch with clear signs that she has started her addiction again.

Taking drugs liberates Mary; she rambles on between trifles and seriousness. She talks of trivialities like the coming down of her hair, and the missing of her glasses. However, she also reflects on the Tyrones' destiny. Life has tricked them by making "everything" occur "between you and what you'd like to be" (749; act 2, sc. 1). In the second scene in Act two, Doctor Hardy informs that Edmund has consumption, but she wants him not to see the doctor. She cannot seem to realize her love can kill her son. The Tyronesare almost viciously bound to each other. In fact, as Glenda Frank argues, they cannot "break the destructive cycle of

unconditional love and corrosive recrimination" (142). This sequence gets reflected every time Mary shows her concern. She connects each unfortunate present consequence to something that has gone a long way. However, she gets offended if she is reminded of her own past. James reminds her how, having been short of drugs, she once "ran out of the house" and tried to throw herself "off the dock" (765; act 2, sc. 2). She rebuts him attributing her plight to the treatment she received from a cheap hotel doctor while she was bearing Edmund. She remembers Eugene, whose death was caused by her love for James. She is reminded of her father, too, who died of consumption. However, as Nuetzel justifiably argues, she "struggles to deny . . . that her third child Edmund has consumption" ("A Ghost" 193). Edmund bluntly says he may die, but she refuses to listen to him. She suggests that she has begun taking drugs again because of the worry caused by his illness. She has lost her soul, which, she claims, has made her become a liar. When her husband and sons leave her alone, she says to herself: "You're glad they're gone," (771; act 2, sc. 2). However, she feels deserted, the sense of which remains to affect her journey.

Mary's journey takes on the nature of a mental excursion, in which she wistfully charts her relation with James. In Act three, she reveals that the past has the basis for all her present ailments. She portrays her husband as a person, who has never been "worried about anything, except money and property and the fear he'll end his days in poverty" (775; act 3). Even then she has loved him for thirty-six year. She dreamed of becoming a nun, or a pianist before she met James. However, her plans are now "far away . . . [and] the pain has gone" (777; act 3). She has paid too much for love; she confesses indirectly that the theater life has stood between her and James. The other Tyrones blame James for "their problems . . . the most serious of which is Mary's illness" (Wallerstein 127). Meeting James made Mary forget her ambition, and

she has ever loved him truly and forgiven so many things. Nevertheless, she realizes now that she was much happier before she knew him.

Mary gets resentful when James and Edmund arrive. She reacts defensively: “Why are they coming back? They don’t want to. And I’d much rather be alone” (779-80; act 3). However, she soon becomes pathetically relieved and eager to have them. Excited, she begins talking; she mentions the present miseries and delves into the past. She complains against Jamie, asks Edmund to beware of his brother, and exposes James as the ultimate villain in the family history. It was James, who brought Jamie up to be a boozer. James, she says in Act three, belonged to such Irish family, who “honestly believed whiskey is the healthiest medicine for a child who is sick or frightened” (782). She remembers the first night of their marriage and, as Palmer asserts, links it with “the themes of disappointment, memory, and forgiveness” and “reminds James of the nights he abandoned her, even on their honeymoon, to go to barrooms with friends after performances” (117). She cannot forget the past, but she forgives her husband. Even then every bit of her memory highlights his parsimony. She remembers, for example, her wedding gown. Her father had told her not to worry about its cost. James, she bluntly says, would never show such magnanimity to his daughter. She remains unresponsive to anything that forces her to face reality.

Mary refuses to admit that Edmund has anything serious about his health. He attacks her bitterly, and goes out. Left alone, she intends to go upstairs to take more drugs, but James comes before she can do it. Trapped amidst the hard realities she faces–that is, Edmund’s sickness, Jamie’s worthlessness, James’ parsimony and drunkenness, and her own addiction–Mary finds it difficult to maintain her poise. As Laurin Porter argues, Mary “occupies the center of the Tyrone family,” but the other Tyrones value her only “for what they need from her as wife and lover (James), cured addict (Jamie), and mother and comforter

(Edmund)" ("Why do I feel so lonely?" 38). She breaks, therefore; she feels Edmund is going to die. She suspects James does not believe Edmund will be cured. She goes to bed, without taking dinner. James knows she will "be like a mad ghost" taking more drugs, but she says: "I don't know what you're talking about, James" (act 3; 790). Mary never accepts that she takes drugs. She pretends not to understand when any family member refers to her addiction. However, plagued hard by memory, she seems bent on getting lost in her obsession.

Mary reaches the culmination of drug-induced frenzy around midnight in the fourth act when her husband and sons are waiting for her to go to bed. She plays the piano which, she tells herself, she does so badly now for lack of exercise. She promises that she will practice daily from now on, but there is something wrong with her hands: "They're so ugly" (824). Lost in reminiscence, she is searching for something, which she needs urgently to become a nun. In fact, as Thomas Porter asserts, Mary "sees herself as a nun living out her solitary days in peace and innocence" (40). Edmund tells her he has got consumption, not summer cold. His words fail to penetrate her conscience meaningfully as she reverts to the turmoil and asks him not try to touch her. The play concludes with her words. Staring dreamily before her, she remembers "the winter of senior year," when the Virgin Mary "heard" her prayer to ensure that the Virgin would always "love me and see no harm ever came to me so long as I never lost my faith in her" (828). However, she also remembers that she fell in love with James in the spring, which made all the difference.

That one event in life has brought Mary to this vexing moment. And now the only pleasure she can derive is from the memory of what life would be like if she had chosen to be a pianist or a nun. However, the memory, too, cannot be pleasing now as the possibility for materializing such wishes does not exist. She realizes it, which gets intensified more when she drowns herself in such depth. Besides, as Black emphasizes, she "has never accepted the deaths

of her father and her second child nor the loss of her childhood estate in the convent" ("O'Neill's Dramatic Process" 68). The attempt she makes for denying such painful facts exerts her strength. She stares before her in a sad dream after she finishes her feverish monologue. She stares because she sees nothing but the sad dream. The dream becomes the source of both pain and pleasure. It gives her pain because it reminds her of what she has lost. It is pleasing because it is the only thing that remains of her past life. Placed as such, she reaches the agonizing summit, where she encounters a concurrence of contradictions. However, her journey concludes resolving the contradictions that represent the conscious and unconscious dimensions of her life.

Mary reaches the arrested moment, which is bound to get dispelled leading either to death or to a greater awareness. The concurrence of the contrary elements neutralizes the effect of the coexisting components. The long day's journey Mary makes into night thus signals the possibility of the dawning of hopeful moments as light is naturally born of the womb of darkness. Being the Innocent archetype, she belongs to the ego-type, which means she retains intact the fundamental thread of her individuality. Despite being disillusioned by life's harrowing tests, her unconscious disposition makes her retain her intense yearnings and aspirations, which are symptomatic of the Innocent's desire for a happy living. The nadir of miseries she faces makes her lost in the wilderness, but it also suggests the hope that her journey results into a greater surge of affirmative thinking.

Journey of Edmund: the Explorer at the Crossroads and Beyond

Edmund's journey leaves him at the crossroads with the suggestion of an intertwining condition of challenges and what he may make out of them. He belongs to the Explorer category of the archetypal personality, which means he receives the overtone of his unconscious disposition from the soul type characters, who live a life of split behavior, and

make their journey in order to find the soul's counterpart: the male his anima and female her animus. The primary desire of the Explorers is the freedom to find out who they are, and they have the mission to experience a better, more authentic, more fulfilling life. Edmund lives a life of drunken irresponsibility on the surface, and lives under the threat of consumption. However, the resilience, which exists behind this reckless behavior, suggests the undercurrent of a character that is stubborn enough to actualize his potential. He begins his journey in an uncertain condition that indicates the disillusioned life he lives. However, the expedition ends with the hints that he will be bound to make out something of the odds he is faced with.

Edmund lives in an environment of hopeless hope. He coughs painfully, but he has to pretend not to have been very sick to save his mother from losing her peace of mind. He recounts Shaughnessy's quarrel with Harker in a language that "establishes that Shaughnessy has defeated a seemingly superior enemy" (Ardolino 64). It tickles everyone. However, the environment of humor does not last long; James attacks Jamie, and Edmund has to counter his father: ". . . for God's sake, Papa! If you're starting that stuff again, I'll beat it" (727; act 1). Edmund tells Mary that he wants to keep her from relapsing by building her self-assurance. However, his physical condition placed vis-à-vis the family disorder makes him lurk between confidence and despair. It continues in the first scene in Act two, where his lack of hunger signals his serious illness. Besides, the issue of the mother's relapse gets the situation aggravated more conspicuously for him.

Edmund tries to keep himself deluded that their mother will keep herself from drugs as she has promised, but he cannot evade the disagreeable. He wants Mary to confirm that she has not taken drugs. He says: "It's a lie, isn't it, Mama?" (751; act 2, sc. 1). However, she gives him no hints for assurance. Edmund lives with the guilt that his mother started taking drugs to alleviate the pain caused by his birth. He incites his father to have a drink, which lends support

to Nuetzel's argument that Edmund drinks "not only to drown his guilt over being born, but also in identification with his mother's addiction" ("A Ghost" 193). Sick and hopeless, he realizes the absurdity of talking about health and happiness in the Tyrone house. Nevertheless, he cannot give up hoping; hope helps him keep going, which is how he receives the herald to his journey.

Edmund hears his father talk to Doctor Hardy on the telephone. He wants to know what the doctor has said about him though he adds immediately: "Not that I give a damn now" (757; act 2, sc. 2). He knows he suffers from consumption. The miseries of his own potential death and his mother's addiction bare him, which he reveals when James gives him ten dollars for car fare. He wonders if his father's sudden generosity ensues from his belief that Edmund is going to die. Still, he hopes he can persuade his mother to give up addiction; however, as Nuetzel clarifies, Mary lives under "the threat of repeating the trauma of a child's death" ("A Ghost" 193). Nothing Edmund says to her, therefore, can have any effect on her. He submits to her, saying: "All right, I give up. I knew it was no use" (769; act 2, scene 2). He leaves to see Doctor Hardy. He knows that, when he comes back, he will have to face a mother, lost in the drug-induced reverie and haunted by the past. He goes to face life-threatening situation, which makes his journey a passage into the night as it gives him no cue to where it will take him to.

Edmund lives under the serious threat of losing his life, but he counters death energetically. In the third act, he comes home with James to face his mother, and her complaints. His own torments plague him enough to make life a rotten experience, but he has to face the additional annoyances. Mary tells him he was a crybaby from the childhood; he comments bitterly: "Maybe I guessed there was a good reason not to laugh" (781; act 3). He knows for certain now he is suffering from consumption. He is determined to defeat it; Black has confirmed that Edmund "may well survive his consumption and find a more coherent way

to live than the other Tyrones have found" ("Reality and Its Vicissitudes" 58). However, Edmund finds Mary unresponsive to his problem; she keeps insisting she will not let him go to the sanatorium. The extreme gets the same in return, so in an almost climatic state of hostility, he says to his mother: "It's pretty hard to take at times, having a dope fiend for a mother" (788; act 3). He apologizes immediately; however, the wounds inflicted by words cannot be so easily healed. Mary winces, appearing to have been dispossessed of life. Edmund finds it too hard to keep him staying there; he goes out leaving his mother alone.

Edmund returns home in the fourth act around midnight. He has made a long walk to the beach, enjoying his lonely existence in the fog. He describes his experience to his father: "It was like walking on the bottom of the sea. . . . It felt damned peaceful to be nothing more than a ghost within a ghost" (796). James criticizes Edmund saying his son should have some sense not to take the risk of walking in such a chilly night. Edmund has crossed any notion of sense and non-sense, however. He retorts: "We're all crazy. What do we want with sense?" (795; act 4). No one wants to accept life as it is. O'Neill signifies, as Manheim asserts, the "'night' that this play, [*Long Day's Journey*] . . . has been a 'long journey into' is one of now-uncynical disbelief in everything" (*Eugene O'Neill's New Language* 164). His walk to the beach has emboldened Edmund. He harbors no suspicion that smacks of pessimism, and he suffers no dilemma now. Facing death starkly, he tells his father that they are all trying to get drunk, and forget. In the most immediate sense, they are trying to evade the reality that they live under the terror of facing Mary.

Edmund has made up his mind to overhaul his position going down deep into the root of the family mess. Seeing Mary's condition triggers his attacks on James' miserliness. Edmund knows that "the pain associated with his birth led to Mary's morphine addiction" (Nuetzel, "A Ghost" 192); even then he blames his father's "damned stinginess" (802; act 4) as the source of

their problem. James got his wife treated by an ignorant quack to save money, which is what he perhaps intends to do by sending Edmund to the state institution. Edmund condemns his father for never giving their mother anything that would help her want to stay off morphine. As is usual among the Tyrones, despair leads to anger that in turn does to blame inviting counter-blame, which then directs them toward meek acceptance and pathos. To counter Edmund, James attributes his son's birth to the cause of Mary's addiction. Edmund miserably utters: "I know that's what she feels, Papa" (803; act 4). His distress breaks the vindictive passion of James, who assures his son that Mary loves him as dearly as ever mother loved a son. A temporary kind of reconciliation emerges between them; they express their liking for each other. However, Edmund has yet to settle the question of sanatorium.

Edmund suspects his father does not believe he will get cured, so, intending to prevent the further waste of money, James wants to send him to a state organization. Edmund's experiences on the sea have made him sympathetic towards his father; however, he finds the latest behavior of James as unbearably unbecoming. He gets enraged gradually, and reaches the climax denouncing his father as a "stinking old miser" (806; act 4). He declares he will not go to any state farm just to save his father a few dollars. James settles the problem proposing an acceptable sanatorium for Edmund. However, his son's words prompt him to tell about the hardships he underwent to come to the present state of relative prosperity. Palmer aptly observes that Edmund "seems to understand and forgive his father after hearing James's soliloquy about his impoverished youth and 'that God-damned play I bought for a song' that ruined his career as an actor" (118). It also prompts him to tell his father about himself.

Edmund's experiences are related to the time he passed on the sea. He describes the moment when, working as a young sailor, he had the "mystical sense of freedom" (Gelbs 104). The experience had intoxicated him enough to make him feel as if he had lost his life and was

set free. He dissolved in the sea, and became beauty and rhythm. His musings "concentrate on the sense of belonging," (Cahill 11) which he experiences as "something greater than my own life, or the life of Man" (812; act 4). Edmund underwent the numinous occurrence of being one with "the sun, the hot sand, green seaweed anchored to a rock, swaying in the tide" (812). He sensed he became both the seer of secret and the secret itself. He regrets having been born as a man; he thinks he would be more successful as a sea gull or a fish. He continues: "As it is, I will always be a stranger who never feels at home . . . who must always be a little in love with death" (812). Edmund's almost trancelike description of his experience makes James recognize the blossoming of a poet in his son.

Edmund next encounters Jamie, exchanging moments of both infuriated rage and intimate feelings. He understands the way Jamie feels about their mother; he also knows Jamie has a high concern about his wellbeing. Nevertheless, Edmund gets incensed beyond tolerance when Jamie, carried away by bitterness, calls Mary "the hophead" (818; act 4). Edmund punches his brother in the face. No excuse of any level of drunkenness can give Jamie the liberty to use such a term to their mother. Edmund attacks his father, reacts abusively to his mother, and can hit his brother on the face, yet he does not yield to life's odds with hopeless abandon. He sustains resilience, which suggests a potential of growth in him. He suffers from tuberculosis, which threatens his life the second time; the first was when he "tried to commit suicide at Jimmie the Priest's" (807; act 4). His father has agreed to send him to a private sanatorium, ensuring his recovery from tuberculosis. Besides, he has the possibility of becoming a poet, as recognized by James himself. Edmund, therefore, may be empowered to make something of his potential to become a poet; however, his life in the play ends tragically. Black argues that a tragic situation "may end with a glimpse of the possibility of growth or even a hint of the possibility of the joy . . ." ("*Mourning Becomes Electra* as a Greek Tragedy"

186). Either Edmund dies of illness, or the fountain of creative possibility inherent in him enables him to blossom in the happy realm. The message Edmund brings becomes a matter of the junction, from where life can move ahead to meet the possibilities of both hope and its counterpart. His journey hints that he has been searching for that which completes his life.

Edmund's past experiences and the present state of uncertainty have made him live a life of disillusionment. However, he gives the impression that he will transcend his situation as implied by his unconscious inclination to become the Explorer. The matter of his journey, therefore, relates to his future, which itself becomes something to be guessed about by the way he emerges from the play's world. Being the Explorer archetype, Edmund makes his journey to unite with his soul's counterpart. As the play suggests, Edmund's past and present together is likely to hammer out a personality that can ultimately make him get to the height of his potential, thus suggesting such a unity. The suicide attempt he made becomes his endowment as it enriches him with the near-death experience. He has had the experiences of the sea, which he may utilize for materializing the makings of the poet his father recognizes in him. His habit of drinking is not a good symptom for the consumption that threatens his life at present. It makes life more harrowing, but he has not felt down-hearted. He quarrels with his father for a better sanatorium, which means he wishes to ensure his cure. His mother's drug-addiction entangles his life, making it appear to attach to his condition permanently. However, nothing in life remains forever. Edmund endures motionless at the end of Mary's reveries. It may indicate his moment of indecisiveness, but it also suggests his determination to face life without being affected by its shocking moments.

Journey of Jamie: The Lost Explorer's Redemption through Forgiveness

Jamie's journey in *Long Day's Journey* renders him as the lost Explorer; he continues it in *A Moon*, where he gets redeemed as he is forgiven and he gets assured that he can die after

his soul being cleansed of its sinful stains. Jamie, like his brother Edmund, has the inclination to be the Explorer. As befits the Explorer, Jamie wants to live freely. The Explorers have the split disposition, which the crevasse in Jamie's personality reflects. He displays a reckless abandon for whore and whisky in the first play, which gets checked by the self-torture he displays in the second. The Explorers wish to get the freedom to find out who they are. They have the goal to experience a more fulfilling life, which they endeavor to attain by avoiding the trap of conformity or the sense of inner emptiness. The whole point of Jamie's independence in *Long Day's Journey*is limited to his craving for prostitute and alcohol. Nevertheless, he shows two affirmative traits in that play. First, as James admits, he is devoted to Edmund, which Jamie himself discloses towards the end of the play. Secondly, Jamie has an attachment to his mother. These two qualities make for the potential of Jamie's redemption. The first trait is mentioned and forgotten. However, the second feature spurs Jamie's action in *A Moon*, where his transformation is shown to be affected by the guilty conscience he has about his mother. Jamie begins his journey in *Long Day's Journey*with no idea of what he wishes to accomplish in life, and ultimately lands himself as the lost Explorer. His story gets unfolded further in *A Moon* and renovates him.

In *Long Day's Journey*, Jamie lives in an environment, where he gets the returns for his action any moment. Even before he speaks Mary stops him from passing a comment on James' snoring. He has to explain that he is looking at her because he is thinking how well she looks. James criticizes him for his philosophy "To forget everything and face nothing!" (724; act 1). Maley also clarifies James "is constantly ready to throw Jamie out of the house . . ." ("Mary Tyrone's Crisis" 50). Jamie's reputation does not warrant him a very good name among the critics. Black compares him with Hickey, the Explorer in *The Iceman*, both of whom are "bitterly nihilistic" ("Eugene O'Neill in Mourning" 182). In Abbott's portrayal, Jamie is

O'Neill's "most cynical, estranged, dissipated character, and his drinking is only one of many things he does to isolate himself from others and ease the self-loathing that consumes him" (197). Such pictures underscore Jamie as an adventurer with no possibility for spiritual liberation. Nevertheless, to take James' words in *Long Day's Journey*, Jamie's devotion to Edmund is the "one good thing left in him" (822; act 4). Omori highlights Jamie is "modeled after . . . [O'Neill's] actual brother . . . [who] reappears as Jim Tyrone in *A Moon*" ("The Stillbirth" 111). This point helps presume that Jamie cannot be taken to be lost completely as the hints for the possibility of growth given in *Long Day's Journey* get concretized in O'Neill's last play. In *Long Day's Journey* itself, however, Jamie begins purposelessly despite some moments of genuine concern he displays.

Jamie reveals he can be honestly worried about family problems. Unlike James and Edmund, who speak a lie to Mary, Jamie insists it is wrong to keep her in delusion. Albert Rothenberg and D. Shapiro find in his "defensiveness" a tragic character as he is such a "family member who sees the truth but cannot act" (58). He reveals the same helpless condition regarding Edmund; he regrets that Edmund should be sick at this time. However, the remorse turns into a resenting protest against James, on whom he turns harshly: "It might never have happened if you'd sent him to a real doctor when he first got sick" (729; act 1). The question of Edmund's health traps Jamie because Edmund has ever followed his footpath. He defends himself though, claiming that he can sacrifice anything for saving his brother from harm. Jamie does not like to be reminded about his past. He wants to talk only about the others in the family. Mary's return from the sanatorium has restored happiness, but he has seen the sign of her relapsing. It prompts him to blame James again: "From what Mama's said . . . You wouldn't pay for a first-rate [doctor]" (735; act 1). Jamie's concerns about his brother and mother make him give way to angry outbursts any moment. In Act Two, Scene one, he chides

Edmund because the latter has left their mother alone. Jamie knows she will start taking drugs if left unobserved, and he discovers soon that she has done it. Fifer claims Jamie "speaks tenderly of his mother's struggles" (187) to defeat her addiction. However, he gets ruthless when he finds his points to support his frustration. Accumulation of several grudges–hunger, the mother's relapse, a mild confrontation with Edmund, and James' keeping them waiting for lunch– augments his cynical mood. He brutally comments that their mother goes upstairs for "Another shot in the arm" (758; Act 2, Scene 2). There is no lasting cure for this problem, which has made him pessimistic about it. Nevertheless, he sincerely asks his father to choose a good place for Edmund's treatment; he disappears till the fourth act.

Jamie creates a commotion when he appears again, but his uproar leaves him with no trace to his favor. He comes home in the midnight, swaying and blinking in the doorway. He says he is "drunk as a fiddler's bitch" (813; act 4). The drunken mawkishness has worsened his cynicism. He suspects James perhaps thinks that the sooner Edmund dies the less money he will have to spend. Turning to contemptuous hatred, he exclaims: "What a bastard to have for a father" (814; act 4). Edmund should not give in to such a father's proposal to economize. Jamie narrates his adventures in the whorehouse, and declares: "I'll be the lover of the fat woman in Barnum and Bailey's circus" (817). He frankly owns up that he has ever preferred the paths that have got him nowhere. His confession has made Fifer argue that "Jamie prefers the anonymity of brothels and he did not become a great actor" (194). This split between the potential and actuality in his personality causes him to behave waywardly, as exemplified by the language he uses for Mary. In a cruel, sneering tone, he asks Edmund: "Where's the hophead? Gone to sleep?" (818; act 4). He regrets his language, but the remorse is only transitory and brings no substantial change in him. He keeps acting offensively till towards the end of the play. Nevertheless, he tries to clarify his position to Edmund in the meantime.

Jamie admits that Mary deprived him of life's meaning when he first discovered that she took drugs. Now she frustrates him by beginning her addiction again. If she withstood her obsession, he would get strengthened to give up drinking. Laurin R. Porter explicates that Jamie has ruined his life by his drinking habit, which itself springs from the loss of "the days before he knew his mother was addicted" (109). Edmund's sickness has multiplied it to bother him more now. He claims he would "do anything for" (818; act 4) Edmund, but then he derides Edmund for his success in poetry writing. Jamie exhibits a nature that always swings. As Black highlights,Jamie cautions Edmund that even if the latter "survives the illness he will still have to watch out . . . his big brother" ("Eugene O'Neill in Mourning" 184). He sincerely accepts that he has been an awfully bad influence on Edmund, and he did it deliberately so as to make a failure of his brother. He has always been jealous of Edmund, who is dotted as "Mama's baby, Papa's pet" (820; act 4). Edmund cannot predict what Jamie can do to make him fail. Nevertheless, Jamie asks his brother not to get the wrong idea about him as he loves him more than he hates him. Jamie laughs in a robust, tortured way, behaving as if he is struggling against himself. Evidently, there is something inside, against which he fights, but he can make nothing out of his attempt.

Jamie's facing Edmund helps expose a bit of the positive sparks in him; however, he faces his father only to get reverted to cynical doggedness. He employs every possible way to offend James. Jamie, for example, describes himself as a "Might-Have-Been," who is "No More" (822; act 4). He compares James' acting with that of the trained seals, which act just for earning their daily fish. Maley argues "Jamie makes no allowances for his vices" ("Mary Tyrone's Crisis" 56). He begins to sob, but sobers up when he sees his father appealing to Mary. Jamie looks up into her face pleadingly; he finds it hopeless. He tells Edmund "It's no

good" (826; act 4) to tell her that he has consumption, not summer cold. Jamie pours a drink, with his father and brother; however, he forgets to drink and remains motionless.

Jamie's adventure ends in a dead lock in *Long Day's Journey*, showing almost no positive traits. He continues in *A Moon*, where his action forces him to identify the evil and help redeem him ultimately. He appears as James Tyrone, Jr., called Jim in O'Neill's last play; he achieves the spiritual goal towards his redemption through forgiveness. The need for forgiveness arises out of his guilt-ridden conscience, wherefrom emerges the herald to his journey, too. Jim committed an evil while his mother was dying in Los Angeles and he escorted her body aboard the train to New York. The memory of this incident destroys his peace, and makes it impossible for him to forget it and forgive himself. He confesses it to Josie Hogan, the daughter of his tenant farmer, Phil Hogan. The play concludes with Josie's wishing him to die in forgiveness and peace. The hint is evident: Jim passes the moment of delusions, and his journey closes with death. However, he is not obliterated permanently. The price he pays for living gets evened by the unavoidable fact called death, which signals his regeneration in the spiritual domain of guiltless rebirth. He attains the cleanliness of conscience; however, the road to redemption appears only after a test.

Jim's sense of guilt prompts his journey; he visits Phil and Josie to free himself from that sense. Phil has rented the farm, which Jim is expected to inherit legally after his mother's death. Jim has promised to sell it to Phil, but the father and daughter decide to stand united against him if he intends to go against their interest. Josie tells her father: "If he [Jim] even went back on his word, . . . I'd be with you in any scheme you made against him, no matter how dirty" (873; act 1). Her stand clarifies that Jim comes to a place where there are people ready to waylay him; nevertheless, he is received warmly by the Hogans when he arrives. Jim intends to confess to Josie, but he does not do it immediately. He plays with Phil a familiar

game, which Sjödin describes as “a conversation between two self-obsessed men” (207). Jim wants free drinks and the rent Phil owes him. Phil, on the other hand, wants him to go without both. Jim, however, has got a piece of news to make Phil open his bottle readily. Phil’s neighbor, T. Stedman Harder, is coming to interview Phil regarding the fence that he breaks frequently to let his pigs enter Harder’s pond. Josie sends Jim to her bedroom as she does not want him to be present while she and her father are quarreling with Harder. The situation creates a chance for Jim to flirt with Josie. She invites him to come to her room that night, which he fixes for a date. Jim is entering a new phase of his journey, where he can no longer ignore the call. However, the critical time to face it comes only under the moonlit night, and that only after some more trifles go by.

Jim responds to the call in Act two, where he comes to face it in a clear warm moonlight night around eleven o’clock. He first encounters Josie, whom Phil has teamed in a scheme against him. The scheme has originated from Phil’s lie that Jim has betrayed them by agreeing to sell the farm to Harder. Behind Phil’s cunning, there is a truthful intention to get his daughter married with Jim. As John Patrick Diggins explains, Phil sincerely wants his daughter “to marry Tyrone [Jim], in part because it would relieve his financial situation but also because he wants to see his daughter happy” (221). Josie does not know this, and it motivates her more against Jim. Phil leaves his daughter alone with Jim so that Josie can trap him into revealing about his deal with Harder. Jim has no secret though. Palmer argues Jim takes all people he meets “to be frauds and phonies” except Josie and her father (141). Therefore, he has no problem opening up to Josie. He is alone with her, which makes him release his soul’s burden more freely.

Jim has been late in his date with Josie, but she forgives him. He tells her: “I remember I had some nutty idea I’d get in bed with you–just to lie with my head on your breast” (909; act

2). He wants his night with Josie to be different, but she speaks rudely, mentioning the Broadway prostitutes. As if she wants to compensate for her roughness, she proposes to offer him a drink and goes into the house to arrange for the drinks. Left alone outside, Jim speaks to himself with intense hatred: "You rotten bastard!" (911; act 2). He evidently suffers intensely by what Sjödin describes as "the agonizing train journey with his mother's coffin, . . . the meeting with the blonde whore during the journey, and . . . being too drunk to go to his mother's funeral" (210). He intends to release himself from the torment by telling Josie about it. The heart-revealing moments come after a shock in the third act. Before that, he urges Josie to realize that he sincerely takes her to be different from all other girls. The other girls are "just gold-digging tramps," but Josie is "real and healthy and clean and fine and warm and strong and kind," and he loves her in his "fashion" (915; act 3). Jamie proceeds sincerely, but a mixture of innuendoes about love and lust creates confusion between the two lovers.

Jim convinces Josie that he will sell the farm only to Phil. Harder has offered ten thousand for it, but Jim tells her: "I wouldn't double-cross you and him [Phil] for ten million!" (922; act 3). With his candid avowal, he forces her to accept that she is still a virgin despite her pretense to have had a lot of lovers. Josie feels humiliated, but she loves Jim more than ever now. In fact, as Black asserts, Josie ultimately accepts that she feels "a desire for love from a man she can admire"("Eugene O'Neill and *A Moon*). She is ready to sacrifice for Jim now: "Oh, Jim darling, haven't you said yourself there's only tonight? (*She whispers tenderly*) Come. Come with me" (924; act 3). Her lascivious invitation brings a strange change in him. Looking at her lustfully, as though he takes her to be a whore, he speaks drunkenly: "Sure thing, Kiddo. What the hell else do you suppose I came for?" (925). Josie is on the verge of collapsing; she pulls his arms away when he pushes her. As Manheim clarifies, Josie cannot understand that Jim's "love for her certainly includes sexual attraction, [but] at the moment he

desperately needs her help" ("O'Neill's Transcendence"247). She says goodbye to Jim. Miserably hurt, he turns toward the road bitterly cursing the moment. However, Josie runs towards him with possessive, maternal tenderness. Her compassion saves him from having to abort his journey before it gets resolved. He relieves himself of his burden, unravelling his rottenness to Josie.

Jim's rottenness results from his impious act of passing nights with a whore while accompanying his mother's dead body from the Coast to the East aboard. He had stopped drinking then, but he began it again as he could not face losing her. Manheim asserts that travelling alone makes Jim feel haunted "by the memory of his . . . mother . . . and by his personal behavior following her death" ("O'Neill's Transcendence" 245). To get somebody's company, Jim bargained with "a blonde pig," (931; act 3) who would come to his compartment for fifty dollars a night. Jim's story shocks Josie, but she understands that his conduct has resulted from his loss. She absolves him saying she is proud that he has revealed his heart to her. She is the one in the world he knows loves him enough to understand and forgive. Jim hides his face on her breasts, sobs rackingly, and falls asleep.

Jim gets recompensed through the liberated awareness he has about sinless death after a torturous living. It happens in Act four, where Josie wakes him up at dawn. She has let him sleep on her breast the whole night. The next morning, when he is still sleeping, she describes her relation with Jim in terms of a miracle. She says she is a "virgin who bears a dead child in the night, and the dawn finds her still a virgin" (936; act 4). Majumdar correlates Jim's condition with "a death that actually brings him peace through forgiveness" (54). In fact, Jim understands now that the night was different. However, as he remembers slowly, he is afraid he may have been a nuisance to Josie. In his discussion of Sir Gawain's incomplete adventures, Michael G. Cornelius contends that the hero's failure helps him achieve self-discovery.

Cornelius concludes “the unfilled and unfulfilling nature of his great quest has taught Gawain a valuable and important lesson about the realities of human existence and the frailties of his own knightly code” (204). Jim is not a knight like Sir Gawain; nevertheless, he realizes now the cost he has paid on account of his frivolity. Josie assures him he did nothing untowardly, but he leaves after admitting that he will always love her. His departure signals that his journey transforms him from the tortured Explorer into the redeemed one, which in fact results from an interaction of the conscious and unconscious aspects of his personality.

Jim is ravaged both physically and psychologically. Physically, he is completely emaciated. Psychologically, he is torn between his conscious life, and the demon that plagues him from within. This is his shadow, which he cannot accept. However, when he tells Josie about the source of his grief, he feels free of the burden that was pressing him down. Recognizing the shadow, Jim is united with his anima, the recognition of this counterpart of his soul gives him the spiritual strength to face life. The encounter with his anima compensates for his psychological lacking, which is indicated by the gracefulness added to his nature. He leaves the Hogan farm with a clear conscience that will now allow him to die peacefully. *Long Day’s Journey* represents him as the Explorer without a set goal. In *A Moon*, he recognizes the evil, and is able to get it dispelled. As Josie wishes, he will be able to close his eyes forever in forgiveness and peace. His journey is expected to conclude with death. Like all other adventurers, who have discarded their last delusions, Jim can die consciously that death embraces him in its peaceful womb ultimately.

The Individuated Disillusioned

O’Neill’s late plays represent his heroes’ journey as transforming them into disillusioned, individuated human beings. The heroes have a life of disillusioned perception, which directs their conscious activities. Their unconscious temperament, as determined by their

types and archetypes, make for their transfiguration as the Explorer, the Innocent, and the Sage. The Explorers, the soul-type adventurers, are governed by the search for the counterpart of their soul, the man his anima and the woman her animus. The Innocent, the ego-type personality, is guided by an undercurrent of his/her being identified with something that remains unchanged even at the end of the journey. The journey of the Sage, the self-type one, tends towards becoming a total personality from the interactions of the conscious with the unconscious. Shouldering the charge of their journeys, the disillusioned become transformed into the respective archetypal personalities as they are destined to by the very fact of their unconscious endowment.

Larry ends his journey getting transformed into the Sage. He lives with the notion that he has transcended life's pains and pleasures, and lives comfortably in expectation of death. His dramatic life completes keeping intact his disillusioned nature. However, he gets to realize that he is not as he takes himself to be, that is, he cannot be as indifferent as he thinks he is. He partakes of the spectacles of life around him, and is as easy a prey of pipe-dreams as all of Harry's roomers are. The crisis of facing Don and Hickey forces him to descend into the depth, from where he emerges wiser to understand himself vis-à-vis his surroundings. Towards the end of the play, he is waiting for Don to jump off the fire-escape. When he hears the thumping sound of the boy's falling into the ground, he exclaims with a pity that displays how disturbed he is. For a moment, he expresses faith and wishes Don's soul to rest peacefully. He understands that life does not allow him to remain detached. He can pretend he has no pipe dream, but he cannot help being moved by the manifestation of the pathetic human condition. Harry's group is blind enough to elevate their own senseless clamor. Larry is completely unaware of the commotion around, but pity and compassion propel him quickly into the whirlpool of life's anguish. He faces the fact that he is condemned to live on to keep his

vigilance of the spectacle of human folly and misery. The Sage in him goes into the depth of his own confined presence, and he completes his journey with the repercussion that man's greedy insanity causes a sensitive person to turn away from life, but it is the sensitive people themselves, who are capable of perceiving the suffering veiled by the crazy displays of triumph.

The completion of Don's journey marks the moment of his redemption through punishment. He is the Innocent, tortured by the traitor in him. The Innocent being the ego-type personality, Don's identity is established by his loyalty to his mother, breaking which disillusions him. He is disillusioned also because he has lost faith in the movement in which his mother has spent so much passion. He knows his betrayal has been a source of pain and suffering to his mother, so he seeks punishment, but he cannot decide what punishment fits him. He comes to ask Larry for assistance. Larry prescribes death, which Don accepts bravely. His consenting to die has not been an impulsive act; he reaches this decision consciously. Despite the loss of faith in his mother and movement, Don honors them at the end of his life; with a bold gesture of a martyr, he goes to face the consequence of his action. He embraces death not as a faint-hearted avoidance of ordeals, but as an emblematic compliance to Life at life's cost.

Hickey advances from self-deception to redemption in his journey, which transforms him into the Explorer. He is disillusioned with the way he has lived; being the soul-type personality, he searches for the soul-image which complements him. He has falsely taken it to be his own idea of peace, which he has already imparted to his wife by murdering her. He thinks he can benefit his friends at Harry's saloon from his discovery. However, life signifies little for him because he has no hope or pipe dream now. He accepts to go to the electric chair readily, but he leaves Harry's saloon still protesting. Hickey makes himself ludicrous by

shifting his position from an assertive announcer of harmony to a pitiable buffoon. His suffering earns him liberation, however, because his journey suggests the point by offering comments on the condition of life marked with hopeless hope. A boaster dies like a martyr because the evil in his nature expires when it is recognized. Hickey's adventures exemplify the symbolic process of life and death observed for its celebration.

James journeys to be transformed into the Innocent, who reaches the dead end when his adventure completes. His ego-type personality becomes manifest through his unchanged concern about economic safety that pervades the play. He has been disillusioned by the course his life has taken; it remains an important part of his demeanor even when he faces his wife in the climactic scene. The second stage of disillusionment, however, brings him awareness about how deeply life has embroiled him. He sees Mary and appeals to her for her attention, but he realizes she has gone past such a condition. James is about to drink just when she enters to utter frenzied dreams. She finishes, and he lowers the glass and stirs in his chair. He thus attains the climax, from where it seems he cannot advance ahead. It is as though the accumulated burdens of time block him permanently from progressing any further. He fails to realize his own promise; Mary develops drug-addiction; Jamie never shows any sign of being worthy; and, Edmund is seriously ill: these are the indicators of his affliction at the start. They increase with time, and James becomes identified with them so intensely that the arresting of life's moment he faces implies his spiritual passing. However, every psychological symptom has its associated emotion, which is bound to die after a time. James dies psychologically at the moment of the stilled climax in his journey, but such a condition also suggests his rebirth to embrace life more vigorously.

Mary gets transformed into the Innocent, whose journey leaves her in the mental wilderness. She concludes the play with her words, which she utters gazing distantly and

mentioning the people related to her past. Her disillusioned consciousness becomes explicit from complaints about her men from the very beginning. Her ego-type personality is reflected in her continued identification with her wish to remain a pious woman. She wished to become a nun or a pianist, and she was sure that Virgin Mary would guide and protect her. However, when James came to her life, life became hostile gradually. She is now left only with the memory of what she would be like if she had been a pianist or a nun. Her sad dream becomes the source of both her pain and pleasure. The journey thus takes her to a coincidence of puzzles, which signals the likelihood of the dawning of hopeful moments as light is naturally born of the womb of darkness. Mary touches the depth of despair, but it also brings the shadow of hope because she concludes her journey signifying passionate longings and hopes, which make life more graceful.

Edmund accomplishes his journey to be transformed into the Explorer, who is left at the crossroads with the suggestion of the possibility of going beyond. Being the Explorer archetype, his journey is affected by the fact of his being a split personality. His expedition transforms him suggesting his unity with his soul's counterpart, the anima. He has at least two roads, through which he can travel in his future journey. Being seriously ill, he can die. However, he is determined to get cured of it, and so the occurrences he has gone through are likely to enrich his potential to materialize the making of a poet in him. His attempted suicide itself becomes something of value now because it may give him deeper insight about life. His experiences in sea can help him make further progress in beginning the career in newspaper and poetry writing. Mary's drug-addiction may create a nuisance, but nothing in life remains forever. Edmund stays motionless when he hears his mother's reveries at the end of the play. It may show his indeterminacy, but here is also the indication of his resolve to face life.

Jamie is transformed into the lost Explorer at the end of *Long Day's Journey*. This play brings him without any constructive qualities. He has no self-respect, and frankly accepts he is contented to stay in the Tyrone house for free food and lodging. He had a noteworthy signs of talent in his early life, but he wants everyone to forget about them. The only pride left in him relates to his capacity to handle whores and whisky. His concerns for Edmund reveal that he both loves and hates his brother. Being the Explorer, his transformation should unite him with his soul's counterpart, but when he completes the journey, Jamie is lost in life's aimless junction because he does not discover what complements him. His journey continues in *A Moon*, O'Neill's last play, where he is nicknamed Jim. His misadventures in the latter play make the evil in his nature palpable to Jim, and transform him into the redeemed Explorer. In *Long Day's Journey*, he justifies his existence merely by helping in the garden, watching his mother's activities, accompanying Edmund to town, provoking his father with his evil tongue, and becoming a nuisance to the family by almost everything he says or does. However, the devotion to his mother, which he shows in *A Moon*, outshines his blemishes. He needs to be forgiven to be absolved of the guilt he has had because of the rotten way he acted while escorting his mother's dead body. He confesses his culpability to Josie, feels free of the burden, and leaves the Hogan farm. *Long Day's Journey* represents him as the aimless Explorer; the journey in *A Moon* enables him to recognize the evil and, as Josie wishes, "rest forever in forgiveness and peace." He goes away with a clear conscience that he can repose peacefully in the womb of death now.

Jim gradually develops into a mature person, who recognizes his guilt and is ready to suffer for it. He comes to this point of recognition not merely by his alert effort; his conscious energy interacts with the unconscious to organize the disparate psychic elements into consolidated wholeness. In fact, this happens in the lives of all of the individuals, the stages of

whose journey have been described in chapters three, four and five of this research. These fifteen adventurers begin from the stage of semi-light, which spurs them into the course of their mission. They are, at first, only faintly aware of what they wish to do or become in their life. Nevertheless, this moment of uncertainty goads them ahead into the dark region of life's ordeals. Going through this domain, they reach the final stage of enlightened awareness, which is both the price they get for the torment of living and the gift they bring for their fellow-humans.

CHAPTER SIX

LIGHT AT THE TUNNEL'S END: SPIRITUAL AWAKENING AS PRICE OF LIVING

The pains and sufferings O'Neill's characters go through make their archetypal journey look like a passage through the tunnel, the completion of which enables them to receive the price for life's ordeals in the form of spiritual awakening. Their journey tells the tales of modern humanity lost in the seclusion of faithlessness, which makes it different from the one of the mythical-legendary heroes. The legends of the mythical personages recount their adventures and trials, which they undergo for restoring wellbeing in the worlds. They are backed by the supernatural beliefs of the society they live in. Their exploits have been a source of encouragements, and their stories of success and failure are linked to human growth to consciousness. Such heroes bring about a triumph of their mission and benefit the community. They are also advanced personally as, together with material gain, they get recognized as having a distinct status among the fellow-humans. O'Neill's protagonists, however, represent humanity exposed in a time which is bereft of conviction required to sustain life.

O'Neill's protagonists lack metaphysical persuasion, but their fervor keeps them energetic enough to move from darkness to light. They go through ordeals, which are represented metaphorically as their excursion within the obscure province of the tunnel. They begin enthusiastically although the vigor fails them in the course of the adventures. They keep on and reach a state, where they face death, either literal or metaphorical. The end of journey this way warrants despair and hopelessness. O'Neill, however, does not leave his protagonists in the valley of desolation permanently. In almost every case, he focuses on their spiritual awakening, figuratively suggested by light at the tunnel's end here.

This research has thus examined O'Neill's protagonists presuming that their life-course imitates the pattern of archetypal journey. Comparing their movement emblematically with the

passage through the tunnel, it has claimed that O'Neill's protagonists' life imitates the one of the mythical heroes which Campbell describes in *The Hero*. In Campbell's scheme, the adventurers accomplish three stages of departure, initiation and return: they leave their familiar places because they get inspired to do something new and go into the adventures; they encounter both malign and, occasionally, benign figures, get assistance from the helpers and defeat the foes; and they return with some message for their fellow-humans. O'Neill's protagonists also begin their journey with untested eagerness. The passion enthuses them to enter such domain of trials and tribulations, from which they emerge triumphant ultimately after enriching their awareness about life and action. The metaphor of tunnel concretizes their journey because the figure presents a useful resemblance to their course of action incorporated in Campbell's scheme. O'Neill's protagonists accomplish their journey going through the tunnel of life, in which the light they experience at the end represents enlightenment as the protagonists perceive it after they have undergone life-threatening ordeals. O'Neill's characters' adventures transform them from almost contemptuously pathetic human beings to the bringers of spiritual awakening and elevates their position as martyrs.

The transformation results from interactions between the conscious and unconscious aspects of their life, so the research groups the protagonists taken from O'Neill's early, middle and late plays as per their conscious attitude and unconscious inclination. O'Neill represents the neophytes, the obstinate, and the disillusioned, which are the descriptive words to highlight the conscious attitude of the playwright's protagonists. These characters are further categorized in terms of their unconscious proclivity, which subsumes types and archetypes. The types, which include the categories of soul, ego and self, help characterize respectively the most fundamental facet of the archetypes–the Explorer, the Innocent and the Sage. Consciously, the characters in the early plays are the neophytes, the obstinate in the middle and the disillusioned in the late.

Unconsciously, they are, and move towards becoming, the Explorer, the Innocent and the Sage. The study uses literal denotation to justify the grouping of characters into the conscious attitude types. It establishes them as a specific archetypal personality describing the stages of their journey. It has used the close textual reading in order to discover the archetypal patterns of journey, conceptualized by Jung as individuation, and by Campbell and Hartman and Zimberoff as the hero's adventure. The pattern then becomes the framework to describe the spiritual journey of the Explorer, the Innocent, and the Sage. O'Neill's protagonists journey like a specific archetypal personality because they have the unconscious inclination to get transformed into that particular disposition. While the question of attitude is settled linking it with the specific character's conscious life, the problem of attributing a particular character with the traits of a particular archetypal personality is treated hypothetically because of its connection with the character's unconscious life.

O'Neill's view on life and action emerges from his treatment of human aspirations to understand existence vis-à-vis the indifferent universe. He sees spiritual meaning behind suffering and miseries, and thus opens a new way of approaching life's ordeals from the numinous intention he projects through almost unmitigated hardships which his characters become victims of. O'Neill completed *A Moon for the Misbegotten* in 1943; since then, critics and scholars have dealt with his dramatic progression, the notions of the archetype and the gothic he uses, rudimentary human needs he talks about, his growth as a dramatist, his representation of human characters, the problem of the hero's expedition and renovation his plays highlight, the influence of the dead in the living characters of his dramas, and the cultural materialistic perspectives his plays present. This study, however, has dealt with the issue of archetypal journey and numinous transformation to assert that O'Neill justifies the ways of life and death by making his protagonists engage in a spiritual journey. It has introduced the

archetypal concepts of thinkers including Frazer, Bodkin, Frye, Jung, Campbell, Hartman and Zimberoff, and Neill. Synthesizing Jung's individuation process with the journey pattern of Campbell, the research has examined the spiritual transformation of O'Neill's characters, whose life-course described as the one of the Explorer, the Innocent, and the Sage, thinly parallels the adventures of the mythical heroes Campbell describes.

O'Neill suggests a condition in which his characters find themselves in the midst of a most harrowing hopelessness. He explores the alternative given to humans when despair prevails upon them. Do humans have something to inspire to keep life going? Or, is it more warrantable that one terminate life's course succumbing to unbearable hardships? The optimistic philosophers condemn the latter option as an act of cowardice, emphasizing on the need to keep life going. Even then the question persists: what inspires humans to keep dragging the burden of existence when they feel committed to only the fruitless adventure! Can life offer any way out of such enigma? Does it outweigh the pains it inflicts on those who carry on with its burden? And if it does, how do the courageous get sustained to defy the devil that attempts to sink them down? One can submit to the will of gods and let things take their course; however, it sounds hopeless in a time when gods are declared to be dead. O'Neill protagonists condemned to travel through the narrow escape between socio-economic forces and hereditary instincts live a psychological condition, in which they have to fight against themselves. Whatever attempt they try to make out of their fated existence is bound to result in despair and doom. What makes their suffering a source of inspired moment, therefore, remains a puzzle to be unraveled. This study has attempted to settle it looking at O'Neill's protagonists' evolution to enlightenment as his justification of the ways of life and death.

No material gain can recompense for the unrewarding ordeals life levies on its victims. O'Neill deliberately links struggle with life-enhancing transformation. Chabrowe argues the

playwright belongs to the religious theater, where he primarily intends to arouse emotions. Evoking emotion, O'Neill represents human suffering as a pathway toward exaltation, and lifts it to honorable prominence by way of evocation of passion. The disaster humans experience upholds life; it does not lead to negativity. O'Neill thus affirms life raising his sufferers to spiritual domain. He makes the tales of their sufferings into a spiritual journey, thereby transforming the sufferers into personalities like the Explorer, the Innocent, and the Sage. These personalities go through tormenting moments, but they are not left to wallow into the valley of desperate self-pity. O'Neill does not fail to lift his protagonists from the plunge into a permanent despondency. He makes them move through the jungles of pains and miseries, but he offers a clue to pay them for the risk. The roamers in the jungles involve themselves in a spiritual expedition which leads them to psychological healing. The healing comes in the form that relates man's search for the teleology, the ultimate behind everything that life has to go through. The sufferers search for truths, even facing the dangers of real or psychological hell. The encounter with the hell brings them to a clearing, where they are enabled to emerge out of the tunnel's darkness to the beckoning signs for life's victory.

This journey to life's victory is the process Jung calls individuation; it implies that humans' unconscious itself has conditioned them to it. The sequence of life justifies this conditioned existence. Humans' upbringing determines both their perception and achievement; they can get only what they deserve. Life goes through vicissitudes as it is shaped; no human form is permanent, and it faces the moments of despair and of jubilance and euphoria. These two extremes counterbalance each other psychologically, bringing about the alternative moments of joy and sorrow. Cook maintains that joy results from stability whereas ephemerality brings pain. Humans can live only if they maintain a delicate balance between durability and evanescence, and between joyfulness and sorrow. What Cook asserts, however,

is something that humans are endowed to do psychologically. In *Psychological Types*, Jung defines the term enantiodromia referring to the philosophy of Heraclitus, where it is used to describe the play of opposites. The term implies the psychological reality is that the unconscious opposite rises up to counterbalance the one-sidedness that plagues humans consciously. When a risky propensity governs conscious life, enantiodromia is bound to happen. When it happens, the conscious action is impeded by a powerful contraposition, which later partakes of the conscious performance itself. O'Neill's protagonists live extremely, and the extremes in their behavior bring to them their moments of light and enlightenment. They become the spiritual adventurers–the Explorer, the Innocent, and the Sage.

Of them, Yank, Abbie, Christine, Hickey, Edmund, and Jamie are represented as the Explorer; Eben, Ezra, Orin, Don, James, and Mary as the Innocent; and Ephraim, Lavinia, and Larry as the Sage. Jamie is named Jim in O'Neill's last play. Even while they belong to the same group of archetypes, the nuances of difference in their journey occur from the fact of their being the neophytes, the obstinate, and the disillusioned. Yank and Abbie, the neophyte Explorers, are different from the obstinate Christine and the disillusioned Hickey, Edmund and Jamie or Jim. The Explorers, being the soul type personalities, journey for the search of their soul's counterpart. When the neophytes' search ends, they embrace it as something new they have found. For both Yank and Abbie their journey brings what they had not expected. The obstinate Explorer, Christine, commits suicide, defying Lavinia's suggestion to continue living. It contradicts her zeal for life, which she has cherished even at the cost of going against the Mannon codes and her own material privilege as Ezra's wife. The disillusioned Explorers remain so both at the beginning and the end of their journey. Hickey remains committed to his pipe dream that he loves his wife; Edmund becomes stilled at the crossroads of life, with no clear hints to where he would arrive; and Jamie, who is lost in the *Long Day's Journey*, remains

disillusioned although the later play, *A Moon*, hints at his redemption through forgiveness and death.

The Innocent Eben, Ezra, Orin, Don, James and Mary differ from each other from the fact of their being the neophytes, the obstinate and the disillusioned. The Innocent are the ego-type personalities, which means they remain identified with something all through life. In this respect, the change in the neophyte Innocent is only a superficial one; the obstinate remain adamant to their basic undercurrent; and the disillusioned carry on with their disheartened notion even after going through the afflicted adventures. Happiness is the goal of the Innocent's journey. When Eben shuns material interest to submit to love, his goal gets fulfilled. His tentative goal to see happiness in possessing the farm gets transferred to love's profundity. Although Ezra's happiness gets truncated by betrayal, he dies hinting about the culprit to Lavinia. His post mortem wish to see his murderers punished fulfills his goal to happiness. Don is disillusioned of the movement and his mother; he commits suicide to end the torment of going on with a purposeless life. The other Innocent, James and Mary, are disillusioned because they realize that their goal to be happy has become a mirage. At the end of their journey, they arrive at a moment that seems to arrest them permanently. Mary finishes her reveries pining for the lost dream of her happiness. Seeing her condition, James stirs because he realizes the impossibility that stands between him and his chances to be happy anymore.

The Sages, the self-type personalities, end their journey with the indication of becoming a total figure. The neophyte Sage Ephraim begins with the faith in God's hands behind his desire to possess; he gets lost, and wishes to give up; he cannot, however, because Eben has already used his money. He ends his journey renewing the confidence in the same God willing him to continue staying in the land. Lavinia, the obstinate Sage, is disillusioned of her lifelong commitment to the family codes, but she chooses to continue living with the same even at the

cost of going through the horrors of solitary confinement. And finally, Larry, the disillusioned Sage, has to integrate what he has been withholding all through his journey. He undergoes the harrowing moments of Hickey's homicide, Don's suicide, and the whole of Harry's group going into an insane hullabaloo. He cuts himself off his environment, goes through the turmoil of mental probing, and comes to realization that he also belongs to the company of Harry's pipe-dreamers. The passion he has spent to prove himself to have been different from the life-hungry multitude leaves him. He is humbled to recognize that he partakes of the general fate.

The three groups of archetypal personalities differ from the way they carry out their journey. The neophytes live with the certainty of tentative life-values, which they have to change at the end of their journey. In *Ape,* Yank begins with his confidence that he belongs. The encounter with Mildred breaks his assurance, which makes him go through the stages of mounting anger. The passionate sureness gives way to his almost insane belief that he can vindicate himself by blasting off the capitalists and their industries. The gorilla's hug humbles and kills him. Beginning almost as a senseless brute, he ends as the messenger to humanity that death comes as a final alternative when all other option fails. The three neophytes of *Desire* live with the selfish motives to possess the land. Eben and Abbie realize their love transcending their material self-interests. Ephraim at first decides to leave for California; however, finding that his hidden money is gone, he continues with the belief that God still wants him to be hard and strong and possess the farm. Being the lost Sage, he arrives at the point from where he begins.

The obstinate of *Electra* live their life values almost to the end. Ezra upholds the Mannon family codes; he faces treachery and death, but he dies not without giving Lavinia a signal to punish the culprit. Christine commits suicide in despair, but her suicide is itself an indication of her adamant defiance to what has obstructed her from living her feminine

instincts. Orin commits suicide because that is the only way he sees he can keep the Mannons from disgrace. And the obstinate Lavinia shuns her desire for domestic comfort, and chooses to live alone in the Mannon mansion for upholding what she has cherished lifelong.

The characters in the three late plays begin and end their journey in the same disillusioned condition. In *The Iceman,* Larry begins with disenchanted faith in the truism of his capacity to remain aloof from the worldly affairs. When he faces the message from the self, he is forced to own up that he cannot remain unaffected by life's course. Don ends his life to liberate himself from the agony of continuing a burdensome life without any purpose. Hickey goes to the electric chair readily, still having the illusory confidence that he loves his wife. In *Long Day's Journey,* James and Mary reach a condition of life, which subdues them from moving to any further hope. Edmund gets stuck in a juncture, which hints the uncertainty of his additional life course. Jamie is lost in *Long Day's Journey*; he continues his journey as Jim in *A Moon*, where he attains forgiveness to get redeemed from his remorseful life. He ends with the hint of death, which nevertheless sustains the disillusioned nature of his life course.

The hero's journey is a perpetual process; the genuine heroes continue to receive the call from the inner source, which inspires them to experience life in both its summits and pits. O'Neill's heroes belong to this process, where their spiritual growth results from the interplay of their conscious and unconscious life. They face the abyss that leads them to the unknown world, but it also brings them the potentials to growth. The chasm gets dispelled, with time, by the force of their determination to persevere. They cross the limitations, get initiated, and return to signal their status as all-embracing heroes. Campbell calls such heroes the master of the two worlds, which comprise of here and there, conscious and unconscious, and the material and the spiritual. O'Neill's heroes become the messengers of enlightened hope at the time declared to be of no hope at all, and their message contains that life lived for its own sake matters. They

sometimes seem to give in to despair, but still they show enough determination and perseverance to endure. They continue relentlessly through much mysterious progression, whereby they try to bring about an integration of the opposite forces representing the father and mother, inner and outer, temporal and eternal, mental and physical, and thinking and feeling.

O'Neill's heroes face moments which demand their submission and make them revolt simultaneously. Yank gets revolted from the time he is made aware that he does not belong. As he moves along, his friend Long, the police, the men at the IWW office, and even the gorilla that hugs him put obstructions on his journey. However, he gets to his destination bypassing all. Eben, Ephraim and Abbie face each other, but time transforms the obstacles into helps and they complete their adventures going past those obstructions. The four Mannons have their own impediments to deal with. Ezra faces betrayal and death; Christine is denied her love by her children; Orin cannot marry Hazel, and live a conjugal life because Lavinia is afraid he will disgrace the Mannons leaking their secrets; and Lavinia confines herself because that is the only way she can uphold the family codes. Three of the Mannons die; the only survivor lives a life more harrowing than death itself. All four face the Mannon private canons, which are what force them to submit and what they try to go against.

The disillusioned characters in the late plays also face moments of ordeals, which they transcend to accomplish their journey. Larry faces Don and Hickey, who force him to reflect on the nature of his self-proclaimed transcendence only to find him as one of Harry's residents. Don faces his conscience, corrupt and clean, embodied by Hickey and Larry respectively, and reaches his decision of committing suicide. Hickey discovers his guilt-ridden soul, recounting his own tales to Harry's group. James tries hard to avoid the arduous moment of facing Mary; he tells his story to Edmund, succumbing to alcoholic binge, which nevertheless cannot save him from encountering Mary's reveries. Mary attempts to avoid the searching glares of her

men; she submits to drugs, which induce her to mix up past and present, without any hope for a future. Edmund, going through life-threatening condition of tuberculosis, plunges himself in alcohol to reach an understanding of his parents and brother. Jamie gets lost in whores and whiskey, but he displays positive trait by admitting that he has ever been motivated by an intention to ruin Edmund. The same Jamie, who appears as Jim in the last play, is redeemed and forgiven because he confesses to Josie and wishes to be cleansed.

O'Neill's protagonists have hopes and affections, but they lose both by the end of their journey. Nevertheless, their loss emerges as advantageous insights to the fellow-survivors who watch them suffer and get inspiration to face life's ordeals. Their pains and sufferings contribute to enlarge and expand the viewers' understanding. They grow weary, despair, and have little comfort, but they impart hope and cheerfulness to others. They lack any solid foundation on which to stand firm, and they live alone locked inside their own narrow existence. Thus they become martyrs because they suffer and die for others. They give a voice to the human sorrow, and though they cannot solve the riddle, they discourage the conclusion that their passions are all vanity and a chasing after the wind. Whether humans rejoice festivities and cherish companionships, celebrating life's profundities in multifarious forms, the ultimate that one gets from life is uniform; these O'Neill protagonists convey the message that death gives meaning to life. It may be a tragic meaning, but it is a meaning repudiated to immortal gods. It is a message, no less true to modern men as it has been to all those that have lived down the ages.

Death enables these personalities to get to the moments of tranquil equilibrium as they lose delusion, desire, and hostility. Campbell refers to an episode from the Hindu mythology, where Lord Shiva drinks a most lethal poison called *Kalakuta* to give life to all beings. The poison results from the churning of the "Milky Ocean" by Hindu gods and titans. The agitating

mixing of vagaries in the life of O'Neill's protagonists results in the venom of suffering and death. They drink it as they inspire the fellow-humans to embrace the ultimate as enlightening moment. When the life-weariness governs heart, death brings the ecstatic moments. O'Neill's heroes convey the potential of this ecstasy. Whatever way their journey begins, it marks a remarkable undertaking as it enables them to cross life's vicissitudes ending at the light on the other side of the tunnel. The craving they display during their journey resolves the enigma of life and death. O'Neill implies that passions are important in themselves as man's "struggle is his success." The playwright invites his audience to welcome death; however, it is a death accepted with consciousness. It concludes life's search by imparting the meaning that struggle itself matters. It gives life the sense of being alive and a purpose and orientation in a time when one feels everything has been lost.

One may, nevertheless, ask: what will anybody do with a meaning when life ends in such an utter failure? Why should a twentieth-century dramatist care to represent such lives in the form of a serious art? Cornelius contends that even failure brings the hero a great implication because it helps him or her achieve self-discovery. O'Neill himself clarifies he writes for a theatre, where humans participate in the religion of a mystical meaning and emblematic festivity of life. Life, lived with all its oddities, contributes to illuminating the mystery of existence, which itself accounts for the pain of living.

O'Neill's protagonists get the sense of life from death, which liberates them from the existential impasse and atones for the cost of living. O'Neill's final comment on life and being may partake of the hesitant tone he employs while commenting on Yank's death: "And, perhaps, the Hairy Ape at last belongs." When the passionate life struggles end in dead-lock and death, O'Neill might as well say, perhaps the human races at last belong. O'Neill's comment gives a sense to ennoble his protagonists' urge for uncovering the mystery: life lived

with passionate intensity redeems it from the fatuity of continuing it. Death is a sacrifice made by a martyr to uphold the cause of life. Such ritual sacrifice feeds and sustains life as it inspires people to garner hope even from the most hopeless odds. And as long as it so enthuses them, it raises the event of death to a mythic dimension, thereby regenerating the modern wasteland with new meanings as myths are the unprompted artifact of the mind, which launches man's deepest hopes and fears ingeniously.

This research thus presents an additional body of knowledge regarding O'Neill as it offers a new dimension to look at the playwright and his representation of life and action. It concludes with the ideas for further study-opportunities on him. It has explored the spiritual journey of the characters having what Neill describes as the cardinal orientation of "freedom," which indicates their "yearn for paradise." A future researcher interested in O'Neill, or any other dramatist, can present a study of characters with other orientations. Neill describes these others as "ego," or "leave a mark on the world"; "order," or "provide structure to the world"; and, "social," or "connect to others." Neill suggests that the persons with the cardinal orientation of ego make the journey attempting to leave their impression in the world; similarly, those with the one of order act for providing structure to the world, and the ones that are cardinally oriented by social see the value of life in developing relationships. Any future scholars, who are interested in exploring the life-courses of fictional characters can utilize Neill's ideas. Secondly, this research has clarified that O'Neill stays behind his characters almost without exception. It opens a room for exploring the playwright's sympathy, and seeing how it helps transform his characters from pitiable victims of situations to inspirational symbols. Thirdly, O'Neill uses emotion as instrumental in raising the status of his protagonists, making it enjoyable at the same time. One can, therefore, approach O'Neill's plays from the perspective of the rasa-poetics, one of the most dominant theories in the Sanskrit tradition.

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