

Chapter I. Autobiographical Overtones in Eugene O'Neill's *Long Day's Journey into Night* and *Desire under the Elms*

This research focuses on the issue of representation of females in O'Neill's Plays, *Long Day's Journey into Night* and *Desire under the Elms*. In these plays, O'Neill shows his positive as well as negative attitude towards females. In *Long Day's Journey into Night*, Edmund loves his mother as an angel on the one hand and on the other hand, he shows his negative attitude towards her by claiming that she uses morphine. In the same way, in *Desire under the Elms*, O'Neill's treatment of love tends to diverge in two directions: picture of widely romantic love affairs of couples who literally give their all for one another and the opposite, picture of frustration and humiliation. He shows love to Eben, Simeon and Peter's mother. He presents motherly love and respects them as the angels. At the same time, the dramatist presents Abbie as a prostitute who marries with the old father of Eben, Ephraim Cabot for the lust of property. So, Abbie is represented as a fallen woman or devil. Therefore, in both plays O'Neill shows his ambivalent attitude towards females. O'Neill shows three kinds of relationships with females in his plays: intercourse with whores, incestuous love affairs and marriages.

Thus, this research places the spotlight on the important ways why the attitude of the dramatist towards females is divided and by whom he is guided through a critical lens of critical feminist reading. Specially the dramatist is guided or influenced by the theorist like Friedrich Nietzsche and the dramatist August Strindberg who are misogynists and O'Neill too became the dramatist of ambivalence. Therefore, he hates females and represents them as prostitutes, devils or fallen women. This research tries to show the ambivalence of the dramatist towards females.

Eugene O'Neill (1888-1953), the father of modern American drama, won the Pulitzer Prize for drama four times and was awarded the Noble Prize for literature in 1936. It could be argued that his best plays are the historical ones. Practically all of his early one-act plays deal with contemporary life although almost always in an unusual or exotic setting like an open boat, the bowels of a tramp streamer, and so on. His first full-length produced play, *Beyond the Horizon* (1917-18), is not precisely dated but it must be taking place very early in the twentieth century. Some of his the plays like *The Straw*, *Anna Christie*, *The Hairy Ape*, *Welded Strange Interlude*, *Dynamo*, and *Days without End* deal with modernity but have their beginnings and roots set back in the late nineteenth or early twentieth century.

O'Neill's history plays fall into three groups. First group of history plays are the historical exotics such as *The Fountain*, *Marco Millions* and *Lazarus Laughed* which take place from the thirteenth to the early sixteenth centuries. The second group of history plays occur in America in the nineteenth and early twentieth centuries: *A Touch of the Poet*, *Desire under the Elms*, *Mourning Becomes Electra*, *Beyond the Horizon* and so on. The third group of history plays are not 'history' in the same sense as those listed above, they are rather dramatization of O'Neill's own 'remembered' past: *Ah, Wilderness!* *The Iceman Cometh*, *Long Day's Journey into Night*, *Hughie* and others.

Eugene O'Neill himself attended a renowned university, Princeton, spent several years at sea and suffered from depression and alcoholism and contributed to the local newspaper, the *New London Telegraph*, writing poetry as well as reporting. He went to sanatorium due to suffering from tuberculosis, whereupon he devoted himself to playwriting. The events in the play are thus set immediately prior to Eugene O'Neill beginning his career in earnest.

Eugene O'Neill's play *Long Day's Journey into Night* is regarded as his finest work. The play is deeply autobiographical. In *American Theatre Studies* it is written that O'Neill like Edmund was the child of a Broadway actor. The O'Neills were Irish Americans as are the Tyrones. O'Neill's father was an alcoholic like James Tyrone, O'Neill's mother in real life was a morphine addict like Mary. Jamie's characteristics also correspond to O'Neill's real life brother, who was alcoholic whoremonger and unsuccessful person. And Eugene O'Neill had an older brother named Edmund who died as a baby; in the play, the dead middle son is named Eugene. Like Edmund Eugene O'Neill sailed for years taking odd jobs. O'Neill also had fragile health; he was forced to rest for six months in a sanatorium so that he could be treated for tuberculosis, which in those days was a very dangerous disease.

A play of such a private nature would have been too painful to produce during O'Neill's life. The play was first performed in 1956, three years after O'Neill's death. It won a Pulitzer Prize in 1957 and has after been hailed as O'Neill's greatest play. Certainly, the play is invaluable for scholars' seeking to understand O'Neill's work; *Long Day's Journey into Night* reveals the most formative forces of O'Neill's life, as well as the values and virtues he valued most. The play also represents an established artist making peace with his troubled past, forgiving and understanding his family and himself.

Desire under the Elms (1924) is O'Neill's first effort at writing in the style of Greek tragedy. He did not follow the Greek tradition and choose a great figure of noble birth about whom the fates would unravel their mystery. Rather, he was deliberately democratic, choosing a New England farmer and his family as the protagonists of his drama. Just as fate animates a Greek tragedy, the emotional forces of jealousy, resentment, lust and incestuous love animate *Desire under the Elms*.

Ephraim Cabot, the seventy five years old father, has been made hard and physically powerful by his work. He has just taken the third wife, the young and scheming Abbie. His youngest son, Eben, has decided to stay on the farm while his two other sons plan to go to California. The sense of having been dispossessed of his farm by his new stepmother drives Eben to hate Abbie, who has married the elder Cabot merely to inherit his farm. At first the sparring between Abbie and Eben is based on calculating self- interest, but eventually their feelings overpower them. Lust turns to love and the son they produce is passed off as old Cabot's although the towns people have no illusion about whose child it is.

The farm itself is a powerful presence in the play. God operates for Ephraim as the oracle in *Oedipus Rex* does, giving him a message that is painful but must be obeyed. The rocks on the farm are unforgiving and so is the fate that Abbie and Eben face. There is an impossible love; everything they do to prove their love condemns them even more. The force of fate centers on the farm. The lust for the farm parallels the lust between Abbie and Eben. The play is haunted by the ghost of Eben's mother, whom Ephraim married primarily for her farm. Her ghost is exorcised only after the cycle of retribution has begun. Old Cabot has committed a crime against her and now he must become the victim.

Many scholars have made efforts to study O'Neill's plays, *Long Day's Journey into Night* and *Desire under the Elms* from various angles, yet almost all lack an acute analysis of O'Neill's ambivalence towards females in these plays. Specially, the plays have elicited lots of responses since their publication. Robert S. Mclean, in *The Eugene O'Neill Review*, says, "All of the Stratford performers were splendidly cast in this Strindbergian drama of love and conflict based upon O'Neill's remembrance of his own family" (197).

According to Mclean, all of the performers performed *Long Day's Journey into Night* perfectly which was based upon O'Neill's remembrance of his own family.

Morris Freedman in "O'Neill and Contemporary American Drama" writes, "O'Neill stands as a point of reference, as a touchstone for other American dramatists as well. *Death of a Salesman*, like *Long Day's Journey*, is an account of the disintegration of an American family" (572).

According to Morris, O'Neill is the touchstone for other American dramatist. O'Neill represents alcoholism, addiction, frustration, suffering and so on which are ruling in contemporary American society in his plays and like this *Death of a Salesman* too represents the disintegration of American family.

According to Weintraub, reading an autobiography means understanding the already existing knowledge of the text meaning and to recapture the autobiographic efforts as well as the intention of the author for writing autobiography.

For Karl Weintraub, Reading an autobiography 'properly' means reading with an already existing knowledge of the text meaning: 'This movement, this point of view, needs to be recaptured for a proper understanding of the autobiographic efforts; so must the motivation and intention of the author for writing autobiography at all'. (3)

The same thing happens to *Long Day's Journey into Night*. The role of Tyrone's family corresponds with O'Neill's family, the ages are all the actual ages of his family in August 1912 as well as the setting.

Murray Hartman in an essay, entitle "Strindberg and O'Neill", writes:

In the longing for the mother as ambivalence develops, because the dramatists had to control with opposing forces in their backgrounds and in themselves. The mother-image they projected- half witch, half

goddess – based not only on their confused feelings for their own mothers, but on the clash between burgeoning nineteenth-century feminism and its misogynist counter current as voiced by Schopenhauer and Nietzsche; heirs of centuries of hardened pagan and monastic woman hatred. (218)

According to Hartman, ambivalence develops in Strindberg and O'Neill because they are kept in hostel. So both of them were longing for mother. They take mother image half as goddess and half as witch. Not only this they are influenced by burgeoning nineteenth century feminism and misogynist as voiced by Schopenhauer and Nietzsche who are women haters. Therefore, O'Neill expresses the ambivalent attitude towards females in his plays because of being misogamy.

John Gassner remarks that in *Desire under the Elms*, all of the tensions found are caused by one-sided patriarchal and materialistic dogmatism of possessing the land. According to him, the tragic situation in the play results from the inclination to 'possessiveness': "The tension produced by New England patriarchal authority and the struggle for the land is figured in *Desire under the Elms*" (325).

Desire under the Elms becomes tragic only when the characters in the play arouse conflicts of will and strong passion. In this regard, Leonard Unger analyzes *Desire under the Elms* in this way, "A tragedy of passion involving the third wife of a New England farmer and his son by his deceased second wife, this work was altogether dynamic and grim. Suffering in this play was produced by strong passions and conflicts of will on the part of determined characters" (390). Likewise, another scholar named Julius Bab analyzes *Desire under the Elms* as a mere drama of property. He also claims that the tragic events in the play occur not because of other than temptation of the property of the characters: "*Desire under the Elms* is

Bauernstiiik, a drama of property- lust which admirably catches the sudden mood of those who are bound to soil” (349).

Camilo Pellizzi pinpoints the influence of Puritanism in the play:

At the most, if there occasionally figures in this play a man of destiny, he will be a type of old American Quaker a product of Puritanism.

Such for instance is the father in *Desire under the Elms*, a strict, miserly, despotic old man who at his third wedding marries a young girl and she fatally, resistibly, falls in love with his son. (355)

Thus, Pellizzi only focuses on the activities of the old man affected by Puritan beliefs.

In the book entitled *A Journal of Literary History, Criticism and Bibliography* which was published with the cooperation of the *American Literature Section of the Modern Language Association*, *Desire under the Elms* has been commented:

“O’Neill’s central purpose in *Desire under the Elms* was to show the tragic possibilities in man’s involvement with the mother image” (361). Thus, in this book the psychological forces that bring tragedy in man’s life have been implicitly suggested.

Albert E. Kelson in *Educational Theatre Journal* writes:

That this casting suggests overtones of O’Neill’s lifelong obsession with women as mother, wife, and whore, and is echoed in *Long Day’s Journey into Night* in Jamie’s account of his visit to a brothel, is hardly mere serendipity; rather it points to the thoroughness and intelligence with which director, Irene Lewis has prepared both plays. (423)

According to Kelson, O’Neill respects female as mother which means love to females but he represent females as whore too which indicates hatred. Therefore, we can say that O’Neill shows ambivalent nature towards women in his plays.

Though different scholars and commentators comment on the plays of O'Neill differently, the main focus of this research is to prove that O'Neill shows ambivalent nature towards females. O'Neill shows his divided self in the plays, *Long Day's Journey into Night* and *Desire under the Elms* towards females. He respects females as goddess as well as witch because of the influence of the misogynists like Strindberg and Nietzsche.

We can find autobiographical overtones too in O'Neill's plays. As most of the characters, events, setting, circumstances and so on correspond to O'Neill's real life, the plays can be taken as the autobiographical ones.

To explore this issue further, I take help of critical feminists such as Simone de Beauvoir, Gilbert and Gubar and Elaine Showalter. I bring some ideas from Linda Anderson, Nietzsche and Strindberg too to study the representation of females in O'Neill's plays.

Critical Feminism is a global and revolutionary ideology that opposes woman's subordination to men in the family and society. Oppression, sexual objectification and patriarchy are the major themes explored in feminism. Feminists are conscious about women's life and problems. They have opposed domestic violence, sexual harassment and sexual assault. They have advocated for equal opportunities, wages and facilities in the work places.

Critical Feminism and feminist criticism flourished as a self awakened movement in the 1960s. By the mid 20th century, women's writing used to be taken in a pejorative manner; so, women reacted against such automatic disparagement of their work by objecting first to traditional definitions of women handed down by great philosophers. Traditionally, they are tagged as secondary type of humanity. Women have been regarded as secondary being. Humanity is male and male has defined

women. Every institution from culture and ideology to literature has all male-made standards. So, feminist writers attack this notion of patriarchy to awaken women about the discrimination imposed upon women to interiorize them from law to religion.

Critical Feminism, concerns itself with the marginalization of all women. Feminists disagree with the inferior role infected upon them by patriarchal culture. They talk about how to unmask the culture and challenge it through literary texts. Critical Feminism studies women as people who are either oppressed or suppressed or deprived of the freedom of personal expression. All women writers who struggle against patriarchy in favour of womanhood are generally considered feminists. Critical Feminism is a revolutionary theory and practice to break the social bondage of patriarchy. The feminists awaken women about every institution of male governed society that lowered their status and degraded their humanity. The feminist do so to make women realize that they are not the secondary or complementary part of male but they are equal to men. The goal of the feminist movement is to win the equal rights. It questions such long standing dominant, heliocentric ideologies, patriarchal attitudes and male interpretation in literature. The feminist movement is a doctrine redefining women's activities and goals from a women-centered point of view and refusing to accept the cult of masculine chauvinism and superiority that reduces women to sex object, a second sex submissive other.

Simone de Beauvoir is one of the greatest critical feminists who belongs to a feminist collective and was politically active in feminist causes. She wrote several novels and a number of philosophical works. The most renowned book is *The Second Sex* which talks much of the feminist theory and political activism that emerged during the 1930s in Western Europe and America and contributed to the worldwide

emergence of feminism in the first half of the 20th century. The book's central argument is that, throughout history, women have been always given a secondary role in relation to man, being relegated to the position of the other. Whereas man has been enabled to transcend and control his environment, furthering the domain of his physical and intellectual conquests, woman has remained imprisoned within immanence, remaining a slave within the circle of duties imposed by her maternal and reproductive functions. Beauvoir insists against the cultural identification of women as merely the negative object. She argues that one is not born, but rather becomes a woman.

In an important chapter entitle "Myth and Reality", Beauvoir observes that the myth of women exerts an important influence not only in the world of literature but equally in everyday life. She points out that the myth of women is a static myth: it "projects into the realm of Platonic ideas a reality that is directly experienced" (282). Hence mythical thought opposes this fixed, universal and unitary idea of the "Eternal Feminine to the "dispersed, contingent, and multiple existence of actual women" (283). If we say, for example, that "woman is flesh" or that she is "Night" or "Death" or "Nature", we are effectively abandoning terrestrial and empirical truth and soaring "into an empty sky"(239). In short, what the mythical treatment of women does is to pose women as "the absolute other, without reciprocity, denying against all experience that she is a subject, a fellow human being" (238).

Similarly, Sandra Gilbert and Susan Gubar, critical feminists, in their notable book *The Madwoman in the Attic* (1979), writes that females are represented as the moral extremes of angel: "angel", "fairy" and perhaps "sprite" and monster "ghost", "witch", "fiend". "Is Female to Male as Nature Is to Culture?" the anthropologist Sherny Ortner notes that in every society "the psychic mode associated with women

seems to stand at both the bottom and the top of the scale of human modes of reality” (598). Attempting to account for this “symbolic ambiguity”, Ortner explains “both the subversive feminine symbols (witches, evil eye, menstrual pollution, castrating mothers) and the feminine symbols of justice” by pointing out that women can appear from certain points of view to stand both under and over (but really simply outside of) the sphere of culture’s hegemony” (598). Gilbert and Gubar say that woman is not only excluded from culture but also taken as embodiment of otherness which culture confronts with worship or fear, love or loathing.

Gilbert and Gubar write, the famous vision of the “Eternal Feminine” with which Goethe’s ‘Faust’ concludes presenting women from penitents prostitutes to angelic vergins in just this role of interpreters or intermediaries between the divine Father and his human sons (599). Gilbert and Gubar talk about the ambivalent nature of male towards females.

Likewise, an influential American feminist critic, Elaine Showalter, one of the founders of feminist criticism developed “gynocriticism”, a criticism concern with the specificity of women’s experiences and women’s writing. In her book, *A Literature of Their Own* (1977), Showalter takes up the issue initially posed by Woolf, that of a female literary tradition.

Showalter divides the feminist criticism into two divergent categories. The first category is “woman as reader” (1225). According to Showalter, women in this category get through the “male-produced literature” (1225). She argues that the hypothesis of such readers changes the apprehension of the text. She assumes it as a “feminist critique” (1226) and thus, “it is the historically grounded inquiry” (1226), which in fact derives the “assumptions of literary phenomena” (1226). Furthermore, the second category as she defines is “woman as writer” (1226).

O'Neill portrays the ambivalent attitude towards females in his plays, *Long Day's Journey into Night* and *Desire under the Elms*. Sometimes, O'Neill represents female as an angel or goddess and sometimes as a witch, devil or fallen woman. Because of the influence of misogynist like Strindberg and Nietzsche and his own life experience he does so. The thesis is divided into three chapters. The first chapter is the overall introduction of the research including research question, hypothesis, objective literature review and introduction to critical feminism. The second chapter is a thorough analysis of the texts including theoretical modality in embedded form. The third chapter is the conclusion of the research, which briefly summarizes the overall project.

Chapter II. Representation of Women in O'Neill's *Desire under the Elms* and *Long Day's Journey into Night*

Long Day's Journey into Night and *Desire under the Elms* by Eugene O'Neill are regarded as his finest dramas. This chapter investigates the attitude of O'Neill towards women in relation to influence of Friedrich Nietzsche and August Strindberg on O'Neill and his life experiences in his plays. Similarly, this chapter shows O'Neill's position as the representative American dramatist as well with the help of critical feminists, Simone de Beauvoir, Elaine Showalter and Sandra Gilbert and Susan Gubar. Likewise, Nietzsche, Strindberg and other necessary theorists and theories are the references to complete this chapter.

In the plays, *Long Day's Journey into Night* and *Desire under the Elms*, O'Neill represents women as angels as well as demons. In *Long Day's Journey into Night*, Edmund loves his mother as a goddess. In Act one, when Mary, the mother expresses the dissatisfaction for staying in New York hotel and in a reply Edmund respects Mary as 'Goddess, Mama.' Similarly when Mary is worried about his sickness, Edmund remarks; "But listen, Mama. I want you to promise me that even if it should turn out to be something worse, you'll know I'll soon be all right again, anyway, and you won't worry yourself sick, and you'll keep on taking care of yourself"(49). It shows that O'Neill represents Mary as a goddess and respects her.

On the other hand, Edmund hates Mary by claiming that she uses morphine. In act III, we can find that Mary and Cathleen return home from their drive to the drugstore where Mary has sent Cathleen to purchase her morphine prescription. Mary takes morphine and decides that her progress as a dope fiend is not being heard but still decides to go upstairs to get more drugs.

In the same way, in *Desire under the Elms*, O'Neill presents motherly love to Eben's and Simeon and Peter's mother and respects them as the angels. The symbolism arising from the setting *Desire under the Elms*, represents O'Neill's attitude towards females. O'Neill describes the scene in a preliminary note; the meaning of his setting is explicit and forced. The elm trees brood over the house with "a sinister maternity . . . a crushing, jealous absorption . . . They are like exhausted women resting their sagging breasts and hands and hair on its roof, and when it rains their tears trickle down monotonously and rot on the shingles"(673). Here O'Neill links the elms with Eben's dead mother with an exhausted life force. Elms become part of the action, when Ephraim Cabot associates the evil he feels in the house with something dropping from the trees. At the same time the dramatist presents Ephraim Cabot's new wife Abbie as a prostitute, devil or fallen woman. In part one scene two when Peter tells Eben that he was fifteen when his mother died but he cannot do anything in reply:

EBEN. (harsly): They was chores t' do, wasn't they? (A pause – then slowly) It was on'y arter she died I come to think o' it. 'Me cookin' – doin' her work – that made me to know her suffer her sufferin' – she'd come back t' help – come back t' bile potatoes – come back t' fry bacon – come back t' bake biscuits – come back all cramped up t' shake the fire, an' carry ashes, her eyes weepin' an' bloody with smoke an' cinders same's they used t' be. She still becomes back – stands by the stove thar in the evenin' – she can't find it natural sleepin' an' restin' in peace. She can't git used t' bein' free – even in her grave.
(675)

From the above dialogue we can say that Eben is remembering his mother which means he shows respect towards his mother as a kind and helpful woman.

But in the following conversation, O'Neill represents woman as a devil:

PETER. T' the village.

SIMEON. T' see Minnie?

EBEN. (defiantly) : ay . eh!

PETER. (jelsingly) : The Scarlet Women!

SIMEON. Lust – that's what's growin' in ye!

EBEN. Wall she is purty!

PETER. She's been purty fur twenty year.

SIMEON. A new coat o' paint'll make a heifer out of forty.

EBEN. She hain't forty! (676)

Above conversation indicates that Eben goes to village and meets with Minnie. Peter and Simeon tease Eben saying that he is going to meet the scarlet woman. Eben says that she is pretty. Peter and Simeon too agree with him. It means Peter and Simeon also meet Minnie and sometimes their father too. So, Minnie is presented as a prostitute.

In the play *Desire under the Elms* Part I Scene IV we find that seventy-five year old Cabot is married to thirty-five year old Abbie. Abbie marries for the lust of others property. Due to the old age of Cabot, Abbie's sexual passion is not fulfilled by him so she takes help of her stepson, Eben. That is to say, O'Neill presents female as whore or devil:

SIMEON. (as a sound of voices comes from left rear): Har thy comes!

(The two brothers congeal into two stiff, grim-visaged statues Ephraim

Cabot and Abbie Putnam come in. Cabot is seventy-five, tall and

gaunt, with great, wiry, concentrated power, but stoop shouldered from toil. His face is as hard as if it were hewn out of a boulder, yet there is a weakness in it, a putty pride in its own narrow strength. His eyes are small, close together, and extremely near sighted, blinking continually in the effort to focus on objects, their stare having a straining, ingrowing quality. He is dressed in his dismal black Sunday Suit. Abbie is thirty-five buxom, full of vitality. Her round face is pretty but marred by its rather gross sensuality. There is strength and obstinacy in her jaw, a hard determination in her eyes, and about her whole personality the same unsettled, untamed, desperate quality which is so apparent in Eben). (679)

Above lines show that Ephraim marries with Abbie who is about half of Ephraim's age but she accepts Cabot for his land. Cabot is old and stone-hearted and he is dressed in black Sunday suit. Abbie is pretty, has strength, determinism and sensuality. Her whole personality is like that of Eben.

O'Neill shows his ambivalent attitude towards females. He shows positive as well as negative attitude towards women in *Long Day's Journey into Night* and *Desire under the Elms*. In this regard, Albert E. Kelson in *Educational Theatre Journal* writes:

Regina David's Essie Miller suffers from the actress's attempt to define the character in terms of her interpretation of Mary Tyrone. As Mary, David curiously becomes more and more petulant and childlike as the night wears on and her drugs take hold, but a too girlish silliness detracts from the obvious practicality of the mother of the Miller household...Belle, the tart in the bar scene, and Muriel, Richard's

girlfriend, are both performed by the delectably pert Kristie Thatcher. That this casting suggests overtones of O'Neill's lifelong obsession with woman as mother, wife and whore, and is echoed in *Long Day's Journey into Night* in Jamie's account of his visit to a brothel, is hardly mere serendipity; rather, it points to the thoroughness and intelligence with which director Irene Lewis has prepared both plays. (423)

According to Kelson, O'Neill represents positive as well as negative attitude towards females because like Mary, David presents childlike behavior and takes drugs but such girlish habit detracts from the mother of Miller and does household works. In *Long Day's Journey into Night* O'Neill represents woman as a mother, a wife and a whore. Jamie's visit to a brothel means O'Neill takes females negatively.

In the play *Long Day's Journey into Night*, in Act one, O'Neill shows positive response towards female. In this act when Mary asks Tyrone to take care of their son Edmund, Tyrone reminds Mary to take care of herself which is clear from the following dialogue:

MARY. James, it's Edmund you ought to scold for not eating enough. He hardly touched anything except coffee. He needs to eat to keep up his strength. I keep telling him that but he says he simply has no appetite. Of course, there's nothing takes away your appetite like a bad summer cold.

TYRONE. Yes, it's only natural. So don't let yourself get worried-

MARY. *Quickly*. Oh I'm not. I know he will be all right in a few days if he takes care of himself. *As if she wanted to dismiss the subject but can't*. But it does seem a shame he should have to be sick right now.

TYRONE. Yes, it is bad luck. *He gives her a quick, worried look.* But you mustn't let it upset you, Mary. Remember, you've got to take care of yourself, too. (16)

In the above dialogues Mary tells Tyrone that Edmund does not eat enough food except coffee and asks Tyrone to scold him. But in reply Tyrone tells Mary not to get worried of Edmund and asks her to take care of herself which indicates that O'Neill expresses love to female.

But from the following dialogue we can say that O'Neill takes females negatively:

MARY. Tell me the truth. Why are you so suspicious all of a sudden?

EDMUND. I'm not!

MARY. Oh yes you are. I can feel it. Your father and Jamie, too—particularly Jamie.

EDMUND. Now don't start imagining things, Mama.

MARY. *Her hands fluttering.* It makes it so much harder, living in this atmosphere of constant suspicion, knowing everything is spying on me, and none of you believe in me. (46-47)

In the above dialogue the male characters spy on Mary. It means they are suspicious towards Mary. O'Neill sometimes presents positive attitude and sometimes negative attitude towards females. So we can say that O'Neill has ambivalent attitude towards females.

Allen Kuharski in *Theatre Journal*, remarks that "Paton's performance seems to suggest that Marry is only the victim of her addiction, rather than an addictive personality abusing both her-self and others. As victim, Mary can only be pathetic; as a willful addict, she can begin to assume her full theatrical power" (548). According

to Kuharski, O'Neill takes females negatively and represents female character as addicts. In Act Three of *Long Day's Journey into Night*, O'Neill represents females as addicts. In a scene of act three it is written, "Mary and the second girl, Cathleen, are discovered. The later is standing at left of table. She holds an empty whiskey glass in her hand as if she'd forgotten she had it. She shows the effects of drink. Her stupid, good-humored face wears a pleased and flattered simper" (99).

Simone de Beauvoir in *The Second Sex* conceptualizes that the male writer's representation of females as the 'second sex' is nothing but a continuation of male domination from the mythical time to modern time. She argues that males have "entertained a great variety of beliefs" (37) without scientific bases. She criticizes Aristotle, who, she believes, prescribed an unscientific notion of biology; Aristotle 'fancied':

[T]he fetus arose from the union of sperm and menstrual blood, woman furnishing only passive matter while the male principle contributed forces, activity, movement, life. Hippocrates held to a similar doctrine, recognizing two kinds of seeds, the weak or female and the strong or male. (37)

For Beauvoir, males are privileged due to the social myths in the society. Firstly, the myth disregarded females' roles, structures and spaces in social business. Thus, it happened in Aristotle's notion also.

The patriarchal society considers women weaker in every sphere of familial and social life. They are neglected in the society. Male members dominate the females. Ignorance, lack of access to property, resources and physical and biological weakness are the factors that make women's condition extremely miserable. Women are more or less deprived of their rights, liberty and opportunities. They are treated as

non-human. There can be seen vast difference between men and women in the patriarchal society.

Beauvoir's book, *The Second Sex* raises many questions which are concerned with life of women. It also deals with "the great collective myths" of women in the works of many male writers (278). She says that the myth surrounding women is so powerful that even contrary facts seem important to disprove it. She also attacks patriarchal myths of women presuming the female essence prior to individual existence in the work of male writers. In fact myths are full of ideas of femininity, eroticism and seductiveness. She also points out that patriarchal society has imposed its laws and customs upon individuals in a picturesque manner. She believes that all male writers consider the women as negative. She obviously presents the condition of women so that could realize their existence. She says:

Women have been essential as the one born. To be a wife or a mother. But she stripped off motherly rights because motherly rights overpowered by fatherly rights. A wife's duty is to be in the bed to gratify the husband's lust but the husband is not aware whether he is gratifying the lust of his wife. (145)

O'Neill also represents females as 'the other'. In Act I of *Long Day's Journey into Night*, in preliminary note O'Neill describes, "Tyrone's arm is around his wife's waist as they appear from the back parlor. Entering the living room he gives her a playful hug"(14).

Women are marginalized in the socio-cultural spheres from early times, women are not well-represented in the writings too. Concentrating on such submissive position of females in the writings, it would be suitable to quote some lines from *The Second Sex* by Simone de Beauvoir. She argues:

There are different kinds of myths. This one, the myth of woman, sublimating an immutable aspect of human condition—namely, the “division” of humanity into two classes of individuals – is a static myth. It projects into two realm of platonic ideas, a reality that is directly experienced or is conceptualized on a basis of experience; in place of fact, value, significance, knowledge, empirical law, it substitutes a transcendental ideas, timeless, unchangeable necessary. (996)

At this point, Beauvoir assesses critically that the division of humanity regarding gender identity is determined by the patriarchal culture. She argues that myths are based on the binary oppositions. So, myths by nature give less focus to females thereby glorifying and honoring the superiority of males. Such type of binary opposition is noticed in O’Neill’s plays too. In *American Theatre Studies*, it has written that in Act IV of *Long Day’s Journey into Night*, that great penitential outpouring and confusion O’Neill has Jamie Tyrone tell Edmund that one of the many sins he has committed against his younger brother is to have built up in his brother’s mind the image of whores as romantic and glamorous instead of showing them as they really are, poor, diseased “slobs” (162). In the plays generally the picture of the prostitutes tends to be, like all the other pictures, a literal transcription of reality, untinged by the slightest trace of invention, convention or romanticism.

Elaine Showalter, one of the founders of feminist criticism and still one of its most important practitioners, is known for her invention of gynocriticism. She divides the feminist criticism into two distinct modes. The first mode of feminist critique “is concerned with the women as reader” (1225). Its subjects include the images and stereotypes of women in literature. The second type of criticism known as

gynocriticism is concerned with women as writers which provides the subjects, the history, themes, styles, genres and structures of writings. According to her, gynocritics construct a female framework for the analysis of women's literature. Showalter, in her analysis of historical development of feminism, presents three important stages of women writing which are feminine, feminist and female.

Jamie's wild adventure with 'Fat Violet' on the night of the "Long Day's Journey" was motivated not only by a sexual urge but by a desire for some mocking and bawdy conversation:

JAMIE. No joke. Very serious. By the time I hit Mamie's dump I felt very sad about myself and all the other poor bums in the world. Ready for a weep on any old womanly bosom. You know how you get when John Barleycorn turns on the soft music inside you. Then soon as I got in the door, Mamie began telling me all her troubles. Beefed how rotten business was she was going to give Fat Violet the gate. Customers didn't fall for Vi... Well, that made me feel sorry for Fat Violet, so I squandered two bucks of your dough to escort her upstairs. With no dishonorable intentions whatever. I like them fat, but not that fat. All I wanted was a little heart-to-heart talk concerning the infinite sorrow of life. (162-63)

Jamie tells Edmund how he takes Mamie upstairs and recites poetry and talks seriously with her until she gets good and mad and insults and says that she is better than any drunken bum. He then says her he loves her and make love to her. This finally led to a tearful farewell between the two of them which convince Mamie Burns that Jamie is bughouse. In *Desire under the Elms*, men and women either ruin their lives or go to their death because of a consuming passion. Eben could escape at

the end at the play but he will not, for as he explains to Abbie, he could never forget her and he must share everything with her, “prison’r death’r hell: then he will not be lonesome” (695).

Long Day’s Journey picks up two of the most persistent themes or subjects in O’Neill’s lifelong preoccupation with the relations between the sexes; the rock-bound, marriage and the sorrowing, humiliated, guilty women and gives them their most complex and complete dramatization. In *American Theatre Studies*, it is written that the only stable element in *Long Day’s Journey* is the permanent love affair between James and Mary Tyrone which is impervious to his nomadism, social isolation and heavy drinking or to her dope addiction, continual complaints about the present and persistent lament for her lost virginal and happy childhood. In Act I, with “Irish blarney,” he tells her that her eyes are “beautiful” and adds – as a reminder to her that she is not a nun manqué, as in her darker moments she would like to think, but a beautiful and charming woman, full of life and love- “and well you know it” (28). And this statement, followed by a kiss, brings forth the radiant school girl who, it seems, is always there just below the surface. Forever cut off from her doomed lover, James Tyrone, she is allowed only a night holding the sleeping, drunken Tyrone in her arms and a sorrowful parting at dawn – he going to his death sooner or later and a final benediction and wish on her part that his death comes soon and painlessly. Men, sons, husbands, lovers and whiskey are the source of feminine sorrow in O’Neill’s plays. And at the end of the long, dark tunnel of the *Long Day’s Journey into Night* stands a wounded woman grieving at what time has done to her, at what present sorrows or lust felicities of life’s general impossibilities.

Kate Millett develops the idea of *The Sexual Politics* (1969) out of the ideas of unequal relation of domination and subordination of women by patriarchal culture.

She writes against women's suppression and says, "Literary values and conventions have themselves been shaped by men and women have often struggled to express their own concern ... and male writer addresses his readers as if they are always men" (138-39).

Feminist critics analyze the text of male writers. Kate Millett presents the male authors in *The Sexual Politics* (1977). In this context M.H. Abrams says:

Millett refers to mechanism that expresses and enforces the relations of power in society; she represents western social arrangements and instructions as covert ways of manipulating power so as to establish and perpetuate the dominance of men and the subordination of women. In her books she attacks the bias in Freud's psychoanalytic theory and also analyzes selected passage by D.H. Lawrence, Henry Miller, Norman Mailer and Jean Genet as revealing the ways in which their authors, in fictional fantasy, aggrandize women as submissive sexual objects. (93)

It shows that feminist writer Kate Millett emphasizes on the emancipation of women by expressing their aggressive feeling. Millett says, "[W]omen should be treated as human not as female or oppressive group. Females should be treated equally by the cultural, traditional and governments rules and regulations" (136). She opposes the traditional ideology. So *The Sexual Politics* inspires to struggle from women's emancipation. She thinks that male writers in their creative writings expose oppressive sexual politics.

Millett says that patriarchal ideology always encourages women for traditional roles as a wife, a daughter and a mother. This ideology is the major cause of women's suppression. Millett in *The Sexual Politics* emphasizes that women should be given

power to develop their personalities, economic status and literary career. She thinks that patriarchy is the main cause of women's suppression and subordination. She has further led the women's revolution making a connection between the personal and the private world.

Kate Millett terms male-centered theories as 'patriarchal theologies' for providing extreme power to men's theologies for their dominating attitude towards women. She also demands more purity and feminity from them. Likewise, Sandra Gilbert and Susan Gubar's *Madwoman in the Attic* (1979) is another brilliantly written massive book on historical study of feminism which stresses especially the psychodynamics of women writers. They also talk about ambivalence in their book. Gilbert and Gubar write:

Her image of "Ghost, fiend, and angel, fairy, witch and sprite," we begin to see, are inextricably linked, one to another, each to its opposite. Certainly, imprisoned in the coffin-like shape of a death angel, a woman might long demonically for escape. In addition, if as death angel, the woman suggests a providentially selfless mother, delivering the male soul from one realm to another, the same woman's maternal power implies, too, the fearful bondage of morality into which every mother delivers her children. (602)

Above lines show that woman is taken as 'ghost', 'witch', 'fiend', and 'angel'. The woman is selfless mother and delivers the male soul, morality to her children. In the same way in *Long Day's Journey into Night*, Mary is taken as mother and as fiend too but also she loves her sons and husband.

In the same way, in *Desire under the Elms*, O'Neill presents the female character Abbie as whore which can be proved from the following dialogue:

ABBIE. (*fearfully*): Eben – what’s happened t’ye – why did ye look at me’s if ye hated me?

EBEN. (*violently, between sobs and gasps*): I do hate ye! Ye’re a whore- a damn trickin’ whore!

ABBIE. (*shrinking back horrified*): Eben! Ye don’t know what ye’re sayin’!

EBEN. (*serambling to his feet an following her- accusingly*): ye’re nothin’ but a stinkin’ passel o’ lies! Ye’ve been lyin’ t’ me every word ye spoke, day an’ night, since we fust- done it. Ye’ve kept sayin’ ye loved me. (691)

In the above conversation Abbie asks Eben why he is looking her as if he hates Abbie. Then Eben declares that he hates her and tells her a tricking whore and accuses her as a liar and says that every word which is spoken by Abbie is a lie.

But in Scene IV of Part III of *Desire under the Elms*, Eben loves Abbie that means O’Neill presents the state of having conflictual feelings or emotions of both positive and negative attitudes toward females. The positive feelings toward female is given below:

EBEN. Forgive me!

ABBIE. (*happily*): Eben! (*she kisses him and pulls his head over against her breast.*)

EBEN. I love ye! Forgive me!

ABBIE. (*ecstatically*): I’d forgive ye all the sins in to hell fue sayin’ that! (*she kisses his head, pressing it to her with a fierce passion of possession.*) (694)

According to the above dialogues Eben asks Abbie to forgive him because earlier he hates her but now he loves her. Then Abbie tells him that she forgives him for all the sins and kisses him and pulls his head to her with a strong passion of possession.

Gilbert and Gubar present a dilemma of woman writer in a male-centric authorship and make a clear position of the woman writer who is quavering without fixity. The woman poet has anxiety of authorship – a radical fear that she cannot create; the fear that she cannot fight a male precursor on his terms and win. Her battle is not against his reading other. The woman writer is victimized by the inferior and alternative psychology of woman under patriarchy. Gilbert and Gubar write:

The female monster is a striking illustration of Simeon de Beauvoir's thesis that woman has been made to represent all of man's ambivalent feelings about his own inability to control his own physical existence, his own birth and death. As the Other, woman comes to represent the contingency of life, life that is made to be destroyed. "It is the horror of his own contingency," de Beauvoir notes, "which [man] projects upon [woman]." (34)

According to Gilbert and Gubar female has been made to represent man's ambivalent feelings. So male represents female as angel, as well as monster or devil, only to control her physical existence. Therefore, O'Neill too shows his positive attitudes as well as negative attitudes towards females to control his physical existence in the plays, *Long Day's Journey into Night* and *Desire under the Elms*.

Actually, O'Neill is guided by the theorist like Nietzsche and the dramatist like Strindberg who are misogynists and O'Neill too becomes the dramatist of ambivalence so that he hates females and represents them as prostitutes, devils or fallen women as well as mothers, angels and goddesses.

Barbara Helm, in *Journal of Nietzsche Studies*, writes that Nietzsche is a misogynist. In 1880s, he was publicly accused of being a hater, despiser, enemy of woman and anti-feminist:

When feminist writers reintroduced Nietzsche's name in the late 1970s, many of their readers, responded with surprise, skepticism and anger, unaware of the historical links between his philosophy and the women's movement. His has a reputation of epitomizing misogamy in philosophy. Following the appearance of his works in 1980s, Nietzsche was publicly accused of being a "hater of women", "despiser of women", "enemy of women" and "anti-feminist". (64)

According to the lines given above, Nietzsche presents misogynist feelings in his philosophy so the readers response him with surprise skepticism and anger. He is also accused of being a hater, despiser and enemy of women.

Similarly, according to Murry Hartman, ambivalence develops in Strindberg and O'Neill because they are kept in hostel, so longing for mother they take mother image half as goddess and half as witch. They are influenced by nineteenth century feminism and misogynist as voiced by Schopenhauer and Nietzsche who are woman haters:

Each then went through three agonizing marriages in a vain search for the mother. As if in unconscious desire to preclude marital success, both O'Neill and Strindberg sought out maternal but independent, professional mates, and then demanded of them complete submissive to their own artistic needs. (217)

Above lines show that O'Neill and Strindberg marry to fulfill the desire of their maternal love but that goes in vain because they are not satisfied with their wives and

divorce them and start hating women. Thus, O'Neill represents the ambivalent attitudes towards women in his plays because of the influence of the misogynists as well as his own life experience.

In the play *Long Day's Journey into Night*, O'Neill presents Edmund reading the book and theories of Nietzsche, Strindberg and so on. So, we can say that O'Neill is influenced by the misogynists and he also learns some misogynistic ideas from them and starts to hate women. Murry Hartman in *American Literature* writes:

The type came to Strindberg and his American disciple through both nineteenth century feminism and particularly its misogynist counter current as voiced by Schopenhauer and Nietzsche, heirs of century indurated pagan and monastic woman-hatred. The ambivalence is seen in the words of the lady, the heroic mother-figure of Strindberg's dramatic trilogy *The Road to Damascus* (1898-1904): "Now I see why I am to be called Eve. She was a mother and brought sin into the world: it was another mother who brought expiation." (361)

O'Neill shows ambivalent attitudes toward women in his plays and the central purpose in *Desire under the Elms* is to show the tragic possibilities in man's involvement with the mother-image, a theme which he encountered regularly in Strindberg, the more profoundly as it was reinforced by his own experience. Both Strindberg and O'Neill felt for good reasons that they were unwanted children. O'Neill's and Strindberg's pursuit of maternal love was similarly blocked by their father. Since the imperious star insists on his wife's company on tour, his son Eugene knows virtually no home for the first fourteen year of his life.

Rivalry between father and son for the mother's love occurs in *Long Day's Journey into Night* and of course *Desire under the Elms*. Ephraim Cabot is seventy-

five years old and his two wives are dead so he marries with thirty-five year old Abbie in order to get love from her. Eben too manifests his inner physical longing and his enthusiasm to Abbie. It is clear that he is dying in the absence of her love. He feels his mother's complicity in her act and realizes that having an affair with Abbie will prove to be his mother's revenge. He sees her as his own mother and her activities appear as his dead mother's therefore, Eben begins loving and kissing emotionally to her. Eben pays devotion to his mother's ghost first then he gets motherly love and his attraction to Abbie (step-mother) as Abbie speaks of the force of nature, saying that nature "owns ye ... an' makes ye grow bigger – like a tree – like them elms"(682). Abbie reflects her sexual thirst promising him to make mature in conduct and action.

Eben succumbs to his desire and declares his love for Abbie. Eben expresses his love to step-mother: "*(throws himself on his knees beside the pent-up passion): An' I love ye, Abbie! – every hour since ye come! I love ye! (Their lips meet in a fierce, bruising kiss.)*"(687). It shows that Eben and Abbie love each other so that they kiss. Thus we can say that there is competition between father and son for the mother's love.

Hartman in his writing "*Desire under the Elms: In the Light of Strindberg's*" Influence, questions:

Was their misogyny a defense against being hurt by love? Did they grow to hate their wives because even an substitute mothers the latter could not finally replace the entombed ones? In *Desire*, are these the roots of Eben's ambivalence toward Abbie? At any rate, there is hardly a plat element in the play that cannot be traced to one or more sources in Strindberg. (362)

According to Hartman, O'Neill is influenced by Strindberg and he hates females in his plays.

In *Desire under the Elms*, Eben expresses the ambivalent attitude towards females which is clear from the given conversation:

ABBIE. Tell me about yer Maw, Eben.

EBEN. They hain't nothin' much. She was kind. She was good.

ABBIE. (putting one arm over his shoulder-passionately) I'll be kind an' good t' ye!

EBEN. Sometime she used t' sing fur me.

ABBIE. I'll sing fur ye!

EBEN. This was her hum. This was her farm.

ABBIE. This is my hum. This is my farm!

EBEN. He married her t' steal'em. She was soft an' easy. He couldn't preciate her.

ABBIE. He can't 'preciate me!

EBEN. He murdered her with his hardness.

ABBIE. He's murderin me! (687)

Above lines show that Eben loves his mother because when Abbie asks him to tell about his mother he tells that his mother was kind, good and soft and she sometimes sing for him. He further says that the home and the farm belongs to her and to steal that farm his father married her and also his father forced her to work very hard and treated her as a servant. Because of the hardness she died. Abbie too claim for the farm.

According to Hartman, O'Neill consciously adapts August Strindberg's form and subject matter to native materials and O'Neill called Strindberg "the precursor of

all modernity in the theatres” in *Educational Theatre Journal* (216). O’Neill valued Strindberg’s self-analytical works because they helped him interpret his own life and also supplied the major themes for his plays. Both use the theatre to recreate an unsatisfactory world. In his Nobel Prize acceptance message of 1936, O’Neill said:

It was reading his plays when I first started to write [at twenty-five]... that, above all else, first gave me the vision of what modern drama could be, and first inspired me to write for the theatre myself. If there is anything of lasting worth in my work, it is due to the original impulse from him, which has continued as my inspiration down all the years since then. It was mainly the impulse from Strindberg, along with the recent birth of the little theatre in America and to create a native drama worthy of international attention. (216)

O’Neill remarks that he was influenced by Swedish dramatist Strindberg. For him Strindberg was the greatest original dramatist.

Barbara Helm in the article entitled, “Combating Misogyny?: Responses to Nietzsche by Turn of the Century German Feminists”, writes:

Nietzsche had a reputation of epitomizing misogyny in philosophy. He has used or coined unpleasant expressions for women, such as ‘beast of prey’ or ‘dangerous toy’, which became proverbial misogynist pronouncements. He described women as bearers of ‘slave values’ and resentment. In his later writing, Nietzsche increasingly referred to females, often harshly, as mothers of future generations. (67)

Helm opines that Nietzsche shows negative perspective towards females because of being misogynist in his writings. O’Neill is influenced by Nietzsche so he too expresses negative perspective toward females.

In *The Global Perspectives on Drama*, it is written that Strindberg's dualism, moreover, we can see the nucleus not only of his sexual problems, but also of his various artistic, religious and philosophical attitudes as well. For the struggle in Strindberg's mind between the male and the female, the father and the mother, the aristocrat and the servant, spirit and matter aggressiveness and passivity is the conflict which determines the direction of his career.

If we project Strindberg's dualism onto the whole of his drama, we shall be able to understand his development from a naturalist to an expressionist from a convinced misogynist to a resigned stoic with comparison for all living things. Since, Strindberg is misogynist and presents his dual nature in his writings, O'Neill is influenced by him and also starts hating females.

Considered from almost any angle either that of subject matter or theme, or form, or language, O'Neill is one of the key figures of American literature in the first half of the twentieth century. In the book *Autobiography*, Linda Anderson writes:

Attacked by the New Critics of the 1930s and 1940s as a fallacy, 'intentionality' signals the belief that the author is behind the text controlling its meaning; the author becomes the guarantor of the 'intentional' meaning or truth of the text, and reading a text therefore, leads to back to the author as origin. Within critical discussion of autobiography, intention has had a necessary and often unquestioned role in providing the crucial link between author, narrator and protagonist. Intention however, is further defined as a particular kind of honest intention which then guarantees the 'truth' of the writing. (2)

According to the above lines, Anderson tries to convey that the new critics' belief that the text and author have no relation. But the critical discussion of autobiography finds

that the text has a link with author and the text guarantees the truth of writing of the author. So, we can say that the text includes the true life experiences of the writer. In *Long Day's Journey into Night*, the character speaks standard middle-class American speech. This play takes place in a decayed bar and in a middle class home. This world of middle class home and bar room was James O'Neill's world and the world of Eugene O'Neill in all his early life. Throughout his writing career O'Neill's imagination carried him and his dramatic world across Asia, back to Roman Empire through jungles, New York apartments, farms, Sanatoriums, dynamos, hotels and so on.

Desire under the Elms is set on a typically rocky New England soil. The toughness of life on that land contrasts with the easy life to be made from gold mining in California. Simeon and Peter want to leave home for California because they want to be rich, working in gold mine of California. In Part I Scene I of the play *Desire under the Elms* Simeon and Peter are talking about California:

SIMEON. (*still under the influence of sunset – vaguely*): In the sky?

PETER. Wall– in a manner o' speakin'– that's the promise. (*Growing excited.*) Gold in the sky- in the west- Golden Gate- Californi-a! – Goldest West! – fields o' gold!

SIMEON. (*excited in his turn*): Fortunes layin' just atop o' the ground waitin' t' be picked! Solomon's mines, they says! (*for a moment they continue looking up at the sky- then their eyes drop.*)

PETER. (*with sardonic bitterness*): Here – it's stones atop o' the ground _ stones o' stones – makin' stone walls – year atop o' year – him' n' yew' n' me' n' then Eben – makin' stone walls fur him to fence us in!

SIMEON. Californi-a's t' other side o' earth, a'most. Got to t'
calc'late-

PETER. If we plowed in Californi-a, they'd be lumps o' gold in the
furrow!

Above lines represent that Peter and Simeon are interested to go to California because they hear the discovery of gold is in California. And they want to be rich by working in gold mine. In the farm there is stone everywhere and they have to work hard but in return they get nothing. To Simeon and Peter, the stone walls built around the farm by their father symbolize their imprisonment for life so they leave house to find out gold. On the other hand, the farm is the source of greed for three of the characters of the play, Ephraim Cabot, his son Eben and his new wife Abbie so they work hard to possess the land.

The language of the dialogue is that of New England in the mid nineteenth century. The language of O'Neill's character has a rocky toughness at times. Characters are laconic. They often answer in single word: "Ay-eh." The Elms become part of the action. Ephraim Cabot associates the evil he feels in the house with something dropping from the trees. The technique is O'Neill's invention. O'Neill is a major historical dramatist.

O'Neill's plays are an exploration of human condition and predicament, human existence and fate. Most of his plays are realistic in form. He sometimes distorts reality in order to express the inner meaning or problem in the play. *The Emperor Jones* and *The Harry Ape* are important examples of the expressionism. The form of each play of O'Neill is based upon the special dramatic needs of that play. *Long Day's Journey into Night* is considered to be a "triumph of realistic play as it explores the human responsibility" (High 226).

From the above presented dialogues, theories, reviews and so on we can say that O'Neill is the father of American drama and in the presented plays *Long Day's Journey into Night* and *Desire under the Elms*, he represents females as goddess, loving mothers angels as well as prostitutes, devils, witches or fallen women. Therefore it is clear that O'Neill shows the ambivalent attitude towards females, having conflicting feelings or emotions of both positive and negative attitudes. It is because of the influence of the dramatist Strindberg and theorist Nietzsche who are misogynist and his own life experiences.

Chapter III. Conclusion: O'Neill's Ambivalence towards Females in *Long Day's*

Journey into Night and Desire under the Elms

From the overall analysis of the plays, *Long Day's Journey into Night* and *Desire under the Elms*, we come to conclusion that the American dramatist Eugene O'Neill expresses an ambivalent attitude towards females in his plays. In other words, he has the state of conflicting feelings towards women, that is he has the emotions of both positive and negative attitudes towards females. Therefore, in his plays, *Long Day's Journey into Night* and *Desire under the Elms*, O'Neill represents women as an angel or goddess and as well as a witch, devil or fallen woman.

O'Neill is influenced by the Swedish playwright August Strindberg. When O'Neill first started writing the plays, he read Strindberg's plays and O'Neill was inspired by Strindberg's writing and he too started hating females. So, O'Neill is called the American Strindberg. O'Neill reads the Philosophy and theories of Nietzsche and then O'Neill is influenced or guided by the philosophy. Nietzsche is a misogynist and anti-feminist. He presents unpleasant expressions for women in his writings. He takes females negatively.

Because of the influence of Nietzsche's writings, the seed of ambivalence develops in O'Neill's mind towards females. Though O'Neill is influenced or guided by the dramatist Strindberg and theorist Nietzsche and is called the American Strindberg, he not only hates females or expresses negative attitude towards women but also respects them as goddess or angels because of his own life experience and nature. In the play *Long Day's Journey into Night*, O'Neill respects Mary as a goddess mother and in *Desire under the Elms* too, the two Elm trees are represented as the spirit of Eben's mother and his two older brother's mother. It means O'Neill

not only hates females but also shows love or positive attitude towards females and respects them.

O'Neill was the son of a successful touring actor. He spends his early childhood in hotel rooms, on trains and backstage. The only permanent home the young O'Neill knows is a summer cottage in New England, Connecticut, which later becomes the setting for *Long Day's Journey into Night*. He shipped to sea, lived a derelict's existence on the waterfronts of Buenos Aires, Liverpool and New York City, submerged himself in alcohol and came down with tuberculosis. So he is confined to the Sanitarium for six months. The same thing happens in the play *Long Day's Journey into Night*. The character Edmund's life is similar to that of O'Neill. Not only this all the characters, events, circumstances and setting too resemble to O'Neill's real life. Thus, the play *Long Day's Journey into Night* is deeply an autobiographical while in *Desire under the Elms* we find the traces of autobiographical elements, because O'Neill in real life too expressed ambivalence towards females. So does in *Desire under the Elms* through the character Eben who expresses love to mother and hatred to Abbie.

In this way, O'Neill represents females as mother, goddess and angels on the one hand and on the other hand, he represents females as prostitutes, witches, devils or fallen women in the plays *Long Day's Journey into Night* and *Desire under the Elms*. Through a lens of critical feminism, it is possible to find out that O'Neill's attitudes towards females is divided and shows dual nature regarding females because he is influenced by the dramatist Strindberg and theorist Nietzsche who are misogynists, so O'Neill also becomes the dramatist of ambivalence. Therefore, O'Neill expresses love as well as hatred towards females in his plays.

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