

Chapter – 1

Introduction

1.1 Eugene O'Neill and His Literary Output

Eugene (Gladstone) O'Neill born (1888-1953) in Broadway, New York is the son of James O'Neill, a famous actor like Monte Cristo. He spends the first seven years of his life on tours in the larger towns all over the United State. He has got his education in different schools. During that time he has also learned about life under the guidance of his brother who makes him follow bad manners. He completes his formal education from Princeton University in 1907. By this time his three main interests are “books, alcohol and prostitutes” (Reardon 206). These interests help him in bringing out his genius for the quest of human values in his plays. They are also responsible for making his fate unfavorable and he suffers throughout his life. The protagonist of *Beyond the Horizon* (1920), Robert Mayo who sees dreams of values which are beyond the horizon and unattainable, is the representation of O'Neill's life.

He worked briefly in mail-order house and was influenced by Jack London, Conrad and Kipling as well as by his own restless rebellious spirit, left in 1906 for a gold prospecting voyages in Honduras. Another voyage took him as an ordinary seaman to Buenos Aires, where he worked for six months. He also worked for about a year as a reporter and columnist in *New London Newspaper*.

From 1912 his life started deteriorating because his marriage is dissolved, his attempt at suicide is failed and he has contracted tuberculosis which sent him for five months to sanitarium in 1913. He read Marx and Kropkin as well as Wedekind, Strindberg and Ibsen and during the year of convalescence after his release from sanitarium, he wrote his first one-act play. Except *Bound East for Cardiff* (1916) his early plays are only finger exercise. His early five one-act plays were published in 1914. Due to his genius of writing plays he joined

George Pierce Baker's play writing class at Harvard in 1914. O'Neill planned to return to Harvard in the fall of 1915 but lived at the Hell's Hole, a combination of hotel and saloon in New York where he drank heavily and produced nothing. Then he joined the Provincetown plays on Cape Cod in Massachusetts which gave him a start to his dramatic career.

His one act play *Bound East for Cardiff* signs the new era in American drama. By the end of 1918, O'Neill produces the plays *Ile* (1917), *In the Zone* (1917), *Long Voyage Home* (1917) and *Moon of Carribbees* (1918). These one-act plays are based on sea experience which contain the interesting plot, vivid and naturalistically perfect description of men and their tradition. O'Neill himself says, "The one-act plays, however, are a fine vehicle for something poetical, for something spiritual in feeling that can not be carried through a long play" (qtd. in Cargil 110). His one act plays are the poetry of naturalism. O'Neill enriches the atmosphere of the sea and the moods of the men in them. His apprenticeship in this form culminated in great success in the production of full-length play. O'Neill is indebted a poetic and articulate character to achieve high dramatic moments in full-length play. He finds full-length play suitable methods for expressing insights and attitudes keeping the real meaning hidden. These realistic play structures are inadequate to express ideas, obsessions, emotions and experiences appropriately. So he never remains faithful to one technique to express his attitude of life. He exercises different techniques one after another for self expression. He enriches his drama with "new and renewed techniques." (Cargil, Introduction 9)

In 1918 O'Neill gets married to Agnes Bolton and gives birth to two children. After two years of this marriage O'Neill starts to lose his family; his father, mother and brother. Following this tumult, his marriage gets troubled. In spite of pressure in his personal life, in the period from 1920 to 1935 O'Neill is incredibly productive and widely publicized American playwright, but he has so persistently avoided the limelight that has become almost a legendary figure. Critical opinions of O'Neill's works are as varied in nature as is the work

itself. Some critics notably George Jean Nathan and Barrett Clark, praise him extravagantly; others St. John Ervin and Barnard de Voto for example, dismiss him as a pretentious and some what arty playwright of the second rank. Cargil examines O'Neill and his plays as:

But the battle of the critics over the importance of O'Neill's contribution to American drama or to drama in general is not, however, over, and is not likely to be for some decades to come, if ever. O'Neill remains a controversial writer, a subject guaranteed to raise the blood pressure of contestants, and it would seem that everyone who has an opinion on O'Neill whether professional critic, college professor, college student, or merely theater patron is a constant. (Cargil, Introduction 2)

Whatever O'Neill's place in the history of dramatic literature, he has eventually achieved a important reputation in the history of non-profit theater. Like Noel Coward, he has become the critical victim of a limited repertoire of pat phrases, often inappropriate because of his love of experiment and reluctance to repeat himself, it is his complete work that must give the measure of his greatness. He begins his writing career from one act plays and matures himself in full-length plays. His first full-length play is *Beyond the Horizon* which wins the Pulitzer Prize for Literature in 1920. This play is about a tragedy of man who has dream of his own. It is also a "hopeless hope" (qtd. in Alexander 261) of man who is in search of human value which is beyond the horizon. *The Emperor Jones* (1920) is a powerful and original expressionistic drama of terror. It gives an account of fear that sends a man back towards the brute, its hypnotic and cumulatively blood curdling sound. But, no doubt, it also embodies the overall mysticism and aesthetic creed of O'Neill that every individual is an insignificant creature who lacks individual identity and values in the disrupted culture or universe which should not be simply ignored but he (all human being) tries to get it in his own way. *Anna Christie* (1921), another Pulitzer Prize wining drama

emphasizes the grip which the sea has on those who spend their lives upon it. In this play O'Neill presents very brilliantly the realistic picture of human world with symbolic connotations. The hardships of human world are symbolized in the ordinary backdrop of the play. Character's incessant struggle symbolizes the indomitable nature of human beings. This play is also a hopeless hope of man.

Another most favored play *The Hairy Ape* (1923) is one-act play with eight scenes. This play marks the further venture of expressionism. It is a tragedy neither as in the common formula of the American pitted against his environment nor even of the proletarian pitted against capitalism, but of the universal human being pitted against himself. It is as O'Neill has labeled it a play of "ancient and modern life" (qtd. in Wilson 465). His other conceivable handling of the tragedy is *All God's Chillun Got Wings* (1924). This play is received tremendous publicity before its opening because it deals with the hopeless marriage of Negro and White girl. In this play, there is an unavoidable struggle between Negro and social prejudice. The social prejudice which tries to subordinate Negro, Jim Harris as far as possible. The tragedy of Jim Harris is the tragedy of a human being who is intellectually and spiritually superior to the cheap and imperceptive creature like White girl he marries. This is touching loyalty to his wife whose mind has given way under the strain of her position and who now fancies that she is a child again. His prayer that God will "let this fire of burning suffering . . . make me worthy of the child you send for a woman you take away" (Quinn 931) brings the play to a close on the level of high poetic beauty. *Desire Under the Elms* (1925), talks about the rural life of New England in the nineteenth century. The method is strictly realistic and is a contribution to the fashionable effort to debunk the nation's puritan forefather who is supposed to present as tyrannical and lustful man. This play reveals a struggle for dominance between a son and his father, the father being a patriarch convinced

that he is under the special protection of a hard Old Testament God, and the son competing with him for both his young wife and ancestral farm.

The Great God Brown (1936), on the other hand, is contemporary in setting, fantastically expressionistic in method, and as completely subjective as the previous plays. In this play, all characters wear mask which they sometimes remove in soliloquies when they reveal their private, as opposed to their public, personalities. The symbolism becomes extremely confused; O'Neill's own explanation of his intention is rather more obscure than the play itself, and one is left in doubt whether Anthony and Brown are not actually the two aspects of a single individual. This play remains, however, one of the more significant documents for the study of another's mind. The conflict he has chosen to present is basic too much of his thinking. *Macro Million* (1927) is a play about a complementary question of the quality of life. *Dynamo* (1928) is a conflict between old-time religious believes and vaguely conceived worship of electricity as a divine force, failed to come to life in convincing terms. The play affords evidence. *Strange Interlude* (1928) is a psychological study of a neurotic woman who neither believes in God nor even wants to believe in God. In so far as the individual member believes in anything larger than themselves, that thing is the Freudian subconscious, some awareness of which seems to haunt them, very much as others have been vaguely haunted by as awareness of God. In so far as they belong to anything they belong to the complexes which force them into action of which their reason would not approve.

Lazarus Laughed (1927) has been a sense of futility, the tragedy of human life, finding expression in dramatic irony or in the unhappy ending. At least no one would have accused the playwright of philosophical optimism. Man might have an essential nobility of character, but fate or God or his own self is always getting him balled up.

Another set in England Levy is *Mourning Becomes Electra* (1931) is a retelling of the Oresteia trilogy of Aeschylus in some what violently melodramatic manner. *Ah, Wilderness!*

(1933) is gently nostalgic yet ironic comedy. Critics, probably unjustly, dismiss this play as unimportant because it is merely intelligible and highly entertaining lacking those fierce and morose qualities which they feel earmark great drama. *Days Without End* (1934) is a profound study of the conflict in a man's nature between his good and evil spirit, in which he is saved by a return to his earlier faith.

Probably his last famous play is the *Iceman Cometh* (1946), a strange fusion of realistic, psychological and mystical elements. It presents O'Neill as sober by experience, a step further in philosophical disillusionment, concerns for the moment not with the inhumanity of God but with the mystery of man's own soul. He writes a large number of plays with using different technique. His "eight plays are disasters" (Reardon 207). They are *Chris Christopherson, Gold, The First Man, Welded, The Ancient Mariner, The Fountain, Dynamo* and *Days Without End*. These plays were produced during the nineteen twenties.

Since 1933 O'Neill has completed two tragedies and it is said to be far advanced in the composition of cycle of seven plays. When he is awarded the Nobel Prize, Frenz describes as:

In choosing Eugene O'Neill as the recipient of the 1936 Nobel Prize for Literature, the Swedish Academy can express its appreciation of his peculiar and rare literary gifts and also express their homage to his personality in these words: the prize has been awarded to him for a dramatic world of vital energy, sincerity and intensity of feeling, stamped with an original condition of tragedy.

(335)

From 1937 O'Neill's health is deteriorated rapidly but his wife's care helps him remain productive though their marriage is furor in addition to the physical and psychological burdens of his poor health. O'Neill also gets disturbed by his continued inability to establish relationships with his children. Eugene, Jr. died a suicide and another son Shane became a

drug addict. Qna, his daughter married actor Charlie Chaplin against his consent. These all brought pain in his life.

His later play *A Moon for the Misbegotten* (1952), has the familiar puritan trait of greed, land and sexual repression. Another drama *A Touch of the Poet* (1957) traces the conflict between soul and matter. Both dramas are long sequence drama, upon which he was working during his last years. *Long Days Journey into Night* (1956) is deeply impressive autobiographical play in which the members of the playwright's family are thinly disguised as the chief characters. This play shows O'Neill's height and his dramatic power. This drama is also received the Pulitzer Prize. Using different forms and techniques, all his plays have the leading experience which is so intense and disintegrate, exposing the chaotic or primitive interior self.

Indeed, Eugene O'Neill is the prolific American dramatist. He has used his talent to experiment many devices in play writing in American literature. He is one of the few significant figures in the American drama. He is a famous author. His works are admired throughout the civilized world. He is unique among serious contemporary playwrights. No other has written so much or remained persistently in the forefront of discussion; no other has devoted himself with such dogged insistence to the single task of writing plays. To him, theatre has along been his dream. He feels that life is drama and drama is life. He has tried to search the value of human life by voyaging different parts of the world. This view is seen in so many of his plays. He also believes that the search of human value is never ending task. It is always beginning if death traps. The death is an unavoidable evil in human life. That is why the proclaimed man's self-destructive struggle is the inner significance to O'Neill. So he raises tragedy and he uses this form to present nobler idea.

Tragedy is serious. It is at its best is a vision of the heart of life. The heart of life can only be laid bare in the agony and exultations of dreadful acts. The vision of agony, of

spiritual contest, pushed beyond the limits of dying personality, is exalting and cleansing. Violence, fear and terror have been quite as necessary to tragedy as to melodrama. So he has little interest in the classical theory of tragedy. Tragedy has been regarded ever since Aristotle, as a moral agent, a purifier of the mind and emotions. Tragedy is hard but the idea of tragedy or the tragic view of life and tragic sense of life is seldom evokes without nostalgic longing. In tragedy, there is fear, terror and horror which bring defeat. In tragedy, extreme violence is born an extreme passion. There are stories of disaster and death, and it is not in order to purge mind of passions but because death and disaster are exciting. People love disaster, if it does not touch them too nearly it only becomes cinema. Eric Bentley says “Robinson Jeffers—is barbaric, without the innocence of barbarism; it is neo-barbaric, decadent. O’Neill is too simple and earnest to go all the way with Jeffers” (qtd. in Cargil 345). In short, O’Neill solves the problem of evil by making explicit what men have always found to be the essence of tragedy – the courageous affirmation of life in the face of individual defeat. O’Neill’s plays are accused of being more melodrama. So tragedy is merely violent and unbalanced melodramas occur when the playwright sacrifices truth to life in either characters or events, for the sake of theatrical effect. This sacrifice of truth often involves violence in language or action. It is associated in his mind with that closet drama which, with reason, he is distrusted, and in general he is regarded all the fixed traditional forms as impediments to the expression of a fresh or sincere feeling. He sometime speaks of ‘Greek inevitability’ in tragedy has only the most remote reference of Aeschylus or Sophocles.

O’Neill, nevertheless, remains all but unique in his persistent interest in tragic tradition and increasingly more nearly exclusive attempt to deal with modern life in such a way as to achieve the effect of classical tragedy quite different namely “the unhappy end which was associated in his mind with a defiance of all vulgar theatrical prejudice”

(Krutch73).

Perhaps all of his famous and major works are tragedy. He himself insists that he is concerned with the tragic spirit. For him, the tragedy is a significant beauty which is truth. It is the meaning of life and hope. In his plays, one could never be sure where cheerfulness and optimism are linked but there is a skin-deep optimism and another higher optimism, not skin deep, which is usually confounded with pessimism. Every failure or the stopping of success is the proof of man's compromising insignificance. He, with the spiritual guerdon of hope in hopelessness, is nearest to the start and the rainbow's foot. O'Neill is interested in an aspect of the eternal tragedy of man and his passion for value. He chooses particular time and particular place, partly because he knows the eternal nature of man and his passion for value.

O'Neill's tragedy is very little different from Greek tragedy. In Greek, protagonists are noble king and queen whose death brings tragedy in the play but in O'Neill tragedy there are simple, low class, ordinary people like sailors, farmers. They suffer and get defeat in life. But the motto of tragedy is one. Gassner remarks the difference as:

The one possibly serious difference between his effect and those of the greatest tragedians (including Chekhov) is that O'Neill's characters are too often. Only pseudo-tragic since they lack greatness of spirit and stamina.

Their quest is too intangible, their discontent is too febrile, and their desire too introverted. They code their frustrations and submit too supinely to their disease or their defeat. (644)

Eugene O'Neill as a mystic writer believes that the real important of truths can only be conveyed symbolically and is grasped emotionally. "The only part of his original inspiration that O'Neill has kept for *Beyond the Horizon* is the idea of the hopeless hope" (qtd. in Alexander 261), which is even though unachieved, in it a victory. This idea is represented his entire philosophy of life and tragedy. In an interview with Doris Alexander,

O'Neill explains his philosophy as:

Well I supposed is the idea, I try to put in to all my plays. People take of the 'tragedy' in them and call it 'sordid', depressing; pessimistic – the words usually applied to anything of a tragic nature. But tragedy I think has the meaning the Greeks gave it. To them, it brought exaltation, an urge toward life and even more life. It roused them to deeper spiritual understanding released them from the petty greed of everyday existence. When they say a tragedy on the stage they felt their own hopeless hope enabled in art. (qtd. in Alexander (261)

The theme of his plays are concerned, he is extra ordinarily varied. He uses variety of themes in his plays which bring an extravagant experimentation with forms and unusual technical devices in practice is the result of the exuberance of a skillful craftsman trying to show everything because he has discovered in himself a kind of universal competence. For the content of the play, he is a veritable seismograph of the ideas, viewpoints and experience. Allan S. Downer remarks, "O'Neill has a unique combination of skill and vision born and raised in the theatre he was well-versed in the secrets of stage effect; years of travel and experience, gave him a sense of the mystery of life which prevented him from using his skill for effect alone" (qtd. in Cargil 469).

But Eugene O'Neill has another vein in which he is a literary artist of genius. When he is writing a play, he has used more or less grammatical dialogue which is raw and prosaic in texture of the middle class characters. He has used his prose, is heavy and indigestible even beyond the need of naturalism. He picks out his character from local habitation and name. His characters are not necessarily stereotypes but they are dreamy and intellectual. So O'Neill gets pain from early in his career to make them apparent. O'Neill makes his characters only an instrument in the revelation of his theme. His characters are not free from in a state of no

knowledge of sin, where man is not tormented by “dreams of greed and power” (qtd. in Cargil 386). But this return to innocence is thwarted, for it is inevitably invaded by the modern spirit of doubt. The passion of O’Neill’s character is not the passion of Christ. It is the passion of business, ownership and acquisitiveness “something drives them on to seek freedom” (qtd. in Slochower 384). But it is freedom which disturbs, unsettles, demanding a restless pace. This restless pace is the quest of human value which is beyond the horizon.

Eugene O’Neill is social critic. He sees the structure of society as evil and so he sees salvation is purely in destructive terms. He presents profoundly pessimistic social philosophy which rejects entirely the status quo, but sees no answer for man a better society, and no hope for destroying the existing society. O’Neill connects an acceptance of the status quo with a philosophy of love for others. It is for O’Neill, a fundamental way of looking at life. An apparently he will not connect a criticism of society with the idea of love, self sacrifice. He has been able to connect criticism of the status quo with belief in love, in social responsibility; he might have achieved some positive hope for humanity. This spring from the very pit of his soul, from a deeply cherished dream of what the world could be. But O’Neill could never connect the negative concept of social criticism with the positive concept of love for others. O’Neill’s social criticism is negative. He condemns the capitalist state, but sees no hope for man in any other kind of state. Whatever hope he sees for man lies in individuals who may have the courage to possess their own souls and his heroes are searching new values to purify their souls. This search is very difficult task for them. He accepts no answers to life but death.

When the technique of drama is concerned, O’Neill begins his career as a writer of naturalistic melodrama. In most of the plays, he uses ‘sea as a symbol of life’. Naturalism is a special kind which he takes it from Ibsen. Woodbridge remarks the same view in O’Neill’s drama, “Melodrama and symbolism are both hostile to naturalism; melodrama because it

tends to sacrifice all kinds of truth to life to stage effect; symbolism because it often sacrifices the illusion of reality to the projection of an idea. (qtd. in Cargil 310)

Due to tireless curiosity of human life O'Neill practices novelistic devices in theatre. O'Neill says that theatre is life - the substance and interpretation of life. Life is struggle often, if not usually, unsuccessful struggle, for most of us have something within us which prevent us from accomplishing what we dream and desire. In O'Neill's plays, there is reality and there is joy, there is the reality of life and the joy of life. His vocabulary is rich with the richness of life and work, and his people have that wildness which civilization accentuates. His speeches are fully flavored – the poetry of human endeavor and human suffering. He has used symbolic figures, split personalities, masks, interior monologues, scenic effects, choruses, schematization and rhythms and sound effects in his plays.

He is also important because he has used stream of consciousness technique in drama. It is the novelistic technique. This is first practiced in drama by O'Neill. Some critics use “stream of consciousness interchangeably with the term interior monologue” (Abrams 165). Interior monologue is related rhythm of consciousness just as it occurs in a character's mind, with no intervention by the author as guide or commentator, and without tiding the vagaries of the mental process into grammatical sentences or into a logical or narrative order. This shows that O'Neill's interest in depth psychology is important which helps him to write effective dramas. Much Freudianism and Jungianism is attributed to him. His plays serve as capital illustrations of sexual impulses, frustrations, guilt feelings, death wishes, in search of meaning of life, racial unconsciousness, regressions, the ambivalence of love and hate, flesh and blood of his characters, and their emotional agony. These above can be observed in *Beyond the Horizon*. But this research work explores the value of human life.

In writing drama, O'Neill uses expressionism as self centred art where its persistent influence has been in the theatre. The central feature of expressionism is to show the mental

condition of modern man and his struggle with his own fate. In this, the author undertakes to express inner experience by representing the world as it appears to his state of mind on to that of one of his characters –an emotional, troubled or abnormal state of mind. In this non-realistic as well as his realistic plays, O'Neill demonstrates the acute sense of organic form which is to make him a leader of American expressionism. For O'Neill expressionism is the device of the value of characterization. O'Neill says, "Expressionism tries to minimize everything on the stage that stands between the author and the audience. It strives to get the author talking directly to the audience"(qtd. in Cargill 111). Everyone has different idea of expressionism. It is exclamatory and dynamic and at time so cryptic as to be bewildering.

His plays present the ideas, emotion and conflicts of the half of the twentieth century. He is quite determined to trace a thread of meaning in the universe virtually emptied of meaning by a century of disruption and crisis in each spares of life. His plays are not only about struggle against fate and emotion but about life is also unattainable. All the characters are revolving around circumstances of life. They are concerned with dream and vision. In them O'Neill is in search of the 'meaning of life' or 'human values'. He always shows the tragic struggle between man and fate, and man and cultures. Occasionally, he concerns himself with social and cultural realism, and also gives focus to individual. He says that man is born alone, lives alone and dies alone. That is the inevitable truth of human destiny. So existence is personal matter. He treats individuals in relation to great forces. As a dramatist he believes that life is a continuous struggle.

O'Neill's conception of immortality can be termed biological. Birth and death, growth and decay are the unending cycles of existence. He believes on 'life again' 'death and peace again' but always love and conception and birth and pain again. These conceptions are very subtly demonstrated in *Beyond the Horizon*. O'Neill says that God is biological and naturalistic. God is, as time is, as dust is, and man's pain and travail are normal phases in the

unchanging changes of being. There is good deal of eastern philosophy toward life and death in O'Neill's plays.

We can conclude there is no consistent ideological pattern in his dramas; rather there are many ideas or discussion of ideas which shift from play to play. They indicate chaos and helplessness. His best plays are genuine, powerful expression of dreams and visions.

1.2 American Dream

In general, dream is a kind of vision, passion and illusion which leads either man forward or backward of their lives. Dream is far away and as luring for ever and the human beings are always trying to get it. But in Freudian concept, dream is a result of unfulfilled wishes and fears. It is shaped by the epidemic promises of American land, as the scriptures present, before and after the exploration of American land. In this sense, American dream begins to influence the founders of even before the first settlement of Europeans in America. The idea of America was becoming itself a part of the cultural tradition of Europe. The same view has shown by Spiller, "As a state of mind or dream . . . People had dreamed of a lost paradise, of a golden age characterized by abundance, absence of war and absence of toil. With the first accounts of the New World, it was felt that these dreams and yearnings had become a fact, a geographical reality fraught with unlimited possibilities (192). This is a puritans' thought. The British puritans' had landed in America as navigators. Puritans thought that America is a virgin land preserved by god for them. They knitted dreams for their future in new found land, and saved as per to the nature of their needs. The puritans in England could find no peace of mind and soul because of digressed conflicts within the branches of Christian religions.

When the navigator reached America it was inhabited by natives of peaceful dispositions living without toils or industry on the natural productions of generous soul. Their nakedness, their disconcerting absence of shame, their simplicity seemed to indicate that in

some incomprehensible way that had not been as much trained by original sin as had the people of Europe. So the native Americans (Red Indians) did not resist the immigration of Europeans to America. For them, these new people were no threat because the Native Americans believed in peace and harmony with each other. All immigrants entered America in pursuit of new life, new history and new dimension of fulfilling dreams. Robert E. Spiller remarks human value is never ending quest of happiness as:

This dream of earthly paradise was, of course a mirage but it was more; it was a revolutionary force, let loose in the western world, because it proved that the whole of mankind had not been irremediably condemned by some inherent voice of toil, suffering, oppression, war, famine and misery. Man's faulty organization of society and not man's nature was responsible for his happiness. America as an idea was already at work pointing the way in the never ending and hitherto chimerical quest of happiness. (193)

America has become a land for search and experiment of new relations, which can prove it as a new world in itself. In order to change the land in to the land of honey, blessed by God, puritans believed that through hard-work one could achieve the desired fruit. The puritan imagination was the central focus in their initiation of journey into the dreamland in search of glorious future. In this sense, America became their dreamland. To create a world of Puritanism, they realize that they have to adjust with new economy, new order in society from various vision of life and also maintain a good relationship with native Americans. Puritans believe that they are the inheritor of civilization and messengers of God. This ideal vision is created in America and is based on the idea of utopian common wealth where everything exists in perfect harmony. This concept of utopian hope of new comers as well as that of Native Americans is known as American dream.

American dream is unique in comparison to other nations' dream because America is

land of hope, happiness and freedom. American dream retains something of joy and music. It is an irrefutable demonstration that the representative from all the nations of the world, thinkers, reformers, and generous poets. American strength and power, which is no longer questioned, is consequently a matter of international importance. America is therefore the land of future and America will begin a new religious era and will be born a new idea of God. It is the historical lumber-room of Europe.

American dream in this sense is more romantic in its nature because of the ideal vision of human values. The difficulties seem to disappear easily in such a vision. It is as accepted by all, is something agreeable, that something positive may and can happen in it. This view of American dream influences American literature. Many of American writers advocate about American dream. Eugene O'Neill is one of them. His plays are full of dreams and ambitions which American people have. American life is free from the restriction of all the calamities what they taught. They always think of gaining power in politics in every situation in society. There is willingness of becoming pioneer in the world. They are always after materialistic values which is necessary to live in daily existence in society. But this is not enough, so men are always acutely conscious of the force behind fate, God, biological past, creating present whatever one calls it mystery. They are always struggling for their dream. The struggle to fulfill the dream and live for that is significant bit of truth, and the ability to express it, is beautiful and poetic. The dream will be near after the long and hard struggle. O'Neill sees:

Life is as whole is changed very little, if at all as result of their course. It seems to me that as far as we can judge man is much the same creature, with the same primal emotions, ambitions and motives, the same power and the same weakness as in the time when the Aryan race started toward Europe from the slopes of the Himalayans. (qtd. in Cargil 107)

At present, American dream becomes the logo of dream in the world and all of us are guided by it. So, this dream has become the subject discussion in the world. This discussion of dream is found in O'Neill's *Beyond the Horizon*. In this play, the death of hero gives a tremendous significance, because he struggles to fulfill his dreams in anyway. But, he is not capable to fulfill his dream which guides him to the path of searching human values.

Chapter - 2

Human Value as a Philosophy of Hope

2.1 Philosophy of Hope: A Touch of Existentialism

According to the *Reader's Digest Library of Modern Knowledge* the term 'philosophy' which to the ancient Greeks meant "love of wisdom" (630) is about man's search for an understanding of his world and of himself. Ranging over every branch of human thought and value, it asks how life should be lived, and what knowledge and how it is acquired. It devises systems of ideas to explain human thought and knowledge; and deduces conclusion from proposition by means of reasoned argument.

In the modern world, two main schools of thought compete. One is "practical" and other is "experienced" (*Reader's Digest* 630). The first one teaches that nothing can be taken at face value, and that everything must be proved by observation and experiment. The other sees philosophy as a tool for changing society, by equipping men with a complete system embracing every possible human experiences. Experience is different from people to people. People take different premises and aims in life. Some of the premises and aims are determined by their background, culture and existing values. However, they might not come true. In most of the cases, there are the lapses besides an ironic shift because of the individual's wrong decision, contradictory principles, ignorance and indecisive character. Role reversal is very common among the modern people, especially those people of the affluent society where materialism is overriding the sense of morality. Human value, a product of turbulent time in the history of human civilization, revolves around the theme of such ironic shift in the characters which brings moral chasm and conflict among them. This second is very much practiced. For instances, they are existentialism, impressionism, expressionism, Marxism, symbolism and so many others.

Here the main concern is existentialism. Existentialism as a distinct philosophical and literary movement belongs to the nineteenth and twentieth centuries, but elements of existentialism can be found in the thought of Socrates, in the Bible, and in the work of pre-modern philosophers and writers. In fact, existentialism goes back to man's pre-philosophical attempts to attain self awareness and understanding of existence, the world around us. Eugene O'Neill's plays have a kind of attachment with existentialism which has 'philosophy of hope' among the encircling 'gloom' and 'will'.

Existentialism is regarded as a modern thought in the field of Western philosophy and literature. It came to rise as philosophical movement after the great world wars particularly in Germany and France. The world wars gave rise to widespread feelings of despair and of separation from the established order. Many people have lost their belief in the doctrines that is viewed man as the manifestation of an absolute value. These feelings led to the idea that people have to create their own values in the world in which traditional values no longer rein. Existentialism insists that choices have to be made arbitrarily by individuals, who thus create themselves because there are no objective standards to determine choice. Existentialism draws attention to the risk, the void of human reality and that the human being is thrown in to the world in which pain, frustration, sickness, contempt, malaise and death dominate. People saw the world totally absurd, not governed by the laws of providence but by the pure chance and contingency. Anxiety and uncertainty rules the world. The dark portrait of such a sickness could be found even in the optimistic and confident nineteenth century in the works of authors as diverse as Karl Marx, Sorenkierkegaard and Fredrich Nietszsche. The feeling of existence without justification became the main proposition of twentieth century. Man is free of routine and conventions. He is laid bare and face to face with his testing. This feeling gave rise to the belief that "'God is dead' as Fredrich Nietszsche pro-claimed and the decline of the intermediary values connecting God and man"(Russell 737). Man has lost the certainties and

values of his own existence which he had originally received from his belief in God. Thus he is a deserted animal in the absurd and overwhelming Universe.

Existentialism is a set of philosophical ideas that stress the existence of man, a vision of condition, his place and function in the world and his relationship or lack of it with God. It is a "very intense and philosophically specialized form of quest for selfhood"(Ellmann and Feidelson 803). Existentialism is an attitude that expresses itself in a variety of ways no single strict definition is possible; however, it suggests one major theme; the stress on concrete individual human existence and consequently on subjectivity, individual freedom and dream or choice. Ryan gives an explanation of existentialism as:

Hence there is no single existentialist philosophy, and no single definition of the word can be given. However, it may be said that with the existentialists the problem of man is central and that they stress man's concrete existence his contingent nature, his personal freedom and his consequent responsibility for what he does and makes himself to be. (639)

So the problem of man and his personal freedom is the centre for existentialism. Sartre defines existentialism as an attempt to make life persist by creating a system in which one realizes human loneliness and human subjectivity. To make life persist by creating a system, existentialism is near to life and death of people. Instead of concentrating on logic or science, existentialism is primarily concerned with human existence especially with man's extreme experience, the confrontation with death, anguish and anxiety, despair and guilt. So the focus of existentialism is on 'being' and 'subjectivity' as opposed to logical reasoning and 'objectivity'. Individual experience rather than abstract thought and knowledge is for grounded in existentialism.

The existentialists do not go with the traditional attempt to get the ultimate nature of the world in abstract systems of thought. Instead they search for what life is to be and an

individual's relation to human being in the world. They point out the fact that every individual, even the philosopher seeking absolute knowledge, is only a limited human being. That absolute knowledge is known as human value in time. So every individual has to confront important and difficult decisions with only limited knowledge and time in which to make these decisions. This human condition resides at the core of the existentialists. They find human life as being basically a series of decisions that should be made with no way of knowing conclusively what the correct choices are. The individual must continually decide what is true from false; what is right from wrong; which belief to accept and which to reject and what to do and what not to do. Yet there are no objective standards or rules to which a person can turn for answers to problems of choice because different standards supply conflicting advice. Therefore the individual must decide which standards to accept and which one to reject.

Thus, the existentialists conclude that human choice is subjective because individuals finally must make their own choices without help from such external standards as laws, ethical rules, or traditions because individuals make their own choices, they are free but because they freely choose, they are completely responsible for their choices. Further more, since individuals are forced to choose for themselves, they have their freedom and therefore their responsibility thrust up on them. As Sartre says they are condemned to be free.

Existentialism places the emphasis on the lack of meaning and purpose in life, and the solitude of human existence. It maintains that existence precedes essence. This implies that the human being has no essence, no essential self, and is no more than what he is. He is only the sum of life in so far that he has created and achieved for himself. We can use the following illustration to clarify Sartre's view:

We are like actors who suddenly find themselves on stage in the middle of a performance, but without having a script, without knowing the name of the

play or what role they are playing, without knowing what to do or yes, without even knowing whether the play has an author at all whether it is serious or a farce. We must personally make a decision, *to be* something or others-a villain or a hero, ridiculous or tragic. Or we can simply exit, immediately. But that is also choosing a role and that choice, too be made without our ever knowing what the performance was about. (qtd. in Skirbekk and Gilje 444)

This is how we are plunged into existence. We exist, we find ourselves here free because there are no prescriptions –and we must decide for ourselves, define ourselves as the kind of person we are going to be. The essence thus follows existence.

The fundamental problem of existentialism is concerned with ontology, the study of being. The study of being is questing of human value. This questing brings his existence in this human world. The human being's existence is the first and basic fact; the human being has no essence that comes before his existence. The human being, as a being is nothing. This nothingness and the non-existence of an essence is the central source of the freedom, the human being faces in each and every moment. The being has liberty in view of his situation, in decisions which make him solve his problems and live in the world. The human being can not find any purpose in life his existence is only a contingent fact. It is being does not emerge from necessity. If a human being rejects the false pretensions, the illusions of his existence having a meaning, he encounters the absurdity, the futility of life. The human beings role in the world is not predetermined or fixed; every person is competed to make a choice or dream of human value. Dream or choice is one thing the human being must make. The trouble is that most often the human being refuses to choose. Hence, he can not realize his freedom and the futility of his existence, Ryan summarizes this concept thus:

Man is free and responsible, but he is responsible only to himself. As with Nietzsche, man creates moral values. Besides being free man is a finite and

contingent being, existing in a world that is devoid of purpose. The pessimism resulting from this position is like wise expressed by Camus doctrine of the absurd. Absurdity or contradiction arises from the clash between human hopes and desires and the meaningless universe in to which man has been thrown.

(639)

The central theme or doctrine of existentialism is that man is what makes of himself; he is not predestined by God, or biology. He has a free will, and the responsibility which goes with it. If he refuses to choose or lets outside forces determine him, he is contemptible. The practitioners of existentialism stress the basic elements in man, including the irrationality of the unconscious and subconscious act. They consider life as dynamic, in a common state of flux-a human life is not an abstraction, but a series of consecutive moments. Questing values is the irrationality of unconscious and subconscious act. Questing is a sense of isolation. The isolated man does not know how he can overcome the sense of apartness, and thus unwillingly though, he enters in to his own shell and creates a world within a world. The world is in a state of chaos and disintegration. The traditional society is breaking up into fragments. Man is on the edge of abyss, existentialism offers to explore the whole man.

In *Beyond the Horizon* Eugene O'Neill has made Robert Mayo of his mouth piece to express his existential exploration of human value. This play *Beyond the Horizon* is a tragedy of man who looks over the 'Horizon' who longs with his whole soul to depart on the quest, but whom destiny confines to a place and a task that are not his. It is his (Robert, the hero) belief that man forms his essence, his essential being, in the course and pattern of the life he chooses to lead. In this play, O'Neill emphasizes man's responsibility for forming his nature as well as his personal goals. Man is entirely responsible for himself. *Encyclopedia*

Britannica observes existentialism as follows:

It can insist on the transcendence of being with respect to existence and by

holding this transcendence to be the origin of foundation of existence, it can thus assume atheistic form. On the other hand, it can hold that human existence posing itself as a problem, projects itself with absolute freedom creating itself by itself, thus assuming to itself the function of God. As such existentialism presents itself as a radical theism. (73)

Friedrich Nietzsche, like in Zarathustra he is a 'wanderer' who is alienated from mankind. He attacks Christianity and Christian ethics and maintains that all values are ultimately aesthetic. Existence and the world seem justified only as an aesthetic phenomenon. Nietzsche considers, "The free thinker does not care about good and evil which exercising his life will to reach unto an undulated ' power will.' 'Subjective will and instincts' play a major role in shaping the ideas of an individual" ("Subjective Will" 819).

Existentialism has its root in the phenomenology of Husserl and Heidegger which focuses on the internal role and attitudes of the individual in the production of emotion or belief rather than the external world. Things exist in the mind of perceivers is the maxim of phenomenology. So, the existential notion of individual can be considered as the systematic growth of the phenomenological concept of intentionality. In the light of the various concepts of existentialism, we shall refer to a few European writers. In its literary manifestations Existentialism is varied and many sided.

Martin Heidegger, too, has felt the influence of Nietzsche. But St. Augustine and Husserl have also been important for his synthesis of existentialism and phenomenology. As a result of synthesis, he makes a sharp distinction between 'essence' and 'being' or existence. When we ask about a thing as to what it is we are asking about its essence. Having known what it is, we may still ask whether it exists. This shows that essence does not include existence. According to Heidegger the main philosophical problem is the problem of being. Being in its proper form is experienced in the case of the self alone. It is then called

existence. Birds and beats, chairs and tables, even mathematical objects have no doubt being in some sense, but they do not enjoy existence or being in its proper form. Two things are to be different when they show different characters. Similarly their identity means the identity of their characters. The word 'identity' carries 'identity' of existence. Existence includes innumerable possibilities or qualities in this world. According Martin Heidegger:

I am free metaphysically, because my existence includes innumerable possibilities which are not determined by any essence whether in me or in somebody else. A thing is "un free" because it is absolutely determined by its character. In fact its being is one with its essence or character. It can be only what it is or what follows from its essence there is no determining essence in the care of man. The dissociation of his existence from any essence constitutes his metaphysical freedom. (qtd. in Das 428)

The determining factor of existence is fate. According to Heidegger, "My freedom is limited by my fate .Freedom is true being limited freedom or freedom conditioned by fate is the special form of being which man enjoys. In his freedom he accepts the fate in which he is thrown and makes use of it" (qtd. in Das 429). The two central concepts of Heidegger's philosophy, freedom and fate, supply the proper orientation for his ethics.

Jaspers speaks of the exposition or revelation of existence but the revelation never amounts to objective givenness. Existence can be realized in will, desire and conscious acts. Existence or self in its free being is equated by jaspers with will. Existence constitutes the depth of consciousness, but it is not anything beyond or outside consciousness. Self, existence and will mean the same thing. This consciousness is symbolically related with absolute knowledge which is known as human value. This absolute imparts depth and significance to our life in the world.This absolute knowledge resolves our consciousness of the world and of our individuality in to the consciousness of the absolute.

To Kierkegaard the individual person is quite unique in nature and cannot properly be known or understood in general terms. The individual is never a finished product, but is always becoming or making himself. It is a question of continuous effort and it proceeds from his inner passion for freedom. Kierkegaard asserted subjectivity is truth or truth lies in subjectivity. He emphasizes the value of subjectivity.

Jean-Paul Sartre may not be the most distinguished existentialist, but there is no denying the fact that it is he who has made the philosophy popular even among laymen. His central tenet of existentialism is the freedom of human consciousness, freedom to act, freedom to value, and to make itself. He said that there is no objective values which to accept. But value is created by free choice which is beyond the horizon.

Albert Camus can also be called an existential philosopher who gives emphasis upon the individual life. Each individual has to design their own life as a project. The dream of that project falls entirely on them. Man is born alone, lives alone and dies alone. That is the inevitable truth of human destiny. Man, appearing to be together in his existence is a kind of illusion. Each is different from the other. Like Sisyphus each individual performs his own tasks. Sisyphus, the representative of modern man can create meaning through a free act of affirmation. Man should not feel hopeless and surrender to death committing suicide, rather should revolt against the absurdity by taking guidance from the absurdity itself and should make his life meaningful out of these absurdities. The true living of man is the maximum struggle against absurdities when man struggles against absurdities in the world; he appears to be existent in the real sense.

Existentialist thinkers are of the opinion that the metaphysical exploration of existence as given by traditional schools of philosophy fail to produce satisfactory results. 'Being' contrasts not only with 'knowing', but also with abstract concepts which cannot fully capture what is individual and specific. They also maintain that the problem of being ought to take

precedence in all philosophical inquiry. Existence is always particular, unique and individual. Existence is essential and fundamental. Being can not be made a topic of objective study. 'Being' is revealed to and felt by the human being through his own experience and his situation. So it is maintained that existence is the first and central problem.

In the play, *Beyond the Horizon*, quest for human value is very difficult task to the protagonist Robert Mayo, which is problematic element for all the suffering of his whole life. Robert Mayo who is dreamy and intellectual being. He is conscious about human values and he is always in search to get that value which is beyond the horizon in his life time. The dreaming and getting are different things. The transition from one level to the other level is not easy to win. Here, quest for human value is not easy to find. Here quest for human value is the existential quest. In the play there is some existentialist standpoints are individualism, alienation, freedom and choices, struggle and defeat, conscience, and being: the topic of human value. Here the discussion goes one by one.

2.2 Individualism

Modern society is the mass of heterogeneous individuals. Culture, society and human values are created by individuals. Human value is intellectual concept, but to affect individual emotionally and directly to the unconscious. Human value is that value which makes individual immortal. It brought exaltation, an urge toward life. It is a deeper spiritual understandings and it released individual from the petty greed's of everyday existence. Individual means being isolated or aloneness. Isolation is known when he is in his personal dream. Dream has personal connotation. If you have dream, you can quest what you want. Without dream man is tepy and silly animals. So, the dream vision does not allow individuals to live faraway from it though they lose it. They are just revolving around the circumstances of life and go on struggling.

In drama, *Beyond the Horizon* the word 'horizon' line at which the earth or sea and sky seem to meet is used for successful dream and 'sea' and 'road' is the path of getting the dreams fulfilled of the individuals. Dream is a kind of passion and illusion which leads man either forward or backward of their lives. Dream is faraway and as luring forever and the characters are always trying to get it. But the circumstances or their fate does not give chance and the individual suffer from mental irritation, nagging of love and jealousy. Dream is a sense of isolation, a purgation of life, a quest of human value. Fighting with 'fate' and everyday life is the ultimate realities for O'Neill. O'Neill's common people like Robert Mayo in *Beyond the Horizon* struggle his everyday life to get success materialistically, but he is in always tragic situation. This tragic situation captures the heart of people. O'Neill regards social environment as an important factor of man's tragic agony. His heroes suffer excessive materialism and inner emptiness. They suffer from the feeling of isolation or loneliness in 'crowd'. This loneliness or being isolation is a kind of dream of questing human value. Questing human value is the work of self improvement. According to Lauer and Lauer, "The people who give high value on competence, economic success, self improvement, learning new things place a high value to live as a loner" (203).

The theme of individualism is the individual's resistance and struggle to retain their identities and ideas in the society in stead of other. This is a kind of searching of new ideas that new idea is human value. The mysticism of human value found its origin in some oriental philosophy. The mystery and spell of the oriental philosophy which lures may have been vague at that time, but it is fundamental for the young man who writes the very first act of American drama. O'Neill is very much impressed with Carlin's combining Nietzsche with the wisdom of the East. Carlin introduced O'Neill as:

Seek the life beyond individually . . . seek it by plunging in to the mysterious depths of your own being. . . . For within you is the light of the world, the only

light that can be shed on the path. If you are unable to perceive it within you, it is useless to look for it elsewhere. It is beyond you; because, when you reach it, you have lost yourself. (qtd. in Miller 3)

The above passage shows O'Neill is in search for the substitute for his lost faith. He also opines that a true individual is self determining and self-reliant. In this regard, Thomas Mautner in his book *Dictionary of Philosophy* writes, "Individualism is an outlook which assigns primacy to individual human beings. The individual can be valued in different ways: for his achievements for his unique personality, for his self determination, and for his independence of others" (207).

Everybody have to live an individual life. This is a primal value. This primal value is different from one to other. So, individual can be valued in different ways: for his achievements, for his unique personality, for his self determination, and for his independence of others. These are appropriate to Robert Mayo, the protagonist of *Beyond the Horizon*. He struggles alone with his life. He does not except help from anybody else. One always faces his destiny and death alone. It is only the haunting consciousness of the part that is with his besides the horror of the present and nobler of future.

In *Beyond the Horizon*, Robert Mayo is a dreamer. He has been comforted by the beauty that lies in the clouds. He has vision of adventures of the 'sea' voyage. This sea voyage is a kind of questing of beauty which lies beyond the limits one can see in the clouds. Robert is independent even he is completely wreckage; he has never asked help even his own brother. He is too proud to ask anything to others. He is a true individual. A true individual is self determining and self reliant. He is self willed, happy, and loving. He makes decisions independent of external influences and strives for the achievement. Thomas Mautner has similar view and writes in *Dictionary of Philosophy*, "Only those who have created their self

image out of all that society says about them, only those who have discovered their own true identity, who have realized their own self, can be an individual" (207).

The word 'individualism' urges us to search for self fulfillment and true identity. Individualism is a reaction against growing materialism. This individualism in O'Neill's life is also marked by many critics. O'Neill is destroyed because his passionate quest for creative value could not be satisfied within the limits of the dominated culture. The very intensity of his artistic feeling is betrayed him into regarding art as a thing-in-itself and the artist as a lonely pilgrim seeking truth and beauty outside the vulgarities of contemporary life. O'Neill is aspired to creative freedom. Yet his deepest difficulty lay in his inability to think independently. His idea tends increasingly to conform to correct fashions in bourgeois philosophy. At the same time he has retained his creative zeal, his desire for artistic fulfillments. When the contradiction between his sterile mode of thought and his passion for creative life become intolerable, he has lost the power to communicate with people. So, he is wholly isolated. No one can measure the pain of his loneliness or the bitterness of his unceasing struggle to create. His creative path – as evidence that 'isolation' is the source, not of his tragedy, but of his triumph. O'Neill has reflected his view of search for new values that stirs American intellectuals in *Beyond the Horizon*. O'Neill shows in this play, a sort of confession, a troubled statement of artistic dilemma.

Thus, all literary artists, to be sure, create out of their own experiences, and perhaps O'Neill is followed this procedure even more intensely than others. The trails and traumas of his life clearly form the basis for most of the plays in the canon, and while one might wonder in O'Neill's case if there is too much seeking and finding what the individual wants to find, it is difficult to avoid doing just that the evidence is so often overwhelming. The great thing about O'Neill's genius is that his own life experiences, terrifying and destructive as they many have been and forming the basis of so much of what he wrote, still emerge in the plays as

universal concepts, transcending the personal and becoming truly artistic expression of mankind's dilemmas and struggles. *Beyond the Horizon* may have been the greatest tragedy, in its tremendously moving exploration of human love, hates and fears.

2.3 Alienation

The basic existentialist theme is alienation or estrangement which means turning away or keeping away bring about separation in feeling and sympathy from associates or former friends. The existentialists say that all of our personal relationships are poisoned by feelings of alienation from others. This alienation arises within the family between parents and children, between husband and wife, between the brothers and between the friends. Alienation affects all social relationship and especially it dominates the relationship of love. In psychiatry, alienation means deviation from normal life, day to day life that is insanity. In psychology and sociology, it is often used to name an individual's feeling of alienation toward society, nature, other people or himself. According to sociologist and philosopher, alienation is same as reification: the act of transforming human relations and actions in to properties and actions of things which are independent of man and which govern his life. The *Encyclopedia of Philosophy* defines it as:

Alienation (estrangement) beats the constant notion of having the feeling of being a stranger or an outsider. It is to be exile-exile from the milieu one lives, from one's products and even from oneself. It has different meaning in everyday life, in science, and in philosophy. But the one broad meaning of it is the one suggested by etymology and morphology of the word- the meaning in which "alienation (or estrangement) is the act, or result of the act, through which something or somebody, becomes (or has become) alien (or strange) to something or somebody else. ("Alienation" 76)

Alienated from social system, man does not know that his desires are system dominated. In this way alienation means self alienation (self estrangement), the process, or result of the process, by which a 'self'—God or man—through itself (to its own nature).

For Hegel 'alienation' means is an absolute idea. This idea is developed from generation to generation not in fixed time. The development of self-knowledge of the absolute becomes self-aware and returns to himself from his self-alienation in nature. Alienation in this sense can be overcome only in the sense of being adequately known.

Karl Marx transferred the idea of alienation of economic plane. Man is alienated in the form of commodities, money and capital etc. It is also alienate himself from the act of production and products. According to Eric and Mary Josepson, “Alienation is an individual feeling or state of dissociations from self, from others and from the world at large” (Introduction to Man Alone 13). Alienation encompasses the three things: split between man’s real ‘essence’ and his actual ‘existence’ meaning the self alienated man finds his actual existence not corresponding to his 'essence' conflict with others and with world at large. 'Essence' is a self – construct. It is not something in common with others. It is an individual choice. An individual finds 'others' in conflict with his 'essence'. He try to find what he wants in the crowd, being alienated. Thus, an individual is in conflict within himself. In *Beyond the Horizon*, Robert Mayo is in conflict with his father, wife and brother because he has a feeling of being stranger getting absolute idea of human life.

2.4 Freedom and Choice

Freedom is the condition of being free from all kind of suffering. Freedom is liberty to do what he wants. The central doctrine of freedom is that man is what makes and thinks of himself. He has a free will, and the responsibility which goes with it. Freedom has begun to be used in varieties of senses such as freedom to think or dream, freedom to act and to value.

Idealism and naturalism are both disregarded the individual and there is no real freedom and no room left for misery. But existentialism is a revolt against this falsification. So the term 'freedom' is the existential theme. The existentialist, Kierkegaard emphasizes the man's inner passion for freedom. Freedom, it is left to our choice and decision to make them actual. The idea of choice and decision are of primary importance in Kierkegaard's thought. Man has to make innumerable decisions in his life. Making such decisions is certainly to fall in to the hands of miseries and pain because it limits the range of one's possibilities. This decision is always a risk. The individual finds himself amidst uncertainty but he takes risks and decides. This choice and decision are quite personal. All action implies choices. Even when he does not choose explicitly as he may not do in the majority of cases, his actions bears witness to an implicit choice. It is plausible to hold that man is free to choose the criteria by which he discriminates true from false beliefs. Man makes free decisions and choices to project himself. Kierkegaard says, "The choice itself is decisive for the content of personality, through the choice the personality emerges itself in the thing chosen, and when it does not. It weathers away is consumption" ("Choice" 879). Sartre praises the freedom of individual human being. Freedom is not a doubtful achievement but a necessity of being Sartre says "Man is condemned to be free" (qtd. in Das 435). Sartre further also says:

We will freedom for freedom's sake, in through particular circumstances. And in thus willing freedom, we discover that it depends entirely upon our own. Obviously, freedom as the definition of a man does not depend upon others, but as soon as there is a commitment, I'm obliged to will the liberty of others as the same time as my own. I can not make liberty my aim unless I make that of others equally my own. ("Authenticity" 842)

For Sartre freedom is absolute but he cannot escape from responsibility and anguish. So he says:

My freedom is absolute but I cannot escape responsibility and anguish. Since I am not determined by anything else, the responsibility for my being and deed rests squarely on my shoulders only. My responsibility is really very great, because in making any choice. I am choosing or legislating for the whole world. For I can only choose what is better, better not only for me but for everybody in the world. This heavy responsibility cannot but make me sad.
(qtd. in Das 436)

Choosing is better; better not only oneself but everybody in the world. So, by choosing, man creates image himself. That image may be the path of followers and which also bears the deeper meaning in this world and for this regard Sartre says, "When we say that man chooses for himself, we do mean that in choosing for himself he must choose himself; but what we also mean that in choosing for himself he chooses for all men"(835).

So choice is another tenet of life which demands it to make a free choice value. For Martin Heidegger freedom and fate is two central concept of his philosophy of life. For him, the human individual stands free with knowledge and will. When the situation comes this reveals to him as its meaning and demand. This is true for O'Neill.

Eugene O'Neill talks about freedom, fate and choice very successfully in his first Pulitzer Prize winner drama *Beyond the Horizon*. In this drama, all characters have their own choice and freedom. They fight their whole life to fulfill choice. O'Neill's 'freedom seeking' is seen appropriately in drama. So he makes choice to go to sea voyage and makes his hero to dream of sea voyage where he can find value of his life.

2.5 Struggle and Defeat

Struggle means fight for freedom or makes great effort against difficulties. Struggle is basic and fundamental theme for human beings. Man believes that everybody should be struggled to exist as conscious being. The conscious being offer to struggle against fate or

heroic pursuit of the unattainable. Marx's class divisions in society as proletariat, bourgeoisie and workers have always a struggle for their existence in the society. In this way life is a continuous struggle. The great American dramatist Eugene O'Neill's main concern is struggle. Everybody should be struggled in life to get the desire what he has dreamed. They are not only concern the things to acquire in life but the meaning of life. So, they are concerned with the disparate illusions which are the acknowledgement of defeat. This is insisted them to struggle to find aesthetic and spiritual beauty which is beyond the horizon. That aesthetic and spiritual beauty may be human value. The human value is the meaning of life and hope. In the play *Beyond the Horizon*, Robert always have dream of getting the meaning of life by voyaging in the sea. Sea is a symbol of knowledge for him. The existentialist Albert Camus' concern is to show the struggle of man. He said the true living of man is the maximum struggle against absurdities. When man struggles absurdities in the world he appears to be existent in the real sense. Nobody help Sisyphus to roll up the stone and no one share his anxiety of consciousness while having to come back to the bottom of the hill. The struggle of Sisyphus point that life itself is nothing. A man wills his own defeat when he pursues the unattainable. But his struggle is his success! He is an example of spiritual significance which life attains when it aims high enough, suffers more. The individual struggles all the hostile forces within and without himself to a future of nobler values. Searching meaning of life is appropriate the quotation 'loosing fight only symbolically always a brave individual wins'.

2.6 Conscience

Conscience is the consciousness within oneself of the choice one ought to make between right and wrong. So conscience carries two levels of understanding: one is mental picture of future which is accepted as moral codes in the society and other is a kind of moral conviction that leads a person to reject the accepted standards for what he believes to be true to himself. Existentialists struggle with social codes to establishing 'self'. Consciousness of

'self' is bound up with the consciousness of the world. Karl Jaspers was a psychiatrist who treats 'consciousness' as mental fact as Freud treats. Jaspers regards our consciousness as always intentional that is directed meaningfully to something which we seek to realize clearly as given. Jaspers says:

I realize my existence in will and desire, in my conscious acts. I experience my will and act as free and as originally arising in the self. This experience may be objectified and studied in psychology as an indifferent psychological fact and brought into connection with other facts of consciousness. But in that case will or act loses its proper meaning. The self and freedom become mere illusions. (qtd. in Das 432)

The consciousness of objects and meaning 'will' is creative. It creates itself the self which is conscious. If we abstract the will from consciousness, in which it 'shines'. The existential self is thus related to the consciousness of meaning of life which is beyond the horizon. Consciousness create situation which provide the occasion for its self-creation. The self has thus no timeless being, but exist in time. The 'self' is immortal. In the sense being and immortality are the same. This introduces us to metaphysics proper, in which we are concerned with the absolute or unconditioned. The conscience made the existential relation with absolute. The absolute can be known symbolically. Properly speaking, the absolute can not be known, only symbolically experienced. This symbolical experience cannot be further analyzed or explained, but it is something imparts depth and significance to our life in the world. This absolute knowledge as an attempt at deepening our consciousness. Conscience or consciousness solves the individuality into the consciousness of the absolute.

Consciousness is thus basic to the conception of reality. This consciousness clearly is not factual or individual in character. Still man is the bearer of this consciousness comes to occupy a central place in reality. But man is not merely a spectator of the universe. He

realizes or seeks to realize certain ends and purposes what have objective validity. So, conscience is the call of the self to itself, out of forfeiture to authenticity. It challenges human being to escape from enslavement in to freedom. Conscience always tells to face all kind of dilemmas forgetting worldly this and that and make the situation vitally his.

In *Beyond the Horizon*, Robert Mayo is conscious of dream of getting human value which is beyond the horizon. His struggle goes on continue till his death. The consciousness of his dream, he is compelled to search his value. He never finds it. This is the human condition. This process goes on continue. This is the modern man's condition.

2.7 Death

Very simple death is the end of life. In everyday life it is something unwanted, feared, disdained and ugly. It is a final demise hangs over like a sword of Damocles at each and every moment of life. One has filled with anxiety as times when one permit oneself to be aware this. But concept of death enters as worth noting significance in to existentialist philosophy. Death, as any other instances of choice, is the choice that an existent can bargain if all the possibilities of life close down. It is the extreme form of alienation. It is a way of 'willing' and 'being'. The existentialist says that the series of choices alienate human being each others. At a moment s/he perceives that nothing in the world can correspond to her/his aspiration. The world of crowd is detriment to his individuality. Individuality may be differed by his questing or choice. It robs him of his essence despite the continuous attempt to attain it. And s/he attains a sort of epiphany. Death becomes an easy outlet. Nothing can stop man to plunge deep in to death. Death is freedom of all kinds of suffering. Through death an existentialist attempt to create essence. But death is such ironic because it brings only physical demise. So some man have dream of death.

For Heidegger, death, however, is not anything determinate which we can respect to ourselves. It is the end, the nothing. The unaware person tries to live as if death is not actual;

he tries to escape its reality. But Heidegger says that his death is his most authentic significant moment, his personal potentiality which he alone must suffer. Life in reality is 'life to death', precariously lived in presence of the threatening nothing on all sides. It is no consolation to think that man is mortal, because man in general, does not die, but individual men die with his own death. Death is not a distant possibility, but a possibility which is ever present. And if man takes death 'a possibility' in to his life, acknowledges it, and faces it squarely, he will free himself from the anxiety of death, the pettiness of life and only then he will be free to become himself.

Sartre believes that choosing death can assert man's individuality. For the individual death may appear with different meanings. Some take death for 'honor', some take it as weapon to overpower people and some take it as free beginning as Robert Mayo in *Beyond the Horizon*.

Death is ultimate isolation, an extreme case of human emotions. It is the sheer 'alienation'. Death as a real inescapable destiny for us men. Death is not only sinking into a void but rather a step towards eternity. This kind of attitude that finds expression in Gabriel Marcel. "Marcel conceives the ideal of releasing oneself from the encumbrance of all possessions at the time of death and preparing oneself for entrance in to life eternal. Death does not mean for him sinking in to avoid but rather a step towards eternity"(qtd. in Das 437).

Here, our main concern of death, is in *Beyond the Horizon* is freedom of sufferings. Robert Mayo suffered in his whole life in searching his value but he had not got, got death. He said in the end of his life as:

ROBERT. . . . Don't you see I'm happy at last-free! – Freed from the farm – free to wander on and on-eternally . . . Look! Isn't it beautiful beyond the hills? I can hear the old voices calling me to come-(Exultantly) and this

time I'm going! It isn't end. It's free beginning – the start of my voyage!

I've won to my trip – the right of release- beyond the horizon! . . . (167)

In the above lines, his searching value is not ending. It is the free beginning. This time he is like the hand of the clock. This is also the modern human condition.

2.8 Being: The Topic of Human Value

A man does not have a fixed nature or essence already given to him. He makes himself what he becomes by his own decisions and deeds. Man must decide himself what he will be. He becomes true to himself by his capacity of acquiring his existent in society. Here our focus is on being. In this vision, man is born in to a kind of void and has liberty to remain stuck in this mud. He leads a passive existence in a semi-conscious stage in which he is scarcely aware of himself. However, he may come out of this passive situation and become aware of himself. Then, he will have the sense of absurdity of his dread and despair, which create anxiety. Anxiety creates anguish and the person gets enlightened and acquires energy. This energy derived from this awareness will enable him to drag himself out of the mud and to begin to exist. By exercising the power of choice he can give meaning to existence and to the universe. Thus, in brief, a human being is obliged to make himself who he is.

Existentialist philosophers are of the opinion that the metaphysical explanation of existence, one given by traditional schools of philosophy fails to produce satisfactory results. 'Being' contrasts not only with knowing, but also with abstract concepts which can not fully capture what is individual and specific. They also maintain that the problem of being ought to take precedence in all philosophical inquiry of life. Existence is always particular unique and individual. Existential is essential and fundamental. 'Being' can be the topic of human value. Being is revealed to and felt by the human being through his own experience in life and his situation in society and his family. So, it is maintained that existence is the first and central

problem. Robert suffers more being obliged to make himself who he is. His existence is appropriate because he is in search of values in human life.

Finally, we can conclude that man is an unique and an isolated who lives in the family and this world is meaningless. He is responsible for his own action and free to choose his/her identity. This identity reveals as human value and meaning of life.

Chapter - 3

3. Quest for Human Value in *Beyond the Horizon*.

3.1 *Beyond the Horizon*: Story in Brief.

Eugene O'Neill's *Beyond the Horizon* is in three acts and each act has two scenes. One is indoors and other is outdoors. There are ten characters involve in the play. Robert Mayo, the protagonist, is a dreamer or searcher. He lives intensely in his vision of 'the far off and unknown' remains at home to do farming, and occupation which he is totally unfitted. His older brother, Andrew Mayo, is a born farmer, a son of the soil, goes in his place the sea trip. James Mayo, the father of Robert and Andrew, is a true farmer who chooses Andrew as his heir. So, he favors Andrew. Kate Mayo, wife of James Mayo, had once been a school teacher, loves younger son Robert. She constantly worries about his health and feels upset by his plan to leave home. Later she protects him from Mrs. Atkins. Robert leaves his sea trip for the love of Ruth and besides to become of farmer as good as his father or his brother, Andrew, who is also in love with Ruth, decides to join his uncle, Scott on the ship. Both brothers thus choose a vocation which run against nature. Robert inherits the farm while Andrew, the son of the soil, takes off to the sea. The farmer becomes a sailor; the sailor is turned to be a farmer. As a punishment, James Mayo banishes his son Andrew from his house. Robert and Andrew find themselves in roles which contradict and thwart their identities.

In the year of his traveling, Andrew focuses more in business, which overrides his love and land. At first he is engaged in legitimate wheat trade. Later he drifts to speculating. He is turned from a creator to parasite. In the home Robert married with Ruth, give birth a child. But he is lonely and isolated on the farm. His confidants in his ability to become a Mayo is quickly shattered when he realized how deeply he hates the work and how is he unsuited for farming. After his father's death, the farm deteriorates rapidly. The farm hands

despise Robert and desert him one by one. His mother-in-law comments always with accusations. When he fails to make life tolerably comfortable for her love flies out of the window. They torment each other unwillingly until she wounds him to the quick with the confession it is Andrew that she loves. Both man and wife's have been tricked into an impossible relationship by the sexual impulse that made them see in each other the fulfillment of their dreams until these have to work themselves out in the common place world of earning a living. He tries to derive a bit of comfort from his beloved books, and from companionship of his little daughter. But the child dies. Robert struggles hard continually. His struggle is heroic. He struggles all odds-a struggle that can not end in an unequivocal victory, a struggle with invincible powers. This struggle deteriorate his health, develop tuberculosis and dies still dreaming 'what might have been' he has taken the road of his dreams, instead of trudging along the wrong matrimonial lane. In this particular, this is a domestic tragedy of value seeker.

3.2. *Beyond the Horizon: A Modern Tragedy.*

The word 'tragedy' from past to present has been defined and interpreted in various way by many scholars and writers. The simple definition of tragedy is "unhappy ending of the play or the downfall of the protagonist in a play caused by the protagonist's some kind of frailty called 'tragic flaw' or 'hamarsia'" (qtd. in Abrams 173). Aristotle defines tragedy as 'the imitation of an action serious, complete and of a certain magnitude, in a language beautified in different parts with different kinds of embellishment, through action and not narration, but through scenes of pity and fear bringing about the 'catharsis' of these (or such like) emotions. (47). Aristotle's 'catharsis' which in Greek signifies 'purgation' or 'purification'. Aristotle in the first place sets out to account for the undeniable, if extraordinary, fact that many tragic representations of suffering and defeat leave an audience feeling not depressed, but relieved, or even exalted. Aristotle also says that the tragic hero will most effectively evoke our pity

and terror if he is neither too good nor too bad, but a mixture of both; liable to commit a fatal deed by 'error judgment' or 'weakness' to cause a great misfortune. Aristotle defines the tragic hero as, "A man who is not eminently good or just yet whose misfortune is brought about not by vice or depravity but by some error or frailty. He must be one who is highly renowned and prosperous a personage like Oedipus, Thyestes, or other illustrious men of such family" (46).

Aristotle is much praised for his protagonist of high status in his tragedy. They are kings, queens and such nobler persons. Aristotle does not give importance to common people like farmer, shepherd and poet as a protagonist in his tragedy. For him general people are the protagonist of comedy. But Hegel defines the hero's error very precisely, "The good chosen by the hero is only a partial good though the hero treats it as though it were an absolute good. The characteristic struggle in tragedy is between rival ethical claims: good set up against good; and the choice is not between good and evil, but between one good and another" (qtd. in Wimsatt and Brooks 557). According to Hegel, tragedy for example, may be said to have become "internalized" even 'lyricized'. (556) Term like 'struggle' 'tension' and 'resolution' shifted their meanings with the new conception of problem. Hegel's tragedy ends with the ethical problem. A.C Bradley broadens Hegel's definition of tragedy and said "the typical and essential conflict to be found in tragedy is not that of good against good, but rather a conflict within the self: any spiritual conflict involving spiritual waste is tragic" (qtd. in Wimsatt and Brooks 559).

Banamy Dobree regards tragedy as prime means for man's ultimate strength. Tragedy, as Presser Frye differed it, rests upon the assertion of a universal moral order. These above definition show that there is disagreement that tragedy is the consequence of individual consciousness. It focuses internal conscience of an individual consciousness. William K. Wimsatt Jr and Cleanth Brooks in their book *Literary Criticism: A Short History* clears it as:

Tragedy was thus for Nietzsche the product of a fruitful tension between diverse energies. Certain other forms of art contrive to remain relatively pure. For instance, the painter, the sculptor and the epic poet are characteristically Apollonian: they work under the special patronage of the god of light, of vision, and of dream. And the actor, the dancer, the musician, and the lyric poet are characteristically devotees of Dionysus. They follow a wilder prompting, and create dynamic patterns out of ecstasy and incantation. (563)

Nietzsche's association of 'dream' with the apollonian serenity may appear puzzling, even perverse. Nietzsche regard apollonian dream as a product of conscious mind and Dionysian as that of the Freudian unconscious. It catches the depth of the mind will seem to be Dionysian rather than Apollonian. But Nietzsche uses 'dream' primarily in the sense of the seer's vision, the walking dream, and ideal view which represents phenomena not as they are, but as they ought to be. For this reason the Apollonian dreaming art demands a Dionysian counterbalance. This counterbalance dreaming of man that works side by side for all kinds of creation. Tragedy or tragic art is also the outcome of these Apollonian and Dionysian counterbalances.

Aristotlean thought about tragedy and tragic hero, was followed by many writers in later years. In Elizabethan period, dramatist like Shakespeare, Marlowe followed classical Greek concept with little modification but their heroes are like same as classical Greek. They are kings, queens, princes and noble man and their downfall affected the fortunes of a state.

In eighteenth century some few writers shift from Greek concept of tragedy and started to write in prose and presented a protagonist from the common ranks who suffers a common place or domestic disaster. Since that time most successful tragedies have been in prose, and represent middle class, or occasionally even working class, heroes and heroines. Must notable dramatist is Henric Ibsen, Arthur Miller and so many others. They gave central

focus to middle or working class general people. Working people became heroes and heroines of their writings. They are typical protagonist of the modern tragedy and society. Modern society has gotten much space for critical thinking and philosophical speculations. Modern plays have successively presented the ordinary man whose aspirations reflect the false values of modern life and commercial society. The protagonist of the twentieth century suffers with many lacking in an incomprehensible universe. They fight till the very end in the world that seems cruel and purposeless like the Greek heroes. Regarding the modern tragedies and tragic heroes Crook, Dorothea put her view in the following lines:

Few modern works may be called tragedies, at least, if we use the term as it has been developed to describe and define classical medieval or even Elizabethan versions of the genre. Today's 'tragic' heroes are apt to be thoroughly ordinary, middle class or proletariat and even down and out individuals such heroes are often called antiheroes to emphasize their difference from the noble and dignified tragic protagonists of centuries past; their downfall is likely to be attributable to society or to some psychological abnormality, rather than a fate or mortal law. (191)

According to Crook, Dorothea, the main characters in classical Greek tragedies as well as medieval or even Elizabethan tragedies are persons of high status in the society such as kings, queens, princes, and noble people, not ordinary general people. This is probably because we are more affected by the tragedy of Greek type protagonist than that of ordinary people. However, modern dramatists do not follow this rule strictly. They firmly believe that the life of the general people can be as tragic as Oedipus's life.

Modern tragedy treats general characters in a serious and tragic way. Ibsen's Nora, the protagonist of the *Doll's House*, becomes increasingly dissatisfied with the traditional

female of wife and mother. In Arthur Miller's *Death of a Salesman* Willy Loman is in bewildered defeat by life, is an example of the new tragic hero.

In modern drama, writers make their protagonist fight desperately against their own fate and against the over ruled society. The protagonist struggles till he reaches death which is the ultimate reality for the moderners. Struggle of the common people capture the heart of audience if it is provided with reasonable tragic situations. Kings, queens, noblemen and nobility have become 'a far cry' in modern drama or modern time. The experience of tragedy is of especial therapeutic value for modern man, who is confined 'to the arid plane of associative routine' the plane of the trivial. That is why, more realistic and relevant portrayal of the tragic heroism become the first and basic concern of Arthur Miller and Eugene O'Neill's famous works and it turns out a remarkable success in the history of world drama and make realism of moderners into bloom.

Eugene O'Neill is one of the greatest American dramatists. He is a prolific writer but famous for tragedy. The critic, Doris V. Folks believes that American drama begins with Eugene O'Neill. He is remarkable for choosing subject matter for his tragedy. For him, social environment is an important factor in man's tragic agony. His greatest tragedies are the tragedy of common man not as Shakespearean and Greek kings and queens. So, Joseph Wood Crutch compares O'Neill with Shakespeare and says, "He (O'Neill) is alone among modern dramatic writer in possessing what appears to be an instinctive perception of what a modern tragedy should be" (137). O'Neill's tragic protagonist suffers excessive materialism and inner suffering. According to O'Neill, a man who suffers more, quest more. He projects his protagonist as a quester but they are all ordinary men and women, suffers excessively. His tragedies are the embodiments of cosmic struggle, anguish, isolation, hope, despairs and dream of the characters in an impersonal, mechanical urbanized and industrialized social

environments are the theme and setting of his works. He has always tried to quest new things. But his vision of life is always tragic. This thing is shown in *Beyond the Horizon*.

Twentieth century has been variously described as an age of nightmare, an age of broken values, an age in which man, cut off from all sources of vitality, has become rootless and disintegrated. Pressures of a standardized and regimented society have forced him to live at different levels of identity resulting in tensions which seem to threaten his very entity as a human being. Man is constantly suffering from spiritual aloneness and it appears he has come to the end of his tether from centuries. But it is also remarkable for a persistent search for positive a quest for values with such dogged determination and a quest for meaning that could impart some pattern to the chaotic flux of life. So, the modern writers look upon their artifact as an exploration into reality, a raid on for remaking themselves. Modern American drama is modern because it asks us to search the dark immunities of human heart and to assert an affirming faith in a quagmire of negation. No American writer gives better expression to this aspect of the modern age than Eugene O'Neill.

Beyond the Horizon by Eugene O'Neill is termed a new American modern tragedy written about farmer's family. It is a tragedy which might occur in any civilized family and country of the world where marriage is a recognized institution. It interprets the misery which follows the union of man and women who are incompatible. In this particular, like Ibsen's *Doll's House*, is a domestic tragedy. Robert Mayo, the protagonist is an intellectual, a dreamer, a quester, a man with the soul of a poet who marries a woman mentally his inferior and remains at home to do farming, an occupation for which he is totally unfitted but his soul thirsts for a sea trip far off beyond the horizon. While his brother Andrew, a born farmer, who has an excellent mate for the country girl, goes on the trip which Robert has dreamed. He struggles very hard toils unsuccessfully on the farms; is disillusioned as soon as the woman he married loves Andrew, particularly, when in a nasty mood, she taunts him with

the fact that she has never loved him and also delivers that she has always loved his brother Andrew. In this way she reveals her mean and petty nature. Revealing is very hurting him, and tries to derive a bit of comfort from his old books and from the companionship of his little daughter.

In few years later, the child dies. His wife's nagging grows still slouchy and unattractive. He becomes very weak and contract with tuberculosis and dies still dreaming of what might have been 'the far off and unknown' had he taken road of his dreams, instead of trudging along the wrong matrimonial lane. The only difficult thing to understand is how in the first place, a man of his mental attainments could have yoked himself to the cold of a woman he did. This play, O'Neill poured all his longings and despair, his agonies and ecstasies in harmonious way. He shows in this play back of the human life a force so, infinitely greater than any character. Man can not estimate this force. But can only feel dimly and ecstatically or can interpret vaguely. He also shows that man has an unquenchable flame that will never die, is dream of human value. Robert obsessed that dream vision stronger than himself and it is that obsession that makes him interesting. He has nothing pleasant to offer except the vague dream of happiness. This is tool for man's search to find the meaning of life in the face of death and destruction. In this context O'Neill says:

The tragedy of life is what makes it worthwhile. I think that any life which merits living lies in the effort to realize some dream and the higher that dream is the harder it too realize. Most decidedly we most all have our dreams. If one hasn't them, one might as will be dead. The only success is in failure and one most accepts this as on of the condition of being alive. If he ever thinks for a moment that he is a success, than he is finished. (qtd. in Jagdishchander 140).

The above extract shows that success lies only in failure. If a man thinks for a moment that he is success than he is finished. Man's only 'will' is too realize his dream and

the higher that dream is the harder it is too realize. This view can be seen in the following text:

ROBERT. (Thoughtfully) I've been wondering what the great change was in you. (After a pause) you a farmer-to gamble in a wheat pit with scrapes of paper. There's spiritual significances in that picture, And. (He smiles bitterly) I'm a failure, and Ruth's another-but we can both justly lay some of the blame for our stumbling on God. But you are the deepest-dyed failure of the three, Andy. You have spent eight years running away from yourself. Do you see what I mean? You used to a creator when you loved the farm. You and life were in harmonious partnership. And now (He stops as if seeking vainly for words) My brain is muddled. But part of what I mean is that your gambling with the thing you used to love to create proves how far astray-so you'll be punished. You will have to suffer to win back . . . (161-62)

The above extract of Robert magnifies O'Neill's philosophy of life. O'Neill took this view from Nietzsche and Nietzsche's philosophy of life. Nietzsche's book *Birth of Tragedy* is a ship sets sail on a turbulent sea in whose water swim the ancient sea creature Dionysus in Greek God of wine and ecstasy, worshiped by the wild women Maenads, and the patron deity of the theater. The other force is Apollonian, the dream. Here is the human concept of himself as an individual. Apollo is the Greek god of poetry, the sea and sculpture, worshiped by the priestesses at the oracle at Delphi; Apollo is associated with prophecy and self-knowledge. These two force battle until, through a marvelous, metaphysical act, seem to pair up with each other. This oracle is very much influenced Eugene O'Neill. Eugene O'Neill learns that the man trapped in the veil of 'Maya' (in Sanskrit for illusion) on the stormy sea which extends without limits on all side, howling mountainous waves rise up and sink and sailor sit

in on row boat trusting a weak craft, so, in the midst of a world of torments, the solitary man sits peacefully support by and trusting principle of individuality. Individuality is itself a quest of new things which is beyond the horizon. Acquiring new thing compels to search his value but he never finds it. This process goes on continue. This is the modern human condition.

3.3 Robert Mayo's Suffering and Tragic End

Beyond the Horizon is one of the first commercially successful sea plays of Eugene O'Neill, divided in to three acts. Each act is divided in to two scenes. One scene is indoors horizon gone, suggesting what has come between him and his dream. Other is outdoors showing the horizon, suggesting the man's desire and dreams. Regarding the story of the play Arthur Hobson Quinn Judges in *A History of American Drama* as:

Robert Mayo is a dreamer, a poet to whom the humdrum life of the farm is repellent. He has vision of the adventures that lie beyond the limits one can see and the opportunity of the voyage with his uncle comes as an answer to an unspoken prayer. As a frail child, he has been comforted by the beauty that lies in the clouds, and he hears the voices of illusion calling him. Across this dream come the homely things and love of the two brother passing the usual and then after they have said their inarticulate Farewell, the wayward passion of Ruth Atkins strikes down the dream. (171)

According to this judgment, the hero Robert has been comforted by the beauty that lies in clouds, and hears the voices of illusion calling him which is known as human value. Here, Robert has vision of adventure in sea trip to search the values and beauty of life which lies on the clouds. The beauty of life is invisible which is an enchanting dream drives him to suffer in his whole life and dies thinking better in an unknown world. Edmund M.Gagey has similar view regarding the ultimate tragedy of the main character, Robert mayo in the play:

The tragic impetus of the play proves truly affecting though one must admit that the cards are stacked pretty heavily against the characters specially Rob, weak to begin with, who suffers successively the death of his parents, the nagging of his mother-in-law, the discovery that Ruth does not love him, the death of his infant daughter and his own final demise from tuberculosis.

(46)

Though the Robert Mayo has dream of getting or connecting him with that beauty which is beyond the horizon, is God or human value. God is love. Love is beautiful and sweeter than any distant dream. This is appropriate to Robert. So he says:

ROBERT. . . . I think love must have been the secret—the secret that called to me from over the world's rim- the secret beyond the horizon . . . (92)

To get beauty is very difficult task. The difficulty is brought to him by his own wife's declaration; she is in love with Andy not with him. The following dialogue between Robert and Ruth is significant more:

RUTH you have never been man enough to work and do things like other people . . . I could have seen how you were in your true self-like you are now-I'd have killed myself before I'd have married you! I was sorry for it before we'd been together a month. I knew what you were really like- when it was too late.

ROBERT. . . . I'm finding out what you are really like – what a – creature I've been living with. (With a harsh laugh) God! it wasn't that I haven't guessed how mean and small you are – but I've kept on telling myself that I must be wrong – like a fool!- like damned fool!

RUTH. . . . Go and be a tramp like you have away wanted. It's all you are good for . . .

ROBERT. . . . What do you mean?

RUTH. (In a defiant scream) yes, I do mean it! I'd say it if you was to kill me!

I do love Andy! I always loved him. . . . (127-28)

This sound conversation makes him suffering. He is unable to get that beauty in his lifetime. Actually he is a sufferer. He is struggling to make better his family life. But he has not succeeded in his whole life. In this case Allardyce Nicoll clears it as:

The pairs are farmers: Robert is about to realize his dream of voyaging when he falls in love with Ruth marries her, prepares to settle down on the farm. Andrew goes in his place abroad ship, but when he returns, instead of having let the sea liberate his soul, it is found that his interest has been amassing a hoard of money in the Argentine. Robert thwarted, and his vision shattered, died gladly, and finds in death the joy denied him in life of sailing beyond the horizon. (883)

In this play Robert has his own vision of life; he dies gladly, even though he has not got happiness and joy in his whole life questing for enchanting noble value which is beyond the horizon but in his mind, 'in an unexplainable flash' of human value. Alexander woolcott shows the misleading way of life of Robert and comments out:

Beyond the Horizon unfolds the tragedy of young farm born dreamer, whose romantic mind and frail body yearn for the open sea the swarming parts of mysterious East, the becoming world beyond the line of hills which shut in the acres of his home. By all that is in him, he is destined for a wanderer's life, but fate, is a wanton mood, tethers him to this little hill-cupped farm and watches coolly and miserly and decay this means for all his house you meet him first at this cross roads of his life and see him take the wrong turning. (135)

Robert is always at the cross road of his life. If he takes wanderer's life he will find human value or if he goes to the wrong turning he will find only worldly happiness. Dream is that thing to make people happy or unhappy, joy and suffering; plays a significant role in this play. The human beings accept the tragic incidents as their fate when they are incapable of fighting against the illusion and frustration of life. Jagdish Chader sees horizon as dream of human value of Robert Mayo and remarks the play as, "it is a tragedy of bleak frustration still the poet and the dreamer Robert Mayo whose desire for adventure is actually the desire to seek the meaning of life in his final moments is found on the hill side watching the horizon" (qtd. in Narasimhaiah 140).

Robert Mayo, the protagonist has passion for creative life. He identifies himself either by his action or though his characteristic with the hopes and aspiration, the joys and agonies which are both his and theirs. His only aim in life is to seek the meaning of life by voyaging in the sea. This shows in the following lines in the text:

ROBERT. No, I oughtn't. (pointing to the horizon—dreamily) supposing I was to tell you that it's just beauty that's calling me, the beauty of the far off and unknown, the mystery and spell of the east which lures me in the books I have read, the need of the freedom of great wide spaces, the joy of wandering on and on—in quest of the secret which is hidden over there, beyond the horizon? Suppose I told you that was the one and only reason for my going? . . .

ANDREW. . . . There's wide space enough, lord knows; and you can have all the sea you want by walking a mile down to the beach; and there is plenty of horizon to look at, and beauty enough for anyone, expect in the winter. . . . (85)

Robert identifies himself as a quester of beauty which is hidden over the horizon and he states:

ROBERT. . . . There was all the mystery in the world to me then about that-far-off sea-and there still is! It called to me then just as it does now. . . . And other times my eyes would follow this road, winding off in to the distance, toward the hills, as if it, too, was searching for the sea. I'd promise myself that when I grew up and was strong, I'd follow that road, and it and I would find the sea together. . .

RUTH. . . . Yes, I see.

ROBERT. . . . I liked to be all alone-those times. I got to know all the different kinds of sunsets by heart. And all those sunsets took place over there-(He points) beyond the horizon. So gradually I came to believe that the wonders of the world happened on the other side of those hills. There was the home of the good fairies who performed beautiful miracles. I believed in fairies then. (With a smile) perhaps I still do believe on them. . . . the horizon is as far away and as luring as ever. . . . (89-90)

Robert chooses his own destiny by running away from the farm and goes to home and started to read his old books. This hints us about the struggle he might have undergone on the farm. That old book is the medium of courage to find out what he is in search of. Here O'Neill's vision of life or humanity of life is seen. For O'Neill, Sea traveling or voyaging is the symbol of getting or questing knowledge. His only aim is to get that knowledge which is mysterious. In Sean O'Casey's view, "The soul of O'Neill was a restless one, always seeking out the storm, crying out from the midst of tumbling waves, loudly enough to be above the tumult of the strongest winds, till the dark lull of death brought silence and a well-earning people" (qtd. in Cargil 96).

In the drama, the search is significant for the perfect knowledge what lies beyond the horizon. Robert works in the farm very hard. Everybody cheated him even his own wife in his life time but he has no grievance. For him work is duty. Duty is value so he performs his own task for the sake of his dream of human value. Here Robert Mayo has an attachment with the east. In eastern philosophy the searcher struggle very hard until he get death to perform his own duty. Here his continual search for a sense of belonging, for love, the personal or family relationship is void. O'Neill's social and philosophical outlooks which influenced his plays as well his constant worry, for instance, about the loss of the 'old god' and inability of his characters to find a 'new' one whether Robert is watching from hill side beyond the horizon. This drama shows that brevity besides being the soul of wit can also reveal the soul of Eugene O'Neill. By 'dreaming' Robert Mayo created a 'gap'. This gap creating is the questing of meaning which O'Neill aimed to restrain. His hero's individual struggle to find ablution from overwhelming guilt, an important modification is the meaning themselves and some original ideas remain intact and some are transformed. Eugene O'Neill finds any transformation unbearable. This unbearable transformation brings them in to death. Death is tragedy. The material of his art, as Sophus Winther has remarked in one of the best studies of the dramatist, is generally found in "'man's struggle with the shadowy, indefinable and inevitable forces of life' often the unsuspected antagonist lurks in man's inmost being: we are betrayed by what is false within" (qtd. in Quinn 929). This is the condition of modern man like Robert Mayo. The modern man can not go back from the false pretence within. Robert's experiences are the result of his sense of emotional emptiness. He can never succeed in becoming successful nor even play role he chooses because he is the victim of fate. His real self has been too damaged and his horizon is inevitably limited by the nature of god. The contradiction between his sterile mode of thought and his passion for creative life became

intolerable; he has lost the power to communicate his feeling with people. His powerlessness brings the defeat and he dies thinking what might have been.

Beyond the Horizon is social drama. The hero Robert is the representative of a society, got defeat. This defeat is not the end but faith in the creative personality and affirmation of the glory of life and man.

3.4 Hopeless Hope

Hopeless hope reveals the perception of tragedy as the highest art form, as well as the awareness of self-fulfillment through annihilation. When people see Eugene O'Neill's *Beyond the Horizon* a tragedy on the stage they feel their own hopeless hopes ennobled in art.

O'Neill's idea about tragedy is exemplified in this drama. The hopeless hope means any victory we may win is never the one we dreamed of winning. The point is that life in itself is nothing. It is the dream that keeps us fighting, willing and living. In the play, *Beyond the Horizon*, Robert Mayo, the hero realizes his dream of voyaging but he is trapped by fate, to make discover that he is in love with Ruth. This love becomes the secret meaning of life sometimes for him. Here love is devotion to find out pleasure. This is stated by him as:

ROBERT. . . . Andy was right-righter than he knew-when he said I could find all things I was seeking for here, at home on the farm. I think love must have been the secret – the secret that called to me from over the world's rim–the secret beyond the horizon; and when I did not come, it came to me. (He claps Ruth to him fiercely) Oh, Ruth, our love is sweeter than any distant dream! . . . (92)

But the love of Robert with Ruth is an obstacle to make a man of searcher. He forgets his dream sometime. When he realizes, it is too late. So he struggles hard to find meaning of life. Achievement, in the narrow sense of possession is a stale final. It might yet be that illusions, the will to self deception, selfishness, concupiscence are more valuable and more

fundamental to life. After giving up illusion and pipedreams there is only death left. The death transcends the beauty of life. The beauty of life creates or quests the human value. This human value is only a great dream of conscious being. The dreams that can be completely realized are not worth dreaming. The higher the dream, the more impossible it is to realize fully. But you would not say, since this is true, that we would dream only of the easily attained. A man wills his own defeat when he pursues the unattainable. But his struggle is his success! He is an example of the spiritual significances. Which life attains when it aims high enough. When the individual fights all the hostile force within and without himself to achieve a future of nobler value, but he is not depressing; he is exhilarating. He may be a failure in our materialistic sense. His treasures are in other kingdom. Sailing ship at sea in stormy ocean is the struggle between dream and ecstasy of getting excitement or drunkenness. Man fights all the hostile elements believing in tomorrow's promise: a hopeless hopes or pipedreams. Getting nobler value or willing feeds the dream that gives them the courageous hope to continue living. This hopeless hope is the very friction that creates tragic drama. Eugene O'Neill's drama intertwines the questing which inspires the characters to dream in their drunkenness, to become great heroes of the religion of tomorrow. It is this drive to please or desire for fulfillment that drives the tension in *Beyond the Horizon*. Yet the very nature of the hero is that he is beyond pipe dreams and drunkenness, he is death. *Beyond the Horizon* is a play about pipe dreams. The philosophy of pipe dream is that there is always more dreams left, one final dream, no matter how low you have fallen. This view can be seen in Robert Mayo's saying. He says a striking sentence in the end of his life and pronounces it as:

ROBERT. (In a voice which is suddenly ringing with the happiness of hope)
 you mustn't feel sorry for me. Don't you see I'm happy at last-free-free!
 - Freed from the farm- free to wander on and on eternally! (He raises

himself on his elbow, his face radiant, and points to the horizon) look!
 Isn't it beautiful beyond the hills? I can hear the old voices calling me to
 come-(exultantly) And this time I'm going! It isn't the end. It's a free
 beginning - the start of my voyage! I've won to my trip-the right of
 release-beyond the horizon! Oh, you ought to be glad-glad-for-my sake!
 (He collapse weakly) Andy! (Andrew bends down to him) Remember
 Ruth. (168)

It is a pipe dream that ruined the relationship between child and parents, between brothers and between husband and wife. In the play *Beyond the Horizon* O'Neill ruined the family life in terms of personal goal. The hero, Robert Mayo seeks the larger goals; the meaning of the universe and man's place in it; or that value which is nobler for human beings; women like Ruth Atkins Mayo pursue more personal goals usually fulfilled in love. Love is nobler value for women. Here is the reversal of role and the hopeless hope of man.

3.5 Fate as a Victorizer

Human being in this society always aims for prosperous and successful life. They do a lot of struggle to get their desire fulfilled. But, it is not always sure that they get success. There could be so many elements that make the decisive role in lives of human being. Among them, one could be fate. Fate is the future of the any individual regarded as predetermining events unavoidably. Here, in the play, fate plays a significant role in the lives of the character who aim for one thing but they are doomed to fate. So, their lives are tormented and heavily disturbed because of unfavorable fate. Fate seems evil to them whenever they near success. Situation or chances or circumstance as fate in O'Neill's play, play a decisive role to suffer the characters throughout their lives. Different circumstances occur in their lives one after another. But the character can not estimate the results they bear in future because they look

very simple and ignorant in forms. The second unfavorable situation takes place when the characters try to settle the result of the first one such circumstances are beyond their capacity and expectation; so, characters can not affect and changed them. Some times they seem very subtle and enigmatic. In this way they became victim of fate.

In the play, *Beyond the Horizon* Robert Mayo is ready to go on sea trip in the different parts of the world. In that time the fate made him discover to find he is in love with Ruth Atkins, marries her, prepares to settle down in the farm. Marriage make him to postpone the adventure of sea trip is actually the desire to seek the meaning of life. Max J. Herzberg shows the same and states, "It is, in sense, a tragedy of fate, but here the hostile forces are in the environment and in the characters themselves" (832).

The evil force of the fate does not allow the characters to live far away from it though they struggle it. They just become the poppet. It does not show pity to anyone. It is the fate that is to be blamed for all the causes, problems and sufferings in *Beyond the Horizon*. All the characters are directly or indirectly influenced by it. It has governed the characters' destiny by creating different kinds of plots. Fate is the problematic element for all happenings in the play. So Alexander Woolcott shows fate as a victimizer and comments out, "By all that is in him, he is destined for a wanders' life, but fate, is a wanton mood, tethers him to this little hill-cupped farm and watches coolly and miserly and decay this means for all his house: you meet him first at this cross roads of his life and see him take the wrong turning" (135).

Robert struggles in the little hill-cupped farm for livelihood and at the same time have to confront human value which is far of and unknown by dreaming. Everything can be possessed if fate is positive. But in the drama, fate is a victimizer. The characters of the play are brought from the basic ground of society where hardship of their destiny. They have already passed their lives and go on struggling against the fate, the hostile force. Joseph Wood Kruth judges *Beyond the Horizon* and says, "Indeed the first, with its story of two

brothers so trapped by fate that the one who wanted adventure stay at home while the one who wanted to stay at home is driven to find wealth in far places, suggests the tragedy of mere bleak frustration” (84).

The above extract also shows that fate as a mystical force which destroys the desire to find the meaning of life, of a young man. And it is also true that the characters are in the play no longer the victim of fate so much as the victim of his own psychology. So this drama is the celebration of an individual in conflict with some thing-fate, circumstance, moral and social law which hampers or crushes him. Robert C Pooley and his friends examine fate as, "The individual no longer rebels against God or fate for the right to express himself. He demands something more the creative force as part of its responsibility for the creation of the individual, must express him" (200). Thus, fate is a victimizer for mankind especially to Robert Mayo in drama.

3.6 Leitmotif

A leitmotif is short musical motif associated with a character, object, or attributes. According to Marriam-Webster, “Leitmotif in literature, a dominant recurring phrase, sentence or theme within a work, such as the repetition of the phrase 'only connect.' . . . The word (German 'leading motif') was originally applied to repeat musical phrases associated with a particular character, situation, or idea in Richard Wagner's musical drama” (669).

This leitmotif is very successfully applied in Eugene O'Neill's *Beyond the Horizon*. In the drama, 'dream vision' is a leitmotif theme because it is applied repeatedly to aware the situation or idea. The 'dream' is a musical word which connects man with passion for creative values. This leads men either forward or backward in their lives. In drama, dream is faraway and as luring for ever and the characters are always trying to get it. This vision does not allow to live far away from it though they lose it. Dream vision is the basic tragic theme which brings exaltation towards life. Friedrich Nietzsche also connects his idea with dream vision.

He talks about tragedy under the special patronage of the god of light and dream of vision. His association of dream with the conscious mind as that of the Freudian unconscious, in which case, dreams, with its bold violations of space-order and of logic and its connections with the pre-mordial depths of the mind. But he uses dream primarily in the sense of the seer's vision, the walking dream, an ideal view which represents phenomena not as they are, but as they ought to be.

It is the dream that keeps us fighting, willing, and living. The dream can be realized is not worth dreaming. The higher the dream, it is more impossible it is to realize it fully. Nietzsche who says, "And if ye have failed on great things, are ye, for that reason, yourselves a failure? The higher its ken is, the seldomer doth a thing succeed" (qtd. in Cargill 261). He premises that the aesthetic values are the sole phenomena of meaning for humanity. It is difficult to perceive it in life time. So, it becomes "only connect" tool. The influence of Nietzsche and European musical drama, O' Neill connect his life value with dream vision. This dominates O'Neill and his drama especially *Beyond the Horizon*. For this Gassner John says:

The destinies of both brothers are determined by irrational choices from which few people are free, choices of which tragedy is often compounded. To this leitmotif O' Neill adds another and even more powerful one in the theme of a woman's unintentional destructiveness. Robert stays home and Andrew goes to sea because the girl Ruth chooses the former for her mate. But it is more than romance that she desires, and when he fails to make life tolerably comfortable for her love flies out of the window. (648)

Here, this leading motif makes characters to suffer in the play.

Chapter - 4

Conclusion

Human Value as an Unquenchable Flame

Human value is the nobler value for mankind. It is the meaning for human beings. Human value is a connection with the existence in society. This is a quality that distinguishes man. It is highly regarded because of its meaning and effect. It is also the tool to show relation between light and shade. Getting human value is the condition of being conscious of his existence. It is this consciousness which drives him towards the quest for his true identity and for the place where he could rightly fit in. So, human is compelled to search his value. The value sets to search for the meaning in life and for self. This makes man take challenges in life and struggles against them to find something meaningful. Hence, human value is the meaning of life and self. That is why man struggles too hard to get it which is beyond the horizon. But this only becomes the mirage. Mirage is an effect produced by hot air conditions especially the illusive appearance of a sheet of water in the desert. This mirage is the symbol of ultimate meaning of human life which is absolute. Everyman has dream of 'absolute'. Absolute is knowledge. Knowledge of absolute is as great as the man makes himself; this is the truth. If you will seek it, you get liberty. So, this value is pointed always towards the eternal, toward the soul, toward the salvation and God - away from the temporal, the body, and the worldly. Having body and soul, man is torn in the eternal battle between good and evil. It dignifies individual in the society as 'hero'.

Human value is that value which brings exaltation, an urge towards life. It raises people to deeper spiritual understandings and releases them from the petty greed of everyday existence. It is an absolute knowledge which seeks only a limited human being. It is the study of being. The study of being is forgotten because twentieth century is an age of nightmare , and age of broken values, an age in which man cut off from all sources of vitality, has

become rootless and disintegrated. Loss of faith in traditional values has alienated him from the world around him. Pressures of a standardized society have forced him to live at different levels of identity. So, this makes man a constant sufferer from spiritual loneliness and appearance as he comes to the end of his tether. But modern writers have started a persistent search for positives, a quest for meaning to impart to the chaotic flux of life. They look upon his artifact as an exploration in to reality and an instrument for remaking his existent. In short, the modern writer has come to believe that man must evolve an integrated scheme of values that may give consistency to his choices and help him resolve the tension within the human personality. Modern writer asks us to search the dark immensities of human heart to assert an affirming faith, which is known as value. Eugene O'Neill embodies a persistent search for values in *Beyond the Horizon*. He does not do a search for certainties; rather he maintains a moral distance and seems to share the existentialist belief that truth is infinite while man is finite creature. To him is given not final grasp of absolute truth, but persistent striving after truth. Therefore, instead of offering solutions, he only juxtaposes alternatives so that the audience may have fleeting glimpse of the reality that lie hidden beneath the surface.

O'Neill sees human value as a great value. Man cannot estimate it but can only feel it dimly and ecstatically or can interpret it vaguely. In *Beyond the Horizon*, he shows that man has an unquenchable flame that will never die a spark of creativity that will never let him rest on his oars. There, man looks it as ports of call in the voyage of his restless and turbulent soul. All the brutality of life could not destroy that dream of value if there is hardness on the farm, frustration in love or marriage and the effect of materialistic world. This value urges man to live struggling to live and search to find meaning of life will continue in the face of death and destruction. That is why O'Neill's plays have a passionate and intensity that make them not only highly poetical but poignantly human.

Among O'Neill's characters, Robert is unique in accepting overwhelming hardships without giving into escapism and defeat. He is engaged in a formidable struggle which occurs on the spiritual plane. He demands an explanation of his suffering and defeat. He looks for value, means 'a finer realization'. We can see that man has courage to come out a ditch and make his existence valuable in this hostile world. But Robert Mayo is far behind from fulfilling his dream. This is the modern man's condition. This process goes on continue from generation to generation. Man is revolving around the hand of a clock. That is why human value is an unquenchable flame that never dies. We are always trying to get it which is beyond the horizon.

Works Cited

- Abrams, M. H. A *Glossary of Literary Terms*. 3rd ed., Madras: Macmillan India Limited, 1992.
- Alexander, Doris. *The Tempering of Eugene O'Neill*. New York: Harcourt Inc., 1962.
- Aristotle. "Extracts from the Poetics." *Tragedy: Development in Criticism*. Ed. R. P. Draper. London: Macmillan, 1980. 46-50.
- Barrett, William C. "Existentialism as a Symptom of Contemporary Crisis." *Toward Liberal Education*. Ed. Locke Louis G., et al. 5th ed., New York: United States of America, 1957. 716-26.
- Baym, Nina. ed. *The Norton Anthology of American Literature*. 5th ed., Vol. 2, New York: W.W. Norton and Company, 1998.
- Cargil, Oscar et al, ed. Introduction. *O'Neill and His plays: Four Decade of Criticism*. New York: New York UP, 1961.1-16.
- Chander, Jagadish, "Modern American Drama: The Quest of Eugene O'Neill." *Asian Response to American Literature*. Ed. C.D. Narasimhaiah. Delhi: Vikas Publication Untied States Educational Foundation in India, 1972. 137-45.
- Cohn, Ruby "O'Neill, Eugene (Gladstone)." *American Literature*. Ed. Thomas Riggs. 4th ed, USA: S.T. James Press, 2000.
- Crook, Dorothea, "Heroic tragedy." *Tragedy Development in Criticism*. Ed. R. P. Draper. London: Macmillan, 1980. 189-193.
- "A Grim Domestic Drama set in New English." *Columbia Encyclopedia*. Rev.ed., Columbia University press, 1975.
- Das, Rasvihary. "Existentialism." *History of Philosophy: Eastern and Western*. Ed. Sarvepalli Radhakrishan. Vol. II, London: George Allen & Unwin Ltd., 1957. 423-48.

- Downer, Allan. S "Eugene O'Neill as a Poet of the Theatre." *O'Neill and his Plays: Four Decades of Criticism*. Ed. Oscar Cargil et al. New York: New York UP, 1961. 468-71
- Edward, Paul, ed. *The Encyclopedia of Philosophy*. New York: Macmillan, 1967.
- Engel, Edwin A. *The Haunted Heroes of Eugene O'Neill*. Cambridge: Harvard UP, 1953.
- Falk, Doris V. *Eugene O'Neill and the Dramatic Tension*. New Jersey: Rutgers UP, 1958.
- Frenz, Horst. *Nobel Lectures in Literatures 1901-1967*. New York: Noble Foundation Elsevier Publishing Company, 1969.
- Gagey, Edmond M. *Revolution in America Drama*. New York: Columbia University press, 1948.
- Gassner, John. "Eugene O'Neill and the American Scene." *Masters of the Drama*. 3rd Rev. ed., New York: Dover Publication Inc., 1954. 629-61.
- Goetz, Philip W ed. *The New Encyclopedia Britannica*. Vol.8, 15th ed., Chicago: Encyclopedia Britannica Inc., 1990.
- Herzberg, Max J. and the Staff of the Thomas Y. Crowell Company, eds. *The Reader's Encyclopedia of American Literature*. New York: 1962.
- "Historical Survey of Existentialism." *The New Encyclopedia Britannica*. Macropedia 15th ed., Encyclopedia Britannica Inc., 1990.
- Josephson, Eric and Marry Josephson, eds. *Introduction to Man Alone: Alienation in Modern Society*. New York: New York UP, 1962.
- Kierkegaard, Soren. "Choice." *The Modern Tradition: Background to Modern Literature*. Eds. Richard Ellmann and Charles Feidelson. New York: Oxford UP, 1965. 828-34.
- - - "Choice in a World without God." Ellman and Feidelson 835-838.
- Krutch, Joseph Wood. *The American Drama since 1918*. New York: George Brazilier Inc., 1957.

Lauer, R. H. and Jeanette C.Lauer. *Marriage and Family: The Quest for Intimacy*. 4th ed.,
New York: McGraw Hill, 2000.

Macintyre, Alasdair. "Alienation." *The Encyclopedia of Philosophy*. Ed. Paul Edward. New
York: Macmillan, 1967. 76-84.

Miller, Jordon Y. Reviews and Abstracts <[http://www.eoneill.com/library/reviews and
abstract/htm](http://www.eoneill.com/library/reviews%20and%20abstract/htm).>

Millet, Fred. B. *Contemporary American Authors*. New York: Ams Press, Inc., 1970.

Mautner, Thomas. *A Dictionary of Philosophy*. UK: Blackwell Publishers Inc., 2004.

Nicoll, Allardyce. *World Drama: Aeschylus to Anouilh*. London: George G. Harrap &
Company Ltd., 1954.

Nietzsche, Freidrich, "Subjective Will and Objective Truth." *The Modern Tradition:
Background to Modern Literature*. Eds. Richard Ellman and Charles Feidelson. New
York: Oxford UP, 1965. 816-22.

O'Neill, Eugene. "Beyond the Horizon." *The Plays of Eugene O'Neill*. Comp. Carlotta
Monterey O'Neill. New York: Random House, 1954. 80-169.

O'Neill, Eugene. "O'Neill Talks about his Plays." *O'Neill and his Plays: Four Decades of
Criticism*. Ed. Oscar Cargil et al. New York: UP, 1961. 110-112.

O'Casey, Sean. "Tribute to O'Neill." *O'Neill and his Plays: Four Decades of Criticism*. Ed.
Oscar Cargil et al. New York: New York UP, 1961. 94-97.

Parkins, George and Barbara Parkins. eds. "O'Neill." *American Tradition in Literature* 10th
Shorter ed., Vol. I, New York: McGraw Hill, 2002.

Pooley, Robert C et al. ed. *The United States in Literature*. Chicago: Scott, Foresman and
Company, United States of America 1957.

Quinn, Arthur Hobson. *The Literature of the American People*. New York: Appleton-century
Carft Inc., 1951.

- - - . *A History of the American Drama*. New York: Appleton-century craft Inc., 1936.
- Reader,s Digest Library of Modern knowledge*. Ed. The Readers Digest Association Limited, London: 1978.
- Reardon, William R. "O'Neill." *Encyclopedia of World Biography* Vol. 8, New York: McGraw Hill Bood, 1973. 205-207.
- Russell, Bertrand. *History of Western Philosophy*. 2nd ed. London: Routledge UP, 1995.
- Ryan, John K. "Existentialism." *Encyclopedia Americana*. New York: Macmillan, 1966.
- Sanderlin, George. *College Reading: A Collection of Prose, Plays and Poetry*. New York: D. C. Health and Company, 1953.
- Sartre, Jean-Paul. "Authenticity." *The Modern Tradition: Background to Modern Literature*. Eds. Richard Ellmann and Charles Feidelson. New York: Oxford UP, 1965. 842-43.
- Shipley, Joseph T. *The Crown Guide to the World's great Plays*. New York: Crown Publishers Inc., 1984.
- Skirbekk, Gunnar and Nils Gilje. "Existentialism." *A History of Western Thought: From Ancient Greece to the Twentieth Century*. London: Routledge, 2001.
- Slochower, Harry "Eugene O'Neill's lost Moderns." *O'Neill and his Plays: Four Decades of Criticism* .Ed. Oscar Cargil et al. New York: New York UP, 1961. 383-389.
- Spiller, Robert E. et al. ed. *Literary History of the United States*. 3rd ed. New Delhi: Amerind Publishing Co. Ltd. Macmillan,1946.
- Tanner, Michael. *Fredrich Nietzsche: The Birth of Tragedy*. New York: Kraus cop., 1987.
- Throp, Wilard. *American Writing in the Twentieth Century*. Cambridge: Harvard University Press, 1960.
- Unger, Leonard, ed. *American Writers: A Collection of Literary Biographies*. Vol. III, New York: Charles Scriber's Sons, 1972.

- Walcott, Charles Child. *American Literary Naturalism: A Divided Stream*. Minneapolis: University of Minnesota Press, 1956.
- Webster, Marriam. *Encyclopedia of Literature*. Massachusetts: Marriam-websters, 1995.
- Willams, Raymond. "Tragedy and Contemporary Ideas." *Tragedy Development in Criticism*. Ed. R. P. Draper. London: Macmillan, 1948. 182-189.
- Wilson, Edmund. "Eugene O'Neill as a Prose Writer." *O'Neill and his Plays: Four Decades of Criticism*. Ed. Oscar Cargil et al. New York: New York UP, 1961. 464-67
- Wimsatt, William K. Jr. and Cleanth Brooks. *Literary Criticism: A Short History*. London: Oxford and IBH. Publishing Co., 1957.
- Woolcott, Alexander. "Beyond the Horizon." *O'Neill and his Plays: Four Decades of Criticism*. Eds. Oscar Cargil et al. New York: New York UP, 1961. 309-11.