

## Introduction

Unlike many traditional plays that utilize the act format, Eugene O' Neill divided *The Hairy Ape* into eight scenes. An act is a demarcation of action in a play that is often comprised of several scenes. Scenes are typically shorter than acts and limited to one or two locations. By structuring his play's action around short episodic scenes, O' Neill is able to encompass a variety of settings that depict Yank's disassociation with both his peers and members of upper class that has compelled him and his friends to revolt against capitalists.

O' Neill, born in New York in October 1866 to James O'Neill and Ella O'Neill, has been compared to virtually every literary figure in the western world and is considered the first great American playwright. His plays deal specifically with American tragedy rooted in American history and social moments. His dramas are marked by expressionistic theatrical techniques and symbolic devices that function to express religious and philosophical ideas. O' Neill even used the Ancient Greek chorus as a device to comment on the action of many of his plays. By bringing psychological depth, poetic symbolism and expressionistic techniques to the American theatre, he raised the standard of American theatre.

O' Neill, as a poet of theatre, always sought to transmute his angst, sense of dislocation, and personal agonies into something rich and strange. He viewed life without foundation. He identified love as elusive. Human relationships were equally discordant to O' Neill. Although he began his career at the start of First World War and ended at the conclusion of the Second World War. He paid little attention in his plays to specific circumstances of the world catastrophe. He finds the source of suffering in dark areas of existence itself. An iconoclast in theatre, O' Neill reacted in his own way to the dehumanization, facile sentiment and the spiritual vacuity of the

modern waste land. While other American playwrights were committed to compromising optimism, O' Neill devoted himself to uncompromising pessimism, so he was rebellious. This is the reason why the abiding theme of his plays is the tension between faith and skepticism, illusion and reality and will and fate. These tensions are always connected with his struggle against alienation.

O' Neill is the dramatist of an idea that are shouted, whispered or silently assumed. One theme unites all his plays, from the earliest experiment to his last mature works. Regarding this, Falk, in *Eugene O'Neill and the Dramatic Tension*, writes, "The theme is rooted in O' Neill's own personal need, and its power to shape both form and meaning in the play is derived from this issue. It represents an attempt at once to express and to assuage the lifelong torment of a mind in conflict" (3).

Influenced by Jung, O' Neill thinks that the consciousness is an autonomous force existing independently in the individual. All his life man is forced to wrestle with the unconsciousness in an attempt to reconcile its demand with those of his conscious ego. Doris Falk, in *Eugene O' Neill and the Dramatic Tension* writes, "Man is in fatal error when he assumes that his conscious ego can fulfill all his needs without acknowledgement of the power of the unconscious. Man must find self knowledge and a middle way, which reconciles the unconscious needs with those of the conscious ego" (6).

O' Neill, however, like all the epoch-making champions, was not free from criticism. Mary McCarthy did not believe that he possessed "the slightest ear for the word, the sentence, the speech" (473). Despite the criticism, O' Neil's winning of four Pulitzer Prizes and the Nobel Prize for literature in 1956 justifies his greatness. Eugene M. Waith in *O' Neill* traces three assets in him:

First, O' Neill has a nervous driving force that carries the audience inescapably along; second he has gift for the use of the various forms of the American vernacular. Thirdly, O' Neill has qualification which sets him completely apart from the other American dramatists. He always, with whatever crudeness, expresses some real experience, some impact directly from life. (466)

O' Neill's plays are strung like beads along the all- but- visible cord of an abstract concept. It not only clarifies their meaning, but also suggests the significant criteria by which they may be measured as dramas. The complexities of the idea itself and its relationship to O' Neill's psychological difficulties are the sources of his unique qualities. At the core of O' Neill's work is conception of the inward, uniquely personal experience of modern man.

Many of O' Neill's plays were based on his experience at sea. These plays were crude, natural and slangy, and dialogue was striking. Audiences were faced with ship holds, sailor's bars, and the bind of characters that frequented them. Later, his plays became longer with broader subject matter and ambitious aim. He began to experiment with stage technique to enable his plays to convey their emotions. He ignored normal play divisions of scenes and acts, paid no attention to the expected length of plays, made his characters wear masks, split one character between two actors and reintroduced ghosts, choruses, and Shakespearean-style monologue and direct address to the audience. He employed sets, lighting, and sounds to enhance emotion rather than to represent a real place.

*The Hairy Ape* first produced on March 9, 1922, by the Provincetown players, is a one-act play completely bitter, brutal, wild, fantastic and nightmarish. It is in a sense a problem play as it is full of problems. The play starts with a sound order.

There is nothing wrong in the beginning. Yank, a stoker on a transatlantic liner, is broad, fierce and truculent. Others respect his superior strength. Yank sees himself as others see him. He has self respect and considers himself all powerful, though he is heavily exploited by upper class people.

This confident self image of his is destroyed by Mildred, a pale repressed young girl, daughter of his owner. When Mildred sees Yank, she falls back in the horror crying "Take the away! Oh, the filthy beast! (Scene III, 32) and faints. It heightens the antagonistic relationship between the owner and the workers i.e. capitalists and proletariats. Mildred's reaction towards Yank creates the problem, and this problem is caused by class differences. After this scene, Yank and his friends become more rebellious towards capitalists and their mechanisms, and vow to take revenge upon her. He suffers from humiliation which compels him to revolt against upper class. He throws a shovel immediately furiously, and it is a strong evidence of his revolt.

From the beginning of the play, along with his friends Yank is shown angry and cursing upon owners, representatives of capitalists. Workers are treated as commodities. They also materialize themselves comparing themselves with steels and engines and other material things. They do not see their determining role in the production. They are alienated from their work and promise to destroy the capitalistic system as their level of class consciousness increases.

As Yank goes to Fifth Avenue to search for Mildred, he is ignored, insulted and discriminated badly by people of city on the basis of his class. He is imprisoned though he is innocent. For him and his friends, government, law and religion become the obstructing factors for justice, liberty and equity. Yank and his friends lose their faith upon government, law and religion.

Though he wants to work, he is rejected by the capitalists, and not given any sorts of opportunity. He is victimized by the capitalists all the time and everywhere. He extremely hates them and does not want to live among them. At last, after suffering from exploitation, alienation and rejection, he prefers either the company of gorilla or wants to die to living in capitalist society. This kind of sufferings always forces working class people to revolt against so called civilized society of upper class. This thesis will try to prove this hypothesis.

Marxism will be applied in the play to prove the very hypothesis. Marxism treats literature as an expression of socio-economic life and judges literature on the basis of how far it has fulfilled this function. Although Marxism primarily deals with socio-economic and political aspects, it also treats literature with special care, as it reflects social realities, and stresses that literature should be for the betterment of life. Marxism disproves bourgeois economic, social and political system by establishing the philosophy of proletariats, the largest stratum of society.

According to Marxism, base affects the superstructure and with the change in base, superstructure also automatically gets changed i.e. the change in socio-economic relations bring changes in ideology, politics, religion, art and literature. Marxists believe that each economic structure i.e. feudalism, capitalism or society leads to its own type of social organization and production of its own culture, religion, art and literature, So basic characteristics of literature and art are determined by socio-economic factors.

Similarly, Marxist understands a work of art as a form of social consciousness. Concluding his reading of Marxists aesthetics, A.F. Eremeyev in *Marxist-Leninist Aesthetics and Art* writes, "[...] all the Marxist aestheticians are united in the conviction that art is a form of social consciousness that is oriented towards

recognizing objective reality and transforming it with humanistic aims, that is capable to give a faithful picture of life [...]"(150). "Social consciousness" Victor Afanasyev in his *Marxist Philosophy: A Popular Outline* defines "is the sum total of people's ideas, theories and views reflecting their social being"( 353). Social being is their conditioning in a socio-political economic system. Such conditioning determines their class and "in a class society, social consciousness, whatever form it assumes, inevitably takes on a class character", Afanasyev explains (357).

Today's world consists of definite classes and these classes, Marxist believes, are in constant class struggle. In the primitive age, when people lived in small kinship groups, there was no concept of property so no class was there. All people had equal social status and there was not any kind of exploitation. Class firstly appeared in human history when human beings started to save their increased production and claimed it as their individual property. Prisoners of war were turned into slaves and division of labor was introduced. Engels in *The Origin of the Family, Private Property and the State* writes, "from the first great social division of labor rose the first great cleavage of society into two classes; Master and Slaves, exploiters and exploited" ( 194). From the Feudal society, society of landlords and peasant serfs there sprouted the bourgeoisie and society leaped into capitalism with its irreconcilable struggle between two hostile classes: the bourgeoisie and the proletariat. These principal classes in a modern bourgeois society show their distinctive characters. The bourgeoisie always want, by hook and crook, to save their capital and add some more to it, to be richer by exploiting proletariats. Opposite to bourgeois, proletariats always want to smash the capital and be free from all kinds of suppression and exploitation. Thus, these two antagonistic classes find themselves in hostile class struggle that exists constantly and violently until the proletariat wins.

While proving the hypothesis the text will be analyzed from Marxist perspective. Major ideas of Marx and Engels and other Marxists critics will be included in the thesis. First chapter will give the overall study of the thesis and views of different critics on the text as well as trend of writer. Theoretical tool, Marxism and Marxist concept such as alienation, class and class consciousness will be discussed in chapter II. Third chapter will cover the textual analysis where revolt of working class will be exposed. The analysis will be completely text based. Fourth chapter will present the conclusion of whole study that will cover the fundamental idea of thesis.

### **Critics' Views on *The Hairy Ape***

*The Hairy Ape*, like most of O'Neill's other plays, is a one act play with eight scenes. First composed as a short story, the play was rewritten in dramatic form in 1921, representing an earlier phase of O'Neill's thought. When it was completed and staged, it invited many criticisms.

Andrew E. Malone sees an extraordinary blend of fantasy and extreme realism in the play. In *O'Neill and His Plays*, he writes, "*The Hairy Ape* is an extra ordinary blend of weird fantasy and extreme realism. Yank, however, is the only character who really lives; all the others merely serve as a background against which he stands out [...] *The Hairy Ape* is a play that should give thrills in plenty to any theatre audience" (261).

Here, Malone talks about its theoretical qualities that have been able to attract spectator and readers.

In the introductory part of *Three Plays by Eugene O'Neill*, Lionel Trilling talks about, nihilistic aspect of the play. He states:

Death haunts it, questioning whether life and works of man have any value at all, denying man's pride, refuting his power, suggesting, as it

destroys man's affirmations, that there are values which are ultimate, standards of conduct to which our positivist minds are blind, meaning our rationalism can not see. (XV)

Trilling, here appears to have been touched by the subject of nihilism. Yank's death questions human values and pride.

Doris Alexander Focuses upon the pessimism of the play. In *The Tempering of Eugene O'Neill*, he writes, "*The Hairy Ape* presents a profoundly pessimistic social philosophy which rejects entirely the status quo, but sees no answers for man in a better society, and no hope for destroying the existing society" (396).

According to Alexander, there is nothing in the play that gives the meaning society can be made better by destroying the existing mechanisms. He thinks that characters in the play are doing their best but are unable to make a difference.

But the modern historicist and critic, Arthur Hobson Quinn in *A History American Drama* interprets *The Hairy Ape* in terms of symbolism and says, "*The Hairy Ape* is a symbolic play. Yank, the stoker in an ocean liner, represents force, which if unguided may wreck the world [...] it is the representation of profound forces, wrought by a thinker who has gone back to the primal striving of the race" (183-184).

Here, Quinn has compared Yank with a force that can destroy the world. He is full of forces by which he can rule the world.

On the other hand, John Gassner identifies him as an experimentalist. In his *A Treasury of the Theatre*, he remarks, "Successive productions of *The Emperor Jones*, *The Hairy Ape* and *The Great God Brown* led to his being identified with the avant-garde. Art theatre movement initiated earlier in Europe; O'Neill was influenced by it" (3).



In above mentioned plays, Gassner sees the influence of Avant-garde movement seen in Europe. He wants to show the European influence on O'Neill.

Peter Egri analyses the play from the existential point of view. In *Critical Essay on Eugene O'Neill*, he writes, "O'Neill's enormous effort to come to grips with the plight of alienation, *The Hairy Ape* is fundamentally a dramatic statement of "belonging" lost and powerful plea for "belonging" to be regained" (104).

For Egri *The Hairy Ape* is a real struggle in the modern world to articulate one's own existential identity despite the crumbling ideologies.

Another critic Edmond M. Gagey sees the heavy influence of expressionism in the play. He writes, "A far important play of 1922, *The Hairy Ape* was termed as expressionistic although O'Neill denied any direct influence from the Expressionism of German writers like Kaiser"(49).

Gagey sees expressionistic elements in *The Hairy Ape*. He thinks that settings and presentation of the play have made it expressionistic one.

Although critics have traced the potentiality of the play from different perspective, they are unacknowledged of exploitation of the workers and their revolt against capitalists. Above mentioned critics suggest that the play is an expressionistic, experimental and pessimistic one. None of them have talked about the impact of capitalism on working class people and their compulsion to destroy the system and its protectors. This very issue will be explored in the present study.

## Marxist Criticism

Karl Marx, an economist, historian, sociologist and ideologist of 19<sup>th</sup> century, in association with his fellow Frederic Engels propounded the theory of Marxism. The Marxist philosophical method is dialectical materialism, a reverse of the dialectic idealism of Hegel. Dialectical materialism presumes the primacy of economic determinants in history. Through dialectical materialism was developed the fundamental Marxist premise that the history of the society is the inexorable “history of class struggle”. The value of the commodities purchasable by the worker’s wage is less than the value of the commodities he produces; the difference, called surplus value, represents the profit of the capitalist. Thus bourgeoisie class has flourished through exploitation of the proletariat.

Marx and Engels have expressed revolutionary social and theoretical aspect in *Das Capital*. According to Marx, political, economic and social dimensions are the determinants of human consciousness. Marx says, “It is not the consciousness of man that determines their being, but, on the contrary, their social being that determines their consciousness” (31). Marxism raises the voice in favor of proletariats. Proletariats do not possess any material things and means of production but they work and they have labor. They do not have any other option except selling their labor. But they do not get justifiable wages from the crude bourgeoisie. As the oppression from bourgeoisie side reaches too much, they raise their voice against bourgeoisie. In view of Marx, they do not hesitate even to revolt against bourgeoisie and seize the political and legal power from the hands of bourgeois class. Therefore we can say that Marxism as a political theory advocates the class struggle of proletariats against the ruling class until the political and economic power is seized and socialist emancipatory society is established.

Marx and Engels have discussed about base and superstructure too in *Communist Manifesto*. They claim that the base is primary and the superstructure is secondary. The latter one automatically changes as the base changes i.e. the socio-economic changes bring change in ideology, religion and arts. Each economic and political structures: socialism, capitalism and feudalism gives birth to its own type of modes of production and social organization that produces its own reflection in literature, art, culture, religion and politics. Some Marxists view that fame or defame and success and failure of work of art and author have to be judged according to the extent of relation and portrayal of socio-economic life of the contemporary society. Marxism aims to revolutionize whole socio-economic life establishing a new system of politics governed by proletariats. It demands authors to portray socio-economic situation of an epoch and reduce reality with attention centered to class division and the exploitation of the lower class people by uppers. Authors should have profound understanding of wretched human condition rather than subjective experience and aestheticism. Thus, literature for Marxist critics should be a device to spread the ideology of working class.

Marxism treats literature as an expression of socio-economic life and judges it on the basis of how far it has fulfilled this function. Marxists argue that literature should be useful to life. Though Marxism is primarily a theory of social, economic, political and revolutionary activities, it treats literature with special care. Majority of Marxists believe that literature has social as well as political implication and it must be committed to the cause of working class people. It should be used for advancement of the society. Marxists argue that basic characteristics of literature and art are determined by socio-economic factors.

Some orthodox Marxist theoreticians are of the opinion that the origin, development and success or failure of literary work should be examined on the basis of its relation to socio-economic life of the contemporary society.

The more advanced the capitalist society becomes, Marx argued, the greater these contradictions and conflicts. The more capitalism creates the wealth, the more it sows the seeds of its own destructions. Ultimately, the proletariat will realize that it has the collective power to overthrow the few remaining capitalists and, with them, the whole system. The entire capitalist system- with its private property, money, market exchange, profit-and-loss accounting, labor markets, and so on- must be abolished, thought Marx and replaced with fully planned, self-managed economic system that brings a complete and utter end to exploitation and alienation. A socialist revolution, argued Marx, is inevitable.

### Class Structures

The word “class” is used to refer to a social group considered as located within a hierarchical order primarily determined by their economic consideration such as character of occupation, income, surplus production, the prevailing form of property and wealth etc. Class in a society is a group of people that have similar economic structure, common way, similar values and conditions and homogenous social status.

For Marx, the analysis of social class structure and changes in those structures are key to understanding capitalism and some other social system or modes of production. In *Communist Manifesto*, Marx and Engels comment:

The history of the hitherto existing society is the history of class struggle. Freeman and slave, patrician and plebeian, lord and serf,

guild master and journeyman, in word oppressor and oppressed, stood in constant opposition to one another carried on an uninterrupted, now hidden, now open fight, a fight that each time ended either in a revolutionary reconstruction of society at large or in common ruin of the contending classes.(32)

Analysis of class division and struggles is especially important in developing an understanding of the nature of capitalism. For Marx, classes are defined and structured by the relations concerning work and labor, ownership or possession of property and means of production. These economic factors fully govern social relationship in capitalism.

In the beginning phase of human civilization, people lived in small kinship groups working together for common necessities. There was no class division and no exploitation. As the production in all branches increased, human labor started producing more than they consumed and led to necessity of labor forces and people started to keep slaves. It was the first class based society and master-slave relationship developed here. With this division of society into the classes of exploiters and exploited, the society entangled into an insoluble contradiction within itself. Slave-owners and slaves- this was the first important class division. The first had owned not only all means of productions but also the people. In this slavery system, slave owners were recognized as citizens with full rights but slaves were not regarded as human being.

In the course of time, society continued to be more and more conspicuously divided into exploiters and exploited. Feudal lords replaced slave owners and began to exploit the majority of peasant and serfs. Later, with the development of

trade, the world market and money circulation, a new class arose out of the debris of the feudal society, i.e. the capitalist class. V.I. Lenin in his *State* writes:

The owners of capital, the owners of mills and factories in all capitalist countries constituted and still constitutes an insignificant minority of the whole population who have complete command over the labor of the whole people, and exploit the whole mass of laborers, the majority of whom are proletarian wage workers who produce the production only by the sale of their labor power. (9)

In the capitalism, small aristocratic population of landlords, factory owners and tycoon rule over majority of proletariats. They determine the worker's wage, affect the judiciary of nation, interfere in the policy of the government and sit pretty on the carefully manipulated situation. They always concentrate their energy to curb the proletariat's rebellion against them and their exploitation.

Marx has talked about existence of three classes: bourgeoisie, proletariat and middle class.

#### a) The Bourgeoisie

The bourgeois capitalists are the owners of capital. They purchase and exploit labor power to accumulate or expand their capital. In other words, it is the class of modern capitalists, the owners of means of social production and employers of wage labor who always want to accumulate the property. Being wealthy is, in itself, not sufficient to make one a capitalist. What is necessary is the active role of using this wealth to make it self-expansive through employment and exploitation of labor. It was the industrial capitalist who employed labor to create capital that became the leading sector of the bourgeoisie, whose economic

activities ultimately changed society. By employing workers, industrial capital created the surplus value that could take a various forms such as profit, interest and rent.

This class emerged from the ruins of feudal society and developed from burghers but it is more progressive class than feudal. The bourgeoisie, in search of profit, exploit the proletariat which is more intensified with the development of the capitalism. The bourgeoisie use new instruments of production and new techniques of exploitation to accumulate more surplus value. In this course, it does not hesitate even to cross boundaries of human moralities. Lenin writes, " From the rising and progressive class the bourgeoisie has turned into a declining, descendent and reactionary class" (21). As this class stops to be progressive for accumulating the surplus production privately, it comes into conflict with another progressive class, the proletariat, its own product, and that is the same which defeats and destroys it in this struggle.

#### b) The Proletariat

The proletariats are mere owners of labor power with no other resources than the ability to work with their hands, bodies and minds. It is the class of wage-laborers, paupers and propertyless people. They are all productive forces in modern capitalist society where bourgeois exploitation has sucked so much that they have become a commodity of the market. Since these workers have no property in order to survive and obtain an income for themselves and their families, they must find employment work for an employer. This means working for capitalist employer in an exploitative social relationship.

While the workers produce, the products created by this labor are taken by the capitalists and sold- thus producing surplus or profit for the capitalist and poverty for workers. This occurs each day of labor process, preventing workers from gaining ownership of property and recreating the condition for further exploitation. The antagonistic and contradictory nature of this system is evident as capitalists attempt to reduce wages and make workers work more intensively, while workers have exactly the opposite set of interests. Work and labor process in capitalistic mode of production is organized so that workers remain propertyless members of proletariats. The surplus products and values created by workers turn into capital, which is accumulated by bourgeoisies.

As the number of big industries and factories increases, masses of proletariats become stronger with organization. Afanasyev remarks, "The very nature of capitalist production helps this class unite, organize and educate" (257). This class finds itself in constant struggle with the bourgeoisies that ceases only after the proletariat gets victory, imposes proletariat dictatorship over the bourgeoisies; it abolishes bourgeois mode of production.

### c) The Middle Class

This class finds its position swinging between two hostile classes of bourgeois and proletariat; which ultimately diminishes and collapses into the two principal classes. Because of its transitory nature, it appears only for the time being, it bears the interests of both classes. Marx calls it a transition class.

The class of small manufacturers, the shopkeepers, artisans, peasant intellectuals, office workers and other profession, and the petty bourgeoisie who are owners of both means of production and wage laborers is known as middle



class. They have small amount of property from which small-scale production is possible but they themselves also work for wages. This specific conditioning between the bourgeoisie and the proletariat has made this class both the exploiting and exploited. The petty bourgeoisie itself is exploited by the big bourgeoisie but still is serving its exploiters to exploit the proletariat so that it is allowed to share some fruits of exploitation.

Marx's view was that the successful member of the middle class would become member of bourgeoisie, while the unsuccessful would be forced into the proletariat. There has been no clear long trend toward decline of the middle class. At the same time, as there has been polarization of classes, new middle groups are rising up in the capitalism.

Classes are formed by the forces that define the mode of production, and classes are an aspect of the relation of production. Classes are an essential aspect of production, the division of labor and labor process. Gidden notes:

Classes are constituted by the relationship of grouping of individuals to the ownership of private property in the means of production. This yields a model of class relations which is basically dichotomous (since some own and others do not, some work and others live off the fruits of those who labor). All class societies are built around a primary line of division between two antagonistic classes, one who dominates and other subordinate. (37)

### Alienation in Capitalism

Marx developed his theory of alienation to reveal the human activity that lies behind the seemingly impersonal forces dominating society. He understood

alienation as something rooted in the material world. Alienation means loss of control specifically the loss of control over labor. It is condition in which an individual cannot realize all the potentialities of his/her life. S/he feels outcast in terms of relationship to the society and his/her fellows. The basis of alienation under capitalism is the estrangement of the worker from the product of his labor and the mystification of the capitalist exploitation that tries to hide the real relation between wage, labor and capital. Alienation may be described as a condition in which men are dominated by forces of their own creation, which confront them as alien powers.

Alienated labor leads towards the world in which the real producer cannot recognize himself. Work, man's existential activity, estranges him both from man and nature. As long as he is the member of a capitalist society, man is an alienated being; he does not feel being at home in this world. The more a worker produces the less he can consume, and the more value he creates the more he devalues himself. In *Das Capital* Marx writes, "All these consequences result from the fact that the worker is related to the product of his labor as to an alien object" (108).

In capitalism, all social relationship turns into economic relationship. Everything is for sale and all can be bought. The social compulsion to accumulate capital compels individuals to put their trust in money rather than in man. As only the possession of money allows for social intercourse, social intercourse is for making money.

Everyman is a means to another man to secure and improve his own economic position. Though man is a social being, he always feels living outside the society. He may find his social behavior both enjoyable and defensible, but actually he has no control over it and remains a helpless victim of circumstances.

Condition of alienation is caused by the property system and especially private ownership of means of production. This economic root establishes the basis for the expropriation of the workers, both as a person and as a producer, and leads inevitably to the alienation of man from himself. That distorts the individual from his attributes and values, but they adjust themselves to the alienated life without being aware of this. An individual works for existence but with no inspiration and emulation because he witnesses his labor value being drained by his enemy. He is expropriated of what he earns, that is responsible for general loss of human value. In *Capital* Marx illustrates the process of reducing an individual into a mere a working object, thus creating an alienated condition:

Within the capitalist system all methods of raising the social productiveness of labor are brought about at the cost of the individual labor; all means for the development of production transform themselves into means of domination. They mutilate a laborer into a fragment of man, degrade him to the level of an appendage of a machine; destroy every remnant of charm in work and turn it into a hated toil. They estrange from him the intellectual potentialities of the labor produces in the same proportion as science is incorporated in it as an independent power (708).

Capitalistic society encouraged to the growth of alienation to the highest extent. Slave sold his person, the serf sold part of his labor power, but a worker under capitalist system sells his entire labor power: physical and mental.

The proletariat is bashed down into ruin; his mind and body are broken on the wheel of woe. Schizophrenia, suicides, school massacres, gangsterism, drug and food

addiction, sexual deviance and sexual and physical abuse are symbols of a period of super-alienation.

The worker is alienated from the object he produces because it is owned and disposed of by another, the capitalist. In all societies, people use their creative abilities to produce objects which they use, exchange or sell. Under capitalism this becomes an alienated activity because the worker can not use the things he produces to keep alive or to engage in further productive activity. The worker's needs, no matter how desperate, do not give him a license to lay hands on what these same hands have produced, for all his products are the property of another. Thus workers produce cash crops for the market when they are malnourished, build houses in which they will never live, make cars they can never buy; produce shoes they can not afford to wear, and so on.

Marx argued that the alienation of the worker from what he produces is intensified because the products of labor actually begin to dominate the laborer. The worker is paid less than the value he creates. A proportion of what he produces is appropriated by his boss; the worker is, therefore, exploited. Creativity is lost to the worker forever. Under capitalism, work does not stimulate or invigorate us and open to unconquered territory, but rather burns up our energies and leaves us feeling exhausted. Marx, in *Capital*, comments:

The alienation of the worker means not only that his labor becomes an object, an external existence, but that it exists outside him, independently of him and alien to him, and begins to confront him as an autonomous power; that the life which he has bestowed on the object confronts him as hostile and alien. (27)

In addition, we are connected to others through the buying and selling of the commodities we produce. Our lives are touched by thousands of people every day; people who have made our clothes food, home etc. But we only know them through the objects we buy and consume. We are related to each other not as individuals but as representatives of different relations of production, the personification of capital, or land or labor. In Bourgeois society, capital is independent and has individuality, while the living person is dependent and has no individuality. The commodities of each individual producer appear in depersonalized form, regardless of who produced them, where, or in what specific condition.

Marx condemned capitalism as a system that alienates the masses. Although workers produce things for the market; market forces control things, workers do not. People are required to work for capitalists who have full control over the means of production and maintain power in the workplace. Work, he said, becomes degrading, monotonous, and suitable for machines rather than free, creative people. In the end, people themselves become objects-robot like mechanism that has lost touch with human nature, that make decisions based on cold profit-and-loss considerations, with little concern for human worth and need. Marx concluded that capitalism blocks our capacity to create our own human society.

### Class Consciousness and Clash

Social classes are not supposed to be inherited from the past. The basic zones of class concern the phenomenon closely related to socio-economic mobility, transporting people from one class to other observed with social and economic implements. Fundamentally this cultural concept of class formation stresses on making of inequality of advantages and opportunities in the social space. The unequal

distribution of opportunities makes clear area of generating consciousness. This causes the class consciousness and class hostility. This is the foundation of class conflict in a society. Class-based conflict in the society is the conflict between the dissimilar thoughts and behaviors and values.

Theory of class consciousness argues that under certain circumstances, a common class situation produces a state of being awake to perceive a world around so as to know what is going around and that is expressed in conflict. The major ingredient for class consciousness in individual is some sort of perception of differences in hierarchy or inequality in society. Rare situation is found in society where individual have no perception of hierarchy. They affiliate themselves and other to the hierarchy in their own perception to which they call class awareness. Objectively described economic strata and the positional location of the individual in his social and occupational sphere are called classes. The conscious state of them based on certain economic criteria, remaining distinct from the others is class consciousness. H. D. Anderson and Percy E. Davidson write:

A conscious class means a social group distinguishable from all other groups by [...] relationship, aware of its distinction [...] of its position in social scale, resisting intrusion in from below, fearful of intrusion from below, fearful of intrusion from above [...] be considered a 'class'. When this class becomes aware of its distinct character [...] as a distinct entity in the community, then it may be said to have acquired 'class consciousnesses. (211-12)

Class consciousness, as exposed by George Lukacs's famous *History and Class Consciousness*, is opposed to any psychological conception of consciousness, which forms the basis of individual or mass psychology. According to Lukacs, each social

class has a determined class consciousness which it can achieve. Marxist class consciousness is not an origin, but an achievement which must be earned or won. Henceforth, it is never assured; the proletariat's class consciousness is the result of a permanent struggle to understand the 'concrete totality' of the historical process.

Lukacs adds that the proletariat was the first class in the history to achieve a true form of class consciousness and received the totality of the historical process. All other classes, including the bourgeoisie, are limited to a "false consciousness" which impedes them from understanding the totality of history. This false consciousness, which forms ideology itself, is not a simple error as in classical philosophy, but an illusion which cannot be dispelled. Hence, capitalism is not thought as a specific phase of history, but is naturalized and thought as an eternal stage. The proletariat is both the 'object' of history, created by the capitalist social formation, and 'subject' of history, as it is its labor that shapes the world, and thus, knowledge of itself is also, necessarily, knowledge of the reality and of the totality of the historical process.

Shape of thought and activities of concerned ones are highly directed by the existing consciousness residing in the inside. The outside of an individual is directly directed by the inside where as a group or class is collective structure of similar individuals. The action of the whole class is based on the economic status, the wealth and property they possess, the earning they make, and their social being in crisis-cross. People working and walking together are not necessarily from the same social background to represent the same class because they have varying thoughts and ideas. Favoring this Bloom writes, "People sup together, play together, travel together but they do not think together" (57). Thus class consciousness holds control over the activities of an individual or a group.

Subjective drive of the inter-class members is a cause of inviting conflict in family, society or state but it is not the only factor that generates conflict. The inter-class clash is always getting nourishment somewhere from the ego or consciousness or mental zone. All the do's and don'ts are nothing beyond the consciousness or the related class or groups.

The conflict occurs if a community bears distinct socio-economic-cultural bases. Intersection of distinct ideas, remaining in the people of different class, encourages the clash in the society. The values produced by working class, being appropriated by the owners of the means of production, will bring about slow and sure irreconcilable cavity between the 'haves' and 'haves not'. This increasing cavity bears the seed of revolution. So basic classes, around which other sub classes are grouped, are opposed to each other in a capitalist system, Marx argues.

In Marx's analysis, the capitalist class could not exist without the proletariat, or vice versa. The relationship between classes is a contradictory or antagonistic relationship, which may cause clashes at anytime.



## Textual Analysis

Marxist Literary Theory - like Feminism and Post colonialism continues to ask the most challenging questions: what is the relation between literature and society? All Marxist theories argue about certain inequities such as class exploitation and poverty. In literature, this theory tries to find out whether the work has reflected the reality of the society or not. As this theory assumes that all societies have class struggle, exploitation and huge gap between upper class and lower class, it also focuses upon the depiction of all these issues.

Orthodox Marxist theory of literature strongly insists that a work of literature should reflect the class relations and be committed to the cause of working class people. A writer's success or failure should be judged on the basis of his works which exhibit his insight of the socio-economic situation of the epoch. It demands the author to produce reality objectively with special attention to class divisions, especially the exploitation of the lower class and their revolt against upper class. Literature, for Marxist critics should be auxiliary in spreading ideology of the working class.

*The Hairy Ape* reveals a prevalent Marxist tract which harkens back to Eugene O' Neill's abandoned socialist impulse. Like Marx, O'Neill is interested in the bourgeoisie and proletariat which are antithesis of each other and present the same mode of human alienation. O'Neill suggests that the dominant classes are unknowingly producing their own gravediggers.

Eugene O'Neill, in the play, has tried to expose the oppression of upper class upon working class and alienation of both classes caused by capitalism and its mechanisms. Along with the protagonist, Yank a fireman who works aboard a transatlantic liner, all other characters are the victims of capitalistic society. Workers

are extremely angry with their owners and holders of capitalistic mechanisms. Throughout the play, they keep on expressing their anger as a revolt against Capitalists and Capitalism. Alienation from their work and exploitation has compelled them to raise their voice to enjoy equity and classless system.

The play displays O' Nell's social concerns and his belief that the capitalist system persecuted the working man, though the socialist movement does not have all the answers, either. The industrial development is presented as toxic and dehumanizing; the world of rich, superficial and dehumanized. Yank is the epitome of the lower class, the working poor. He and his peers put their shoulders to the wheel and make the great capitalist machine run; they provide the sweat and muscle that will push America to the fore front of the industrial age. The system exploits these efforts; reaping great profits for those who own the machines but offering little reward for those who operate them.

Effect of industrialization and technological progress on the worker can also be viewed in this play. Industrialization has reduced the human worker into a machine. The men are programmed to do one task, are turned on and off by whistles, and are not required to think independently. Today, the job of the coal stoker is actually done by a machine. Workers are thus forced into job that required nothing but grunt work and physical labor, which has, in turn, caused a general deterioration of the worker into Ape-like state.

Mildred, the daughter of the Nazareth Steel, and Yank, the protagonist of the play, are the representatives of the highest and lowest societal classes- the bourgeoisie and the proletariats respectively. However, while Mildred and Yank's lifestyles are extremely different, they share similar complaints about alienation and dehumanization. She has reaped the financial benefits of company; but has felt none

of the vigor or passions that created it. Yank, on the other hand, has felt much of the “life” though he suffers from the exploitation. He desires to topple the class structure by reinscribing the importance and necessity of the working class. Class limits and undermines both Mildred and Yank’s financial resources, educational opportunities, outlook on life and culture. The play reveals how deeply and rigidly class is inscribed into American Culture and cultural and financial boundaries it erects. Yank and his friends are against such boundaries, so they revolt directly and indirectly against them in the play.

Scene I of *The Hairy Ape* open with "the fireman's forecastle of a trans atlantics liner an hour after sailing from New York for the voyage across. Tires of narrow, steel bunks, three deep, on all sides. An entrance is rear"(Scene I, 5). This setting reveals larger social and cultural realities Yank and Fireman exist within the cramped and hot forecastle and stokehole, described as a formidable cage. The ocean liner functions as a metaphor for the large confinement and oppression of the blue-collar worker into a tight niche in the bottom of society. It also shows the workers suppressed inside the small territory. They do not have as much space as upper class have.

In the same Scene, a room and activities of workers are also exposed:

"The room is crowded with men, shouting, cursing, laughing, singing-a confused, inchoate uproar swelling into a sort of unity, a meaning - the bewildered, furious, baffled defiance of a beast in a cage [ ... ] All are dressed in dungaree trousers and heavy ugly shoes. Some wear vests, but the majorities are stripped to the waist". (Scene I, 5)

The firemen are reduced to work as animals, caged and abused. The cage-like fore-castle is representative of the cramped world, void of opportunity that the man exists in. Workers are living a exploited life in the cramped world made by capitalists and have no opportunities within limited boundary.

Similarly "dungaree trousers and heavy ugly shoes" show the poor condition of workers. They do not have enough money to buy a new trousers and shoes. They are working day and night but the money is going to the hands of the owner. They have been low-paid, but are compelled to work there. The tight quarters of the fore-castle and low ceilings force men to stoop low, preventing the men from having normal, upright posture. They are valued for only their physical might, their ability to shove coal into the ship's furnace. Owners do not care about the plight and exploitation of the workers. They are using them to earn money. Therefore, workers are extremely angry with them and relationship between upper class and working class people is not sound.

"All the civilized white races" are representing the upper class whereas Yank and his friends, who have black complexion, represent the working class people. They are cursing and shouting at the owners and living with confusion, furious mentalities and unity. Their unity is led by Yank. He seems broader, fiercer, more truculent, more powerful, more sure of himself than the rest. He and his friends are tired of works. They scold their owners time to time to show their revolt:

YANK.(again turning around scornfully). Aw hell! Nix on dat old sailing-ship off! All dat bull's dead, see? And you're dead, too,yuh damned old harp, on'y yuh don't know it. Take it easy,see. Give us rest. Nix on de loud noise. (with a cynical grin) Can't yuuse see I'm tryin' to tink?(Scene I, 9)

Throughout the play, Yank is angry with member of upper class society. He and his friends are always dominated and insulted by those people. Due to the treatment received from capitalists, he keeps on pouring the anger upon them. This anger shows his dissatisfaction with capitalism and upper class people.

Yank is compelled to be a worker from his childhood. He ran away from his home and worked in a mine. He is more practical. He has good friends who are like him to some extent. Like him, his friend, Long, a fireman aboard the ocean liner who preaches Marxism, does not like the capitalism and its chain. He takes Yank to New York city to prove that all members of the upper class are the same. He says he was born free and wants to live a free classless life. All men are free and equal but he is also compelled to pass his life under those chains and exploitation. He hates the class hierarchy which has made him like a slave. He compares capitalistic system with hell and does not want to remain under rules of Bible and Religion. He knows very well that he is working for capitalists but can do nothing against them. He consoles himself by shouting at them in presence of his worker friends and it can be taken as a symbol of revolt against capitalism:

LONG. Listen 'ere, comrades! Yank 'ere is right [...] we live in 'ell, comrades. we wasn't born this rotten away. All men is free and equal. That's in the bleedin Bible, mates[...] they dragged us down till we're only wageslaves in the bowels of a bloody ship, [...] H it's them's ter blame-the damned capitalist clarss! (Scene I, 11)

Use of Marxist word " comrades" proves that Long is a strict Marxist, and wants to spread the theory of Marxism and establish the communist society. He sees extreme exploitation, class hierarchy and vast gap between two classes. It also shows

the interest of O'Neill towards Marxism. He also does not like capitalism and wants to destroy it. Using Marxist word here, he has suggested to revolt.

Furthermore O'Neill has used very rough and broken language in the speech of workers. Their language is not standard one. This language also represents their class and status. The playwright carefully spells out the broken words and vocal patterns of the men to ensure that the actor will effectively use speech as another barrier and divide between the firemen and the higher class characters. With the exception of Paddy and Long, the men speak in short, simple phrases in broken English. Paddy and Long also have thick accent, but express complex thought through their dialogue. Such kind of language is also a power for them by which they can show their revolt:

LONG. Listen 'ese, comrades! Yank 'ese is right. 'E says this 'ere  
stinkin ship is our 'ome. And 'e says as 'one is 'ell. And 'e's right!  
This is 'ell.(Scene I,11)

The firemen's lines are like animal sounds, void of structure or cohesiveness. Yank pronounces 'tink' instead of 'think'. It also shows his so called low level. Yank's idiosyncratic speech, characterized by chopped and mingled words eliminate the possibility of Yank's successes or acceptance in a world or class other than his own. His deformed language makes real communication impossible. Yank can only break the bounds of his vocabulary and his style in violent and frustrated way, but he can not break the mould of imprisoning life and society. Yank and his friends' speech define his class and place in the society -rigid, unchanging and binding. In the same way polished and standard languages of Mildred and aunt defines their upper class:

MILDRED. Please, do not mock at my attempt to discover how the  
other half lives. Give me credit for some sort of groping sincerity in

that at least. I would like help them. I would like to be some use in the world. (Scene II, 22)

Yank and his friends are always angry with the upper class people and capitalistic mechanism because they have known that they have been victim of evils in capitalist system and exploitation and alienation caused by it. They do not have any other option except cursing. They are extremely poor and can not support themselves properly. For them, evils are the rapid pauperization of lower class who sell their labor for subsiding and loss of basic values brought about by 'thingification' of every thing. The center of evil is poverty and loss of human dignity.

Different people are born at different time and place, and have different wishes and interest which they try to achieve through different means. A group of people having similar situations and similar interest create one class and in the same way the people having their similar interest creates their classes. Antagonism of the classes existed in the ancient period, medieval time and more openly and more hostile as never before in the modern time. Each and every class attempts their best to keep the interest of the related class up.

In the play also, Yank and his worker friends praise their work and consider their class better than bourgeoisie. For them, their own world is better than material world of capitalism. They are proud of their capacity and skill. They can do the works that upper class cannot do and can make everything move. They glorify their own skill, capacity and work as well as own class:

YANK. De cap,tlist class, 'huh? [...] we're better men dan dey are, ain't we? Sure! One of us guys could clean up de whole mob with one mit.(Scene I, 12)

Similarly, Paddy, an old Irish fireman, also thinks that he has the capacity to make ship go. For him, workers involved in manufacturing process are greater than the owner of it because, they do not use any kind of skill and labour, they only spend money. But workers do not have right upon that product; s/he can not use that though s/he made it. The very products dominate them. This causes the alienation in the working class people. Along with other characters, Paddy is also not satisfied with present situation. Therefore, he keeps on reminiscing. His dissatisfaction with present and chains of capitalism has made him frustrated and alienated from his work. Though he feels that he is caged by steel like that ape in the zoo, he regards workers are greater and are the parts of manufactured item. He does not see his contribution in the product in capitalism. He is seen giving speech on such aspects to his follows. He has become an old man without receiving any remarkable achievements:

PADDY. 'Twas them days a ship was part of sea, and a man was  
 part of ship, and the sea joined all together and made  
 It one[...] I'm thinking caged in by steel from a sight of the sky like  
 bloody apes in the zoo[...] I'd be dreaming of the days that's gone!  
 (Scene I, 15)

Labor is the external and natural condition of human life and this is independent from specific form of life. Conscious labor is that independent activity of man which distinguishes him from animals. But in modern capitalist system, a laborer is alienated from his production. This is where distortion of the species-life begins. Their life activities are not self-conscious. It is the loss of identity which is independent labor. In *Communist Manifesto* Marx says "all human servitudes are involved in the relation of the workers to production and all the types of servitude are only modification or consequences of this relation" (107).



Work gives human being their real identity. It is forced labor whose product is alienated from them. Man's capacity to choose how and what to produce enables him to choose what kind of individual or political life to live. But the irony is that in capitalist society, which is based on labor exploitation, people have no choice.

Yank also does not have any other choice except working as a fireman. He does not enjoy his works; he compares himself with matters and commodifies himself. Though he materializes himself, he is also proud to be able to control the ship. He is of the view that material things need labor and skill which are only with working class people like him. Environment in which upper class people are living is different from him. He is habituated to breathing in and swallowing smoke and coal dust. They have become fresh air and food, and favorite climate as well as hell for him.

O'Neill highlights Yank's embeddings in his workplace. More than his childhood dwelling from which he ran away to avoid physical abuse, the stokehold comprises his symbolic structure, establishes his point of entry into culture. Mastering over his environment, he has considered himself as an integral part of ship's mechanization. He is sure about the fact that capitalists cannot live without workers like him and workers are the people who make money for them. He says that he is the steel and he is the steam and oil for ship, and he is the end and start for ship. Here, he completely materializes himself and does not see his own natural existence and alienates himself from his works related to ship:

YANK. De engines and de coal and de smoke and all the rest of  
 it ! He can't breathe and swallow coal dust, but I kin, see?  
 Dat's fresh air for me! Dat's food for me! Hell in the  
 stakehold ? Sure! it takes a man to work in a hell.Hell, sure,

dat's my favorite climate. It's me makes it hot! it's me makes  
 it move[...] I'm de end ! I'm de start[...] I'm steam and oil for  
 the engines, I'm de thing in noise dat makes yuh hear it; I'm  
 smoke and express trains and steamers and factory whistles,  
 I'm de ting in gold that makes iron into steel ! [...] I'm de  
 muscles in steel, de punch behind it! (Scene I, 17)

In Scene II, Mildred and her aunt appear in pretentious dress, symbol of capitalists. As they make entry, in contrast to first scene, where fore-castle and stokehold are hot and cramped, environment is filled with fresh air and sun. The ocean that surrounds them is infinitely spacious and the general feeling of freedom abounds. It shows their freedom. The promenade deck is also symbolically situated above the top of the ship, far above the stokehold. Both the stokehole and promenade deck setting epitomize the lifestyles and characteristics of the ships's literal decks and subsequent upper and lower class aboard.

The progression of and stark between scene one to three exemplify the wild gulf between the world of worker and the world of the passenger on the ocean liner. The audience experiences these two worlds, representative of upper and lower social classes, through Mildred and Yank. There are also enormous physical differences between Mildred and the firemen. She is skinny, pale and wears white dress. The firemen are characteristically blackened by coal dust, dirty and muscular. O'Neill describes Mildred's expression as "looking as if the vitality of her stock had been sapped before she was conceived, the expression not of its life energy but merely of the artificialities that energy had won for itself in the sending". (Scene II, 20)

Mildred and Yank, artificial and animal, are both transposed on to canvases that contrast their character. Mildred is surrounded by powerful ocean; Yank is inside

a cramped stokehold. It shows that both of these characters activity struggle with their environment and class boundaries.

Both Mildred and Yank attempt to scratch off their "spots". Mildred and Yank are unsatisfied with the life, bodies and society they have been born into, but are powerless to change them. O'Neill develops the theme of entrapment through characters that exist within extremely different social strata. The mutual discontent and helplessness also stem from a restless ignorance of their societal and natural structure.

Though Mildred is from upper class and has materials prosperities, she is not satisfied and happy with her life. She is looking desperate and nervous. Materially, she is rich but spiritually she is a vacuum. She has also been the victim of capitalism. She compares herself with waste product. Feeling of alienation can also been seen in her. She does not want to live the life that her parents and people of her class are living. She yearns to find passion to touch "life" beyond her cushioned and bourgeois world. She wants to do some good works for poor people, but they do not believe her as she is from upper class. Her class has disturbed her to do social workers; it has become a curse for her. So she wants to destroy this kind of system and chains found here:

MILDRED. I'm a waste product in the Bessemer process like  
millions. (Scene II, 22)

Unlike her, Aunt praises the life of capitalists. She suggests Mildred to live the life of her own class, and to be artificial, not natural and emotional. She favors artificialities of capitalism:

AUNT. You seem to be going in for sincerity [...] Be as artificial  
as you are, I advise. (Scene II, 23)

Since they were worker's owner, people present there do not like them and start to curse indirectly. They are very well known about the fact that they are the people who are exploiting them and treating them as commodities. Their cursing and shouting symbolizes their revolt against those capitalists.

O'Neill proves that the "haves" are indeed, incongruous, artificial figures, inert and disharmonious. His depiction here is keeping with Marx's portrayal of the capitalist as "dead labor" and the worker as the "living". He stresses the titanic structure of the proletariat's political culture as compared with the dwarflike level of bourgeois politics. In *Capital*, Marx writes, labor seizes on machines to "awaken them from the dead" (289). In this initial depiction of Yank as an invaluable cog in the industrial machine and Mildred as false and imminently dispensable, O'Neill's portrayal highlights the Marx's prediction that "the bourgeoisie has assembled a creature whose power will crush its creator; what the bourgeois therefore produces, above all are its own grave diggers"( *Capital*, 231).

When Mildred and her aunt go there, Yank is shouting using rough words without caring about anyone. He is unknown about their presence. Meanwhile, he encounters with Mildred. But Mildred, seeing him, almost faints and calls her filthy beast and requests engineers to take her away from him:

MILDRED. Take me away! Oh, the filthy beast! (Scene III, 32)

Mildred does not like Yank, and treats him very crudely. It is also the evidence of mistreatment of upper class people with lower class people. It generates the seed of anger in Yank's mind for Mildred. O'Neill, here, tries to suggest that her whole personality is crushed, beaten in, collapsed by the terrific impact of this unknown, abysmal brutality, naked and shameless. Mildred's attitude and remark provokes an unexpected reaction in Yank as well. Enraged and bewildered, he feels

insulted in the very heart of his pride. Yank pitches his shovel after her and yells, "God damn yuh!" (Scene III, 33) and throws the shovel furiously. Mildred is removed from the stokehole, off the stage, and out of the play. Yank's confrontation with Mildred permanently transforms his self-conception. O'Neill emphasize that Yank and Mildred appear to counter -balance one another.

Yank's throwing of shovel is a strong sign of revolution in this scene. His throwing of shovel instigates and embodies this strategy of revolt. This throwing becomes, in essence, a defining act of rebellion that is recapitulated in slight variations throughout the rest of the play. Consequently we can say that the weight of superstructure confronts Yank via Mildred. She elicits his consciousness of alienation, realization of his exclusion or displacement by class division. As Marx himself said, proletariat suffers from "complete loss of humanity in capitalism" (*Capitalism*, 73). Yank also suffers from same kind of loss of humanity, and vows to take revenge upon her:

YANK. I could a - took her with dat, wit' just my little finger even, and broke her in two [...] She done me doit ! She done me doit, didn't she? I'll git square wit her ! I'll get her some way! Git often me, youse guys ! lemme up ! I'll show her who's ape! (Scene IV, 41-43)

As Mildred calls Yank filthy beast, other workers also start to curse her. They feel that insult of Yank is insult of their whole class. They do not like behavior of Mildred influenced by class hierarchy. They start to speak against such hierarchy and its protector. They talk about equity, justice and law. They argue that all are "free and equal in the sight of God" (Scene IV, 37). They do not want to see any kind of hierarchy and oppression. Extreme exploitations of capitalists have made them

conscious about equity and revolution. They are ready to do any thing for that. They plan to receive the help from the law and government. But they have no faith in law and government because they know very well that law and government are for only upper class people, they are not made for working class people and far from their access. Similarly, they do not believe in God either, because in capitalism only money and capacity can work effectively not supernatural power.

Setting of Scene V opens with description about diamonds, emeralds, rubies and pearls. At the same time, Yank and Long, who have come to search for Mildred, are shown in dirty clothes and Yank has not shaved for many days. Jewelries here represent the capitalists whereas Yank and Long's pathetic condition shows their poverty and low status. Yank and Long and Jewelries are shown together; it shows that playwrights have tried to compare the level of two classes: Bourgeoisie and Proletariats. The avenue mirrors Yank's own feelings of inauthenticity. He is forced to assume that he is not what he thought himself to be, the stoker-in-command, but some body-something else.

According to nature of Bourgeoisie and Proletariat, the former tries to get a worker to work at a nominal cost whereas the latter attempts its best to acquire more from those who possess the means of production. The picture of bourgeois commercial and economic life is very harsh as it loses human values, humanity and duties. All human relations and wealth becomes the only object everyone desires to obtain. The gap between the classes causes the direct effect upon the life of working class people. The working class people are deprived of social prestige and fulfillment of their wishes for social prestige and standard life remains only a fancy. The life and situation of working class is heavily influenced by poverty.

Therefore, Yank and his worker friends want to break such kind of boundary strengthened by class based concepts. Yank and Long come to Fifth Avenue to search for Mildred and take revenge. While traveling in the city, no one responds to them properly. They are ignored by every one and everywhere. Yank is incapable of communicating with so called civilized society. Yank receives only insult and feels again dehumanized. It proves that lower class people are nothing for capitalists of city. They are selfish and born for money and profit only. They do not see any kind of profit in conversation with Yank, so give no attention to him. In this time he is overwhelmed with the sense of non-recognition. They think that their relationship with working class people makes them inferior in the society and they will lose their status. It explores the then class based society of America which Yank and his friends want to deconstruct.

Marx claims that the economic situation and the mode of productions, the base structures, determine the consciousness of people. The consciousness of person living in the most civilized and advanced city differs from the consciousness of a person living in almost unprivileged place due to the mode of production. The mode of production includes not only the use of scientific technology in production but also morality culture, tradition, language, rituals and the way of livings as a whole.

Knowledge about class consciousness expressed by Long is the very mean by which Yank attempts to overcome the abiding structure during the course of the drama. Long in Scene V tries to awaken Yank's class consciousness. He wants Yank to realize that individual experience is part of a general pattern. He stresses that Mildred is merely a representative of her class and should not be considered personally. Nevertheless, more than a paradigm of external oppressing, she has now

become an entity within Yank's consciousness, and moreover a sign of his own inaccessibility to himself:

LONG. I wants to convince yer she was on'y a representative of 'er class. I wants to awaken yer bloody clarss consciousness; Then yer'll see it's 'er clarss yer've got to fight, not 'er alone. (Scene V, 47)

Yank bears a terrible weight of self consciousness which is exacerbated through the course of the drama. His ultimate self-consciousness instigates his absolute alienation, the final unmasking of an ideology which has hitherto eluded him of the traumatic, real kernel of his identity as proletariat. He is awakened to the sameness and great generality of members belonging to a social class. His new understanding of class intensifies his struggle to break free from his class boundaries.

The men and women of Fifth Avenue are like Mildred. They are described as "a procession of gaudy marionettes, yet with something of the relentless horror of Frankenstein in their detached, mechanical unawareness" (Scene V, 50). They are detached from all things natural and have become artificial, solely concerned with themselves. They have also become the victim of capitalism.

On the road of Fifth Avenue, he meets a gentleman who was waiting for his bus. As he cannot catch the bus, he accuses Yank of making him lose a bus. He calls police, and Yank is arrested but no one listens to him. Though he was not responsible for that, he is arrested like a criminal. This act justifies the oppression of system and capitalists upon working class people. System also supports the upper class; it is not for lower class. Only upper class people are enjoying services provided by administrative mechanisms. Yank does his best to defend himself and revolts too, but his voice is suppressed and imprisoned ultimately. But "the crowd at the window have



not moved or noticed this disturbance "(Scene V1, 54). All are busy in their own work. This crowd represents the modern capitalists concerned with only money.

The play also shows an American Bazaar, that symbolizes bazaar of capitalists. That bazaar is not in access of working class people. Circumstances found there is suitable for upper class that lives with false consciousness. "False doctrines are being preached" (Scene V, 50) there, and such doctrines that capitalists are living with are obstructing them to know the reality and true sentiments of the people. In that sense, they have been victimized by capitalism like working class people.

In Fifth Avenue, Yank sees skyscrapers. As he sees it, he finds similarities between him and skyscrapers. That skyscraper is made up of steel, and also considers himself a steel. He finds himself inside and at the bottom of skyscrapers:

YANK. Se dat building goin' up dere? See de steel work? Steel, dat's me! [...] But I'm in it, see! I'm de hoistin' engine that makes it go up! I'm it de inside and bottom of it! Sure! (Scene V, 52)

Every time, he materializes himself, and sees human existence turning into materials or commodities. Capitalism has no space for humanity and natural things. Yank wants to live a humanitarian and natural life, but he is not allowed to live such life, so he starts raising questions against capitalism as he finds chance.

When he is imprisoned inside the row of cells, he thinks that he is an ape caged in the zoo. There, his prison is given the name of "Coop, Pen, Sty and Kennel". (Scene VI, 56). These different names suggest that he has been made an animal. There is no difference between him and animal like ape. It justifies the fact that working class people are like animals for upper class people which can be sold and bought at any time.

Inside the prison, Yank is shown cursing Mildred frequently. He has not forgotten her insult yet. He calls Mildred a ghost, though she is a very beautiful girl. That beautiful girl is like a ghost for him because she is a capitalist. He describes every part of her body negatively. Her hands are skinny and she is like a dead thing for him. This can be regarded as a kind of revolt:

YANK. Her hands- dey was skinny and white like day wasn't  
Real but painted on somep'n [ . . . ] She was like some dead  
ting de cat brug in.(Scene VI, 58)

Similarly, in the play, no one is happy with Senate because it is also helping to exploit working class people. It is in the access and hand of only upper class people like a government. Workers say it must be destroyed; it does not care about equity justice, honor, brotherhood and truth of proletariats. Workers want them but they are deprived of all these elements. They are like “a religion absorbed with one’s mother’s milk, taught at our father’s knee, sealed, signed and stamped upon in the glorious constitution of these United States” (Scene VI, 60).

Senate is not working to uplift the situation of proletariat. Only capitalists are enjoying the rights, liberty and justice provided by it. So it has been Protector of capitalist, and destructor of proletariats. For proletariats, these rights have become like a dream. So they want to revolt against such kind of senate and constitution.

Workers have related these rights with religion. Religion is controlling all these aspects. So religion has become like an enemy for them. In *Capital*, Marx says, "Religion is like private property of upper class people that helps them dominate and exploit the lower class people" (45). The condition is same here. Due to the religion, Yank and his worker friends have been exploited by the owners. Religion has also caused their alienation and dehumanization in the play. Religion is also under the

control of upper class people and it has chained them from every side. So like Marxists, they are also against religion and revolt against it.

We are neither allowed to die nor to escape from the condition found in capitalism. In *Communist Manifesto*, Marx and Engels write:

Hitherto, every form of society has been based as we have already seen, on antagonism of oppressing and oppressed class. But in order to oppress a class, certain conditions must be assured to it under which it can, at least, continue its slavish existence. The serfs in the period of serfdom raised himself to membership in the commune, just as the petty bourgeois. The modern labor, on the contrary, instead of rising with the contrary, instead of rising with the progress of industry, sinks deeper and deeper below the conditions of existence of his own class.

(48)

In the play also, we can see the antagonism between oppressing and oppressed class and torture of upper class. Yank is extremely angry inside the prison. He wants to come out of that prison, but there is no one to help him.

He has not committed any kind of crimes but he is passing his days inside the jail. Yank sinks deeper and deeper below the condition of the existence of his own class. There he becomes extremely rebellious, and:

... jumps to his feet with a furious groan as if some appalling thought has crushed on him and shakes dell door to clanging accompaniment. He seizes one bar with both hands and, putting his two feet up against the others so that his position is parallel to the floor like a monkey's, he gives a great wrench backward. The bar bends like liquorices, sticks under his tremendous strength. (Scene VI, 62)

These activities show how much revolutionary and angry Yank is. He is using his full strength while revolting, but unfortunately he fails. He is heavily suppressed as he does not get any support. He does not have any kind of fear. When guard shouts at him after bending bar, he teases guard grabbing another bar. He is ready to face the cruelty of capitalists, but does not stop revolting against them.

In Scene VII, Yank wants to work, so he goes to the office of IWW for an interview. As he is a working class people, he is suspected as a spy, and terminated from the job. He cannot prove himself innocent. People present there do not listen to him properly. His attempt to convince them fails ultimately. They curse, mock and insult him and throw out of the room, and call him a brainless ape. Yank cannot suffer such insult and starts to shout as a sign of revolt. It justifies the antagonistic relationship between two classes.

As he comes out and starts shouting, a policeman also treats him badly. Being fed up with brutality of the capitalists, he tells policeman to lock him up. But policeman hauls him to his feet and pushes him away, and later ignores. This treatment of policeman gives the evidence of irresponsibility and ignorance of governmental mechanisms towards lower class people. He tries to confront with that policeman also, but fails as he goes away with indifferent grin. Every time, he seems rebellious against capitalists and system made for only them.

Exploited, dominated and rejected by everyone, Yank is shown in the zoo at last. He wants to get rid of the exploitation, alienation and class hierarchy of the capitalism. He no more wants to live among the capitalists. He likes animal like gorilla more than the people. He wants to be friend of animals as they do not have any concept of exploitation and domination. He thinks animals are friendlier and kinder

than capitalists. He wants to die from the hands of gorilla rather than being the victim of capitalism.

From the beginning to the end, Yank keeps on revolting against capitalist but as he is suppressed by mechanism and its holder, he fails to give victory to his revolution and kills himself from the hands of the gorilla. This death strongly justifies the hand of capitalists for death of revolutionary worker in capitalism. As capitalists are responsible for destruction of working class people, they never stop their revolution against capitalists and exploitation, dehumanization and alienation caused by them.

## Conclusion

*The Hairy Ape* depicts the revolt of working class people against the capitalists. The relationship between upper class and lower class has been exposed as a bitter one. Yank, the protagonist of the play, represents the working class where as upper class is represented by Mildred. There is a huge gap between these two classes, and it has heavily victimized the working class people. Every time and every where they are exploited and dehumanized by capitalist.

The dehumanization of working class people reaches the climax when Yank encounters Mildred. She treats him like an animal. This treatment exposes the extent of upper class people's hegemony. She does not care about the dignity and sentiments of Yank. It also justifies the loss of humanism under capitalism. Capitalism has made lower class people like a commodity. Their real value is inferiorized through the play. Therefore, they revolt here to make capitalists care about their dignity and feelings.

Similarly, they also materialize themselves as they do not see their decisive role in the capitalist oriented society. Yank compares himself with steel and engine, sees own image inside and at the bottom of skyscraper. Yank and his friends are not satisfied with their work. They are completely alienated from their work, their own productions rule upon them, but they do not have any alternative to free themselves from such pathetic situation. They have been given the role of machine; from morning to evening they keep on using their labour to collect the money for their owners; still, they are devalued and treated as a commodity. This very feeling of inferiority has been one dominant reason of their revolt.

Throughout the play, workers express their anger directly and indirectly upon upper class people, and it shows their level of class consciousness increasing. They

are conscious about hierarchy between them and upper class people. This hierarchy has made capitalists powerful with their control in all mechanisms and working class people very subordinate and weak. Only the capitalists are enjoying the rights, justice and equity, but condition of proletariats is just opposite. They do not have any access to the superstructure of the society. To have those access, rights, equity, and justice, they must struggle with mechanism holders. This struggle is evident in the play.

Though Mildred treated Yank badly, she wants to do some good work for the poors, but her dream is destroyed due to her class. She is also not satisfied with her life. The playwright describes her as an artificial pate girl. She has also been the victim of capitalist society but she can not change it. She is completely trapped by the chains of so called civilized society of upper class. She wants to live her life in her own way, but her class does not allow her to do that. In that sense, she is the victim of her own class. O'Neill here has tried to portray the vacant life of upper class people.

Yank is ignored and rejected by all capitalists as he comes to city. For the capitalists, he is like wasted material. They do not have time to talk with and help him. They are not interested in the relationship with working class people. They want to keep a demarcation line between them which always makes them easy to exploit and dominate workers. Workers want to break this line by revolting and live a life of equity.

Presenting the bitter treatment of upper class with lower class, O'Neill wants to present the capitalistic society of then America. Workers in the play frequently curse the upper class. As a sign of revolt, they do different kinds of activities and vow to take revenge upon them. Such activities and determinations strongly support the fact that workers want to uproot the capitalistic system and free themselves from exploitation and dehumanization.

## Works Cited

- Afanansyev, Victor. *Marxist Philosophy: A Popular Outline*. Moscow: Foreign Language, 1971.
- Alaxender, Doris. *The Tempering of Eugene O'Neill*. New York: Harcourt, Inc, 1962.
- Anderson, H. Dewey and Percy E. Davidson. *Ballots and the Democratic Class Struggle*. Stanford: Stainford, UP, 1943.
- Bloom, Allen. *Closing of the American Mind*. New York: UP, 1987.
- Egri, Peter. "Belonging Lost: Alienation and Dramatic Form in Eugene O' Neill's *The Hairy Ape*." *In Critical Essays on Eugene O'Neill*. Ed.. James J. Martine. Boston: G.K. Hall, 1984.154
- Engles, Frederich. *The origin of the Family, Prive Property and the State*. Peking: Foreign Language, 1978. 45
- Eremeyev, A.F. "The Epistemological Limits of the Creative Interpretation of Reality in Art." *Marxixt Leninist Aesthetics and the Arts*. Trans. Angus Roxburgh. Moscow: Progress Publication, 1980. 74
- Falk, Doris V. *Eugene O'Neill and the Dramatic Tension*. New Jersey: Rutgers UP, 1958.
- Gagey, Edmund M. *Revolution in American Drama*. New York: Columbia UP,1947.
- Gassner, John. "Introduction". *O'Neill*. Englewood Cliffs, N.J.: Prentice Hall, Inc, 1964.



Giddens, Anthony. *Capitalism and Modern Social Theory: An Analysis of the Writing of Marx, Durkheim and Max Weber*. Cambridge: Cambridge University Press, 1971.

Lenin, V.I. *Collected Works*. 42 vols. Moscow: Progress Publishers, 1974.

\_\_\_. *The State and Revolution* Peking: Foreign Language Press, 1970.

Lohani, Shreedhar, RPA, and ANS. *Essays to the Creation of Knowledge*. Kathmandu: Sthapit Offset Press, 1996.

Malone, Andrew E. "Eugene O'Neill's Limitation". *O'Neill and His Plays*. Eds. Cargil, Fagin and Fisher. London: Peter Owen, 1962.

Marx, Karl. *Capital*. Ed. F. Engels. New York: The Modern Library, 1963.

\_\_\_. *Economic and Philosophical Manuscript*. Trans. T.B. Bottomore. Ed. Erich Fromm. *Marx's Concept of Man*. New York: UNAGAR, 1980.

Marx, Karl, and Frederic Engels. *Manifesto of the Communist Party*. Trans. Samuel Moore. Peking: Foreign Language Press, 1975.

Mc Lellon, David. ed. *Karl Marx: Selected Writings*. Oxford: Oxford University Press, 1977.

O'Neill, Eugene. *The Hairy Ape*. London: Thirty Bedford Square, 1922.

Quinn, Arthur Hobson. *A History of American Drama*. New York: Crofts, Inc, 1927.

Trilling, Lionel. ed. "An Introductory Notes." *Three Plays by O' Neill*. New York: Wilderess, 1935.

Wilson, Edmund. "O'Neill: An Excercise in Unmasking". *O'Neill*. ed. John Gassner.  
Eaglewood Cliffs, N.J: Prentice Hall, Inc, 1964.