

## I. Introduction

Eugene O'Neill is a significant post-war dramatist. His plays are highly naturalistic and they look into the contemporary situation of the modern world such as poverty, suicide, seduction, conflict, love and alienation. Among his various plays, there are only five in which there is no murder, death, suicide or insanity. In others, we find suicide, death and murder. For example, there is death of Eben's son in *Desire Under the Elms*; there is suicide of Lavinia's mother in *Mourning Becomes Electra*.

We can find similar elements in the plays of other post-war dramatists. In Arthur Miller's *Death of a Salesman* (1949), Willy Loman commits suicide because he is not successful in his business to sell what he needs to sell and to earn money he needs to earn. Even Tennessee Williams' *The Glass Menagerie*, (1944) and *Cat on A Hot Tin Roof* portray the social realistic and naturalistic phenomena. *The Glass Menagerie* is a memory play because Tom, Amanda Wingfield's son, remembers his past moment which had taken place in his house. And characters are drawn from Williams' own family. Williams differs the characters in term of sex because Laura, daughter of Amanda Wingfield, is lame and weak but Tom is like his father, strong and mighty.

Likewise, Williams' play *Cat on A Hot Tin Roof* portrays homosexuality, seduction and prostitution prevalent in the present world. This is a drama where almost all the characters are drawn from a family. And we find sexual tension of Margaret, Brick's wife, because Brick is a bit passive and does not pay attention towards sexual intercourse.

O'Neill today is known in other countries for his finest plays, long and short, of the past. He was awarded Pulitzer Prizes for his plays: *Beyond the Horizon* (1920),

*Anna Christie* (1921), *Strange Interlude* (1928), and *Long Days Journey Into Night* (1956). He received the highest recognition because of his influential and experimental plays.

O'Neill has restlessness, a courage to experiment because he never gets chance to take rest, always seeks the new idea to improve his plays out of the storm, crying out from the middle 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 earned peace.

Most of the plays of post-war period are produced by O'Neill, Arthur Miller, Tennessee Williams, T.S Eliot and Samuel Beckett. Among these writers O'Neill's plays come highly in light to the contemporary society in the sense that they depict fashion of all the human beings in a detailed way. The plays show poverty, panoramic situation, quarrel, ego, drunkenness and swearing with bitter American accent.

Being the discovery of the world, O'Neill is now a star in the ascendant, outshining Shaw, Synge, Galsworthy, Barrie, Robinson and all the continentals. Even Chekhov and Andreyev are outshone by this new star from America. In his plays, we find argument about states of soul or mind, and social system. Nothing happens in the plays of Shaw as there are no catastrophes of a material, visible kind; only the words are important. Eugene O'Neill is different from Chekhov and Shaw because in his plays things happen, things that all may see and understand. There are fights; there is drunkenness; there is violent language with straight American force. There is every thing that is likely to appeal to the post-war mind and taste. The language that might have proven too strong for the theatre audience in 1914 and others as well. O'Neill's language will probably be seen mild enough to those who are accustomed to the

language of an infantry battalion, his language is something which will probably aid him popularity with those who have been the battalions. His language may indeed prove to be his greatest asset in the theatre.

It is interesting matter that though Eugene O'Neill had written and published plays before and during the post war period, he has achieved success only now. A volume of his early plays was published in Boston in 1914, but it was only in 1919 that New York heard of him, and since that date many of plays have been produced there soon. The volume of his early plays seems very naturalistic because we see the instinctual qualities of all the characters in terms of experimentation in it.

O'Neill wrote his early plays in Provincetown Playhouse. The setting of his plays is very calm and rural. They are made in the road side, forest, river edge, and farm-house. For example, his play *Beyond The Horizon* takes the scene of road and farm house; his *Emperor Jones* presents the scene of forest and river edge, *The Straw* has used the scene of kitchen room, cross-roads and beautiful environment around the Kitchen home.

The setting of O'Neill plays depict to conventional plays which possess naturalistic scene and innocent characters who unknowingly fall in tragedy motivated within and harassed by social and economic pressures from without.

O' Neill's plays outstanding in the world because they are based on pure observation and experimentation of the worldly phenomena. Even the characters are very instinctual because they believe in traditional values rather than modern rites. For example, Eben, the main character of *Desire Under the Elms* is highly traditional. He has a value to get the property brought from his mother while getting married. His plays are very practical because they are related to family life where characters are

passing ahead paying attention to love, property and pride as we can see in *Beyond the Horizon*.

In O'Neill's play there is reality of life and there is joy. His vocabulary is full of the richness of life and work. His people have that wildness which civilization reforms. His speeches are fully flavored as a nut or an apple, and they have the poetry of human endeavor and human suffering. O'Neill has lived among people who have not shut their lips upon poetry because these poets write the poem mentioning the domestic practicality of O'Neill.

Moreover, O'Neill today is widely known in the other countries like Vienna, Prague, Dresden, Berlin, Paris, London and Rome. All the capitals of Europe have seen his finest plays. Best of all, he is in mid career and, as an artist, still growing social and intellectual discontent is the very center of his writing.

O'Neill's long plays are serious in nature in the sense that they deal with the tragic elements, horror, restlessness alienation and pollution of the world. Almost all of them provide the universal theme that would closely resemble to O'Neill's philosophy of life, that is to wipe out the human beings' polluted behaviour from the universe. His philosophy of life is quite tragic because he had to change the inhumanistic behaviour of the society and his own father, who was incapable of understanding the wives and children. So, O'Neill had to struggle with courageous effort.

The human predicament is the dominant theme of his most plays. He is also known as a creator of serious drama, one to whom goes the credit of securing international honour and recognition of American drama. Therefore, he has the first name to be mentioned in any discussion of American theatre today, and he is only one

of the American playwrights who has a wide international fame. Joseph wood Krutch in his introduction to *Nine plays by Eugene O' Neill* writes:

By common consent Eugene O'Neill is acknowledged to be the most distinguished of the group which created the serious American Drama. He is one of the first to emerge and the very bulk of his successful would make him stand out, even if it were not true that the best of that work is also the best of our contemporary dramatic literature. This is the first name to be mentioned in any discussion of American theatre of today, and he is only of our playwrights who has a wide international fame. (Xi)

O' Neill's techniques are not constant. Each of his plays has a different method. Basically he had such an extra-ordinary artistic capability that he used the technique and method which would be quite suitable and appropriate to his story. He would use, realistic, naturalistic, expressionistic and all sorts of techniques in order to produce the intended effect of the play. Andrew E. Malone comments, "His method is as changeable as the sea, and it is perfectly obvious that he has learned more from the sea than he did from professor Baker" (263).

He was a tireless experimenter who experimented with a variety of dramatic forms and modes. Even when he succeeded in one style, he would move on the another one, and this experimentation continued form the beginning of his career up to the very end. He started his career with writing plays in the realistic tradition. In his early plays he rendered life and speech authentically. In this connection Andrew E Malone writes, "He is still experimenting and his experiments, O' Neill may discover a form which in its apparent formlessness may be more intensely dramatic than anything the theatre has yet known" (263).

O' Neill is quite different from his predecessors. His tragic heroes are neither kings nor princes, nor great military general as describes in *The Poetics* of Aristotle. Aristotle had laid down that the tragic hero must be from high position and exceptional individual so that his fall from his former greatness may arise the tragic emotion of pity and fear. But O' Neill's tragic heroes are all drawn from downtrodden rank of the society. They are all ordinary men and women suffering and humble. For instance, we see common and downtrodden heroes in the plays: *Hairy Ape*, *Emperor Jones* (1920) and *All God's Chillun Got Wings*. In this connection Sophus Keith Winther writes:

Neither the traditional Aristotelian character, nor the pious belief in divine order of things has validity in the best of modern tragedy from Ibsen and Steinberg to O' Neill, and of there, it applies least of all to O' Neill. But O' Neill was after all not a Greek, nor Elizabethan, nor a nineteenth century romantic. As a twentieth century man, he had to interpret the ancient idea in twentieth century terms and symbols. He found them in the condition of modern living and in the language of psychoanalysis. (Winther) 67

The clearly visible elements of O' Neill's play are naturalism and symbolism. He regards naturalism as a form of literary art which aims to represent the surface of life accurately, and rejects the uglier aspects of life, emphasizing the earlier instinct as a core force in human behavior. He believes naturalism is not like realism but more accurate and instinctual depiction of life but realism is surface depiction of life and objective things. For him melodrama and symbolism are both hostile to naturalism: melodrama because it tends to sacrifice all kinds of truth to life to stage effects; symbolism because it often sacrifices the illusion of reality to the projection of an

idea. O' Neill's plays are accounted by these fundamental antagonism among the elements out of which they are created. He is a tireless experimenter so his plays are dealing with reality. His plays are about the society where all characters are affected by the heredity and environment which is around them.

*Beyond the Horizon* (1920), his first full length play, is naturalistic in its subject matter, where Robert Mayo and Andrew Mayo, two major characters in the drama, are affected by their parents' behavior and come to face the tragic end of life. It is a domestic tragedy where he experiments Greek tragic elements but manipulates to apt the aesthetic for modern American plays.

This play is divided into three acts, each having two scenes, symbolically: each act has an expensive outdoor, suggesting longing and a confined indoor, suggesting loss. The characters in the play are in hopeless because their aims are not fulfilled. They are hovering here and there. Two brothers on new England farm near the sea are highly opposite characters; Robert mayo is poetic, restless, curious about what lies beyond the horizon; Andrew is practical, unimaginative, perfectly with his lot as a farmer.

Heredity and environment intervene with a typical O' Neill's trick. As Robert has realized his life-long ambition to travel the seven seas on a sailing vessel, he discovers and reveals his love for Ruth, Andrew's sweetheart. She accepts him and immediately forsakes his dream with the result that it is Andrew who goes to sea and Robert who stays at home to tend the farm. The unlucky couple muddle along on the farm and things go from bad to worse.

Robert Mayo is not successful to grow grain due to his weak health. His weakness begins along with the death of his parents, the nagging of his mother-in-law, the cruel behavior of Ruth, and the death of his infant daughter. At the end,

Robert Mayo crawls out of the farm house to die in the open road, his last glance straining at the horizon beyond which he had never ventured. On the other hand, another protagonist, Andrew Mayo is facing the failure in his business.

To sum up, O'Neill has written short plays that are neither tragedies nor comedies, but they are mere thumbnail sketches for his larger works, long plays. Almost all of his plays deal with the human life and their activities. He has used different techniques to get an effective vitality in his plays. In all his tragedies he gives the impression that in spite of the great ordeals that man has to undergo, life for him, is still worth living. He has at his best a fine sense of dramatic values and penetrating insight into emotion. He has dared to try new things in new ways. He has also greatly widened the range of American theatre.

O'Neill's plays are divided into two types, short and long. His short plays contain some of his best and most characteristic works. They become the basis for his larger plays: *Beyond the Horizon*, *Mourning Becomes Electra* and *Long Days Journey Into Night*. O'Neill's short plays contain interesting matters related to society, such as justice, punishment and reward. The plays are more impressions than analyses. None is marked by profundity. They are all more concerned with the work and the surroundings of men than with their souls and their philosophy. This is particularly true which we find in his short plays: *The Moon of the Caribbees*, *The Long Voyage Home* and *In the Zone*; but in *Where The Cross is Made* and *The Rope*, we see the horrible stories. *He* and *In the Zone* are perhaps his best of the one act plays. In each of these there is true balance between character and setting. In all these short plays O'Neill's grip of a story is very well exemplified. There is vivid imagination, retentive memory and dialogue that compels by its obvious truth. About these short plays Barrett H. Clark's view is as follows:



These plays are the expression of a man of powerful Imagination. They are written because of the "urge" of which Mr. O'Neill has spoken. Sincerity itself is nothing in art, of course; yet without it there is no art. But Mr. O'Neill has by the very force of his sincerity been able to mold the one-act play from to the requirements of his temperament. (232)

Likewise, O'Neill's long plays like *Beyond the Horizon*, *Mourning Becomes Electra*, *Desire Under the Elms*, *Strange Interlude* and *A Touch of the Poet*; impart us knowledge about naturalistic world where war, domestic problem, traditional values, environmental effect and selfishness are clearly experimented by the human beings. O'Neill's long plays usually end in tragedy.

In O'Neill's two major plays *Strange Interlude* and *Mourning Becomes Electra*, the action pivots on war scene which serves as the background for the inner wars of the characters. In *Strange Interlude* Nana rebels against her father's intervention which kept her from consummating her love for Gordon; and in *Mourning Becomes Electra* Lavinia and Orin, brother and sister, cross all natural boundaries in defiance of their father's strict morality. But their war-like challenge is wild, explosive and blind. These plays symbolize war at home is war of nation.

*Beyond the Horizon* (1920) is a domestic tragedy in the sense that it describes the tragic situation of a middle class family. There is death of Robert Mayo, James Mayo and Mary Mayo. Mary Mayo is daughter of Robert Mayo and Robert Mayo is son of James Mayo Even Andrew is the son of James Mayo. The death of these family members shows the weak heredity of their ancestors. Richard S. Wann Lull asserts, "By some writers heredity is considered the force which compels the

resemblance; by other the process whereby the offspring comes to resemble it's immediate ancestry" (93).

In O' Neill's *Beyond the Horizon*, There are three acts and six scenes. Each act has one outdoor scene and one indoor scene The construction of the scenes symbolizes the conflict between the fixed prison and the yearning for freedom. Doris Alexander asserts, " Eugene designed each act of two scenes; one scene is out of doors, showing the horizon, suggesting the man's desire and dream, the other is indoors, the horizon gone, suggesting what has come between him and his dream" (260).

*Beyond the Horizon* unfolds the tragedy of a young farm-born dreamer, Robert Mayo. He has a romantic mind and frail body. He longs for open sea near east. He is destined for wanderer's life. But cruel fate has confined him to his little hill enclosed farm and he watches coolly the misery and decay, this means for all who live there. He decides to take a voyage around the world, but the night before he is to set sail for a three year's voyage around the world he encounters his neighbor's daughter. Lost in love he forgets all about the voyage and plant to settle at once on the farm with his jubilant bride. This girl first was his elder brother, Andrew Mayo's beloved. But, Andrew is heart-broken and decides to go on the voyage, instead of his younger brother Robert Mayo. Alexander Woollcott comments:

*Beyond the Horizon* unfolds the tragedy of young, farm-born dreamer, whose romantic mind and frail body yearn for the open sea, the swarming ports of the mysterious east, beckoning world beyond the line of hills which shut in the acres of his home. By all that is in him, [...], but fate in a wanton mood, tethers him to his little hill- cupped

farm and watcher coolly the misery and decay this means for all his house. (135)

*Beyond the Horizon* is a tragedy of misfits where two protagonists Robert Mayo, and Andrew Mayo choose the wrong path, that creates a vast gulf between them. Robert Mayo is expert in reading and he reads in campus, whereas Andrew Mayo is expert in farming. But, unfortunately they are compelled to do the opposite work by the force of their parents and outer environment. Robert Mayo should stay at home as farmer instead of student, and Andrew Mayo should go in foreign country for his grain business. In this way, their life fails and they face the tragic end.

O'Neill's plot structure reveals a total lack of dramatic scenes. The drama, because of its temporal and mechanical limitations, is a medium for the expression of swift, forceful, and animated action. In O'Neill, action consists entirely of a lumbering analysis of the obsessed and even insane minds of the characters. Insanity is to be found in most of his plays and in many cases the entire structure of the play is based on some mad obsession of one of the characters. *In Gold*, for example, the plot is woven around the obsession of Isaiah Barlett that he has discovered a chest full of gold and jewels. His determination to hunt for the treasure is so great that even the sickness and subsequent death of his wife fail to move him from his purpose. Later on he learns that the treasure is worthless, and overcome by remorse, he drops dead. Isaiah Barlett is presented to us from the very first scene as mad. The play is an analysis of a diseased mind, a case study for a psychiatrist; but it evokes no sympathy from the reader since the leading character is too far removed from the realm of common experience. The details of Isaiah and his wife are realm of common experience. The details of Isaiah and his wife are purely mechanical, because the deaths are not justified either logically or emotionally.

O' Neill uses different method in every play. He uses the New England's language in the dialogue of play. He uses colloquial language in his play. For instance, he has used such language in *Beyond the Horizon*, "He does seem sort O' glum and out of sorts. It's 'count O' Robert leaving; I s'pose" (97). He uses frequently, hyphen and exclamation mark in his plays. If anybody is not accustomed in his language he can not understand the language of his plays.

O'Neill's plays are expressionistic in style because they enable a dramatist to depict inner reality and to move freely the action backwards and forwards. There is stream of consciousness where the expressionist explores the idea. There is deeper and deeper eagerness of sub-consciousness. The action which is into soul is more important than external action.

O' Neill's *The Emperor Jones* in expressionistic play where he uses this term to express the psychological terrors and obsessions of Brutus Jones. Besides expressionistic style, O'Neill uses symbolism in his plays. He regards symbolism as a technique of communication. He can use symbolism in any parts of play: language, setting and character as well.

In *Beyond The Horizon* the setting is symbolic. The scenes alternate one-inside and one outside. This alternation is symbol of conflict between fixed prisons and yearning for freedom.

O' Neill's plays are melodramatic because they are full of suspense and they evoke emotion upon the audiences. Where good characters are rewarded and bad are punished. Most of his short plays are melodramatic among them, *The Web*, *The Rope* and *Where The Cross is Made* are essentially melodramatic.

O' Neill sometimes uses soliloquy in his plays. Because, in his plays we find a speech where an actor, usually alone on stage, utters his or her thoughts aloud,

revealing personal feelings. For example, in the *Emperor Jones*, lost in the jungle, with the pursing tom-tom beating his blood in mad rhythms through his mind, Brutus Jones broke into a monologue that seemed to the spectator natural and inevitable.

In nature O'Neill's plays are naturalistic because they show the whole phenomena of the world which are going on here. His plays are mostly tragic in nature where we find separation, suicide and criminal works. His play generally provides pathetic hope for the audiences. His long plays are serious and short are melodramatic in nature.

About the language of O'Neill, O Cargill, N.B. Fagin, W.J. Fisher have kept their ideas as, "No playwright in modern time has created so much discussion and speculation about the language of drama as O' Neill. As early as 1920 Isaac Goldberg characterized O' Neill's dialogues as a string of cliches" (14).

The theme of O'Neill's plays is to portray death, suicide, family agonies, violence and human suffering by the effect of genetic and environmental elements. His plays deal with the traditional values which are rooted in the human beings and take backward instead of forward. His plays aim to show the contemporary situation in realistic way to lure all the audience.

Critics frequently claim that O'Neil's plays have been closely patterned on naturalism. His plays are influenced by determinism, survival, violence and taboo, where individual characters are seen as helpless products of heredity and environment, motivated by strong instinctual ways from within, and attacked by social and economic pressures from without. His characterization in *Desire Under the Elms* (1924) and *Beyond the Horizon* (1920), seem to confirm this view. In *Mourning Becomes Electra* he describes the role of environment and heredity, role of environment is to alter the habit of a man according to the situation and role of

heredity is to bring the physical and mental characteristic from parents to offspring. Orin seems like his father in his instincts and Lavinia's habit is like her mother. Even in body structure she is similar to her mother. These children come to face crime due to the environment of the Mannon house. Christine killed her husband by means of poison-pill which she has given as medicine. Lavinia, Christine's daughter, also learns the same habit as her mother had, Lavinia compels Orin, Lavinia's brother, to kill her mother because she has seen all the criminal works done by her mother. In this connection Homer E. Woodbridge Writes:

*Mourning Becomes Electra* is powerful naturalistic tragedy in which Mr. O'Neill's technique has gained much from the study of his Greek model, in simplicity and economy of structure, in steady advance toward an inevitable end. The play is Mr. O'Neill's best piece of dramatic story telling. (317)

Another play that has great naturalistic impact is *Desire Under the Elms*. In this play, the touch of heredity and environment is explicit, when Eben, one of the main characters, succeeds to get the property which is brought by his dead mother. Eben shows his social violence killing his son by step-mother. His temperament is wholly determined by the parents' behavior which is a combination of his mother softness, lack of will, as his father again and again points out and his father's aggressiveness and obstinacy. Similarly, Eben, like his father wants to reject the son because father in primitive age did not like their son to be boss of house forever, and they would keep all the family members under their control. *Anna Christie* is the best known O'Neill's naturalistic plays, perhaps most fashionable of all his plays on the stage. Anna's father Chris, is a triumph of naturalistic characterization, a really memorable figure. The play moves on the realistic phenomena which is related to the society.

Regarding this, Homer E. Woodbridge asserts, "*Anna Christie* is the best of O'Neill's naturalistic plays and perhaps the most moving of all his plays on the stage" (314).

In O' Neill's *Beyond the Horizon*, the main characters, Andrew Mayo and Robert Mayo, show the social reality because they are affected by parents' behaviors. Robert Mayo, the younger brother of Andrew Mayo, is like his mother and Andrew is like his father; Andrew has more experience in farming and business. But Robert Mayo has great passion to take more knowledge as, he is educated. However, they fail in their occupation due to effect of heredity and environment.

O'Neill's plays are highly naturalistic because they portray the violence for survival, slice of life and chronicle of despair.

## II. Naturalism

Naturalism is a philosophy which takes nature as a whole of reality. Here nature deals with realistic things created by god, scientist and naturalist. Naturalism denies existence of anything beyond nature, behind nature, other than nature such as supernatural or the worldly, or any uninvited entrance into the system of new energy. Naturalisms is the rejection of traditional values in supernatural beings and in entities supposedly inaccessible to scientific inquiry. Human beings and their mental power are regarded as parts of the natural world which can be subjected to scientific enquiry.

Naturalism is the product of post-Darwinian biology in the nineteenth century, that held that human beings exist entirely in the order of nature and not have a soul nor any mode of participating in a religion or spiritual world beyond nature. And therefore, human beings are higher than other living beings, whose character and behaviour are determined by two kinds of forces, heredity and environment. Naturalism believes that scientific knowledge can take human beings at the height of success. It also believes in observation and experiment of the things. For the naturalists, truth is an outcome of experiment and experience. Regarding this, Edward Wagenknecht says:

The naturalists attempted to apply Claude Bernard's theories on experimental medicine to the writing of fiction. They built as the scientist builds, on a basis of observed fact, and their method was to document their observations by the use of multitudinous details. Enthralled by scientific materialism of the age of Darwin, they saw man as at once, the sport and the product of heredity and his environment. (204)



Naturalism originated in France where the leading exponent of the movement was Emile Zola whose essay, *The Experimental Novel* (1880), became the literary manifesto of the school. With Zola's example the naturalistic style became wide spread and affected to varying degrees major writers of this period. Despite their complete objectivity, the naturalists were handicapped by certain biases inherent in their deterministic theories. They depicted nature as, "red in tooth and claw" portrayed simple characters dominating by strong elemental passion, and documented oppressive environment offer in orderly and sordid detail. They were unable to suppress an element of romantic protest against the social condition they described. This is a theory which conforms that literature should determine exactly to nature or depict the every appearance of the subject that comes to the artist's attention, especially, a theory in literature emphasizing the role of heredity and environment upon the human life and character development.

Emile Zola (1840-1902) is a naturalist writer and critic. His naturalism is related with truth which is outcome of instinctual quality, observation and experiment. Zola's naturalism portrays as the role heredity and environment upon the member of family and a society. He says that man's heredity, blood and nervous system are his own doom. This psychological doom may be modified by environment.

Zola proclaims that most of the naturalistic novelists are scientists in the sense that like the experimental scientists he simply observes phenomena. These novelists only write those matters which are proved by the society and are very practicable. So, naturalism, for Zola, is very accurate depiction of the truth.

Zola's *Germinal* is naturalistic novel, where Zola portrays the struggle between proletarians and capitalists. About this novel Charles Child Walcutt Says:

*Germinal* which takes us with Etienne Lantier to the coal mines and reveals there are appalling struggle of the miners against tyranny and starvation. The workers are degraded to a point where they have become as promiscuous as animals and where the light of the mind is almost put out by the exhausting toil of their lives. Etienne promotes a strike, but the owners can not afford to raise wages; and after horrible suffering the miners return to the past and a future as hopelessly back as coal they dig. (36-37)

In *Germinal* Zola deals not only with coal mining people of northern France, but of working class conditions, the clash between capital and labour and the value of the various remedies and solution put forward by labour organizations and political parties. The novel also portrays us about first day of Etienne's in mining community.

According to Zola, heredity is inborn quality which every child gets from his or her parents or ancestors. He decides heredity brings similarity in body structure and mind structure as well. In his naturalism heredity is the transmission of characteristics which are not those normal to the race but those peculiar to the parents as such, for instance as the malnutrition of the embryo due to the weak or impoverished condition of the mother. His concept of heredity also hands down qualities of parents as they should, transmission as they are the one is concerned with the nature, the other is nature of the individual. Even the same parents' children may be different due to the heredity of their ancestors.

We can see this naturalistic view of Zola in O'Neill's *Beyond the Horizon* where two protagonists Robert Mayo and Andrew Mayo are just different in their physical structure and nature as well. Robert Mayo is like his mother because he has

weak and frail body. His mother's body is also very soft, she has no knowledge to cultivate, in the farm. Robert Mayo also has no any idea of working in farm.

Naturalistic view is mostly applied in American novels and the plays of Eugene O'Neill, Henrik Ibsen and August Strindberg. For instances, Ibsen's *A Doll's House* is a naturalistic play where we not only see the psychological relationship between Helmer and Nora, but also the effect of environment in which that relationship is held.

In American literature naturalism had a delayed blooming in the work of Stephen Crane, Frank Norris and Jack London, and it reached it's peak in the novel of Theodore Dreiser.

Crane's naturalism is to understand one of the few perfect and successful embodiments of the American novel. It illustrates the old truth that literary writers tend often achieve their finest expressions very early in their history. Crane is regarded Christopher Marlowe of American naturalism because he has written so many novels based on naturalistic qualities, among them *The Red Badge of Courage* (1895) and *Maggie: A Girl of the Street* (1892) are very important. Crane's naturalism portrays us the social reality, violence, despair, tension and slice of life. For instance in *Maggie: A Girl of Street*, Crane shows the pathetic condition of Maggie because her parents are drunkard, they do not pay attention in Maggie's future life. So, Maggie should engage in prostitution. She also had a lover but that lover abandoned her. At last, rejected by family and lover she commits suicide with great pain.

Likewise, novels of Theodore Dreiser and Jack London are naturalistic. Their novels are naturalistic because they show the middle class families where the family members have got instinctual qualities from their parents. Every character is seeking his or her way for survival, that force of survival brings violence, and which leads

the characters to separation. These novels are affected by taboo because the individual characters have been considered improper in terms of sex, disease, bodily function, obscenity and depravity.

Jack London (1876-1916) is a naturalistic writer whose naturalism deals with determinism, love, alienation, suicide, struggle and poverty. He is a poor worker from California. He was promoted from poverty to fame by his first collection of naturalistic stories, *The Son of the Wolf* (1900), *The Call of Wild* (1903) and *The Sea Wolf* (1904).

London's naturalism regards nature as the universe of science because all scientific works are done within nature. For him nature is a great means of wheels within wheels. It gives energy to take forward the scientific steps of the world. For him nature teaches the lesson of love to human beings in the sense that nature itself is very calm. London further says that this world is a jungle where men struggle with one another for life even death may take place in the process of struggling. Man's only duty is to lose his energies and die. At the same time he expresses his inner truth as best as he can. Man's cowardice nature leads him to failure because it is obstacle for existence for the living beings.

London's naturalistic novel *Martin Eden* (1909) depicts the naturalistic instincts within its plot structure. It deals with life of Jack London how he becomes successful to lead his life from a labour to famous writer. It also shows London's life where his beloved follows him only for his money and fame. This makes him to lose faith upon human nature who only followed money and fame. London also suffers from class alienation. At last, he himself commits suicide, being faded by the naturalistic world.

Similarly, Theodor Dreiser (1871-1945) is a naturalistic writer. He has written many novels during his life time. His novels also display naturalistic elements, crime, love, prostitution, alienation, envy, despair struggle of lower class people and higher class people and so forth. Among various novels: *An American Tragedy* (1925), *Sister Carrie* (1900) and *The Stoic* are very important.

Theodore Dreiser as a naturalist includes the mixture of despair and idealism, wonder and fear, pity and guilt and rites and tradition in his novel. The characters in his novel are being victim of resignation, protest and misery as well. About Theodore Dreiser naturalist Kathryn Van Spanckeren says:

Dreiser, in *An American Tragedy*, displays crushing authority. Its precise details build up an overwhelming sense of tragic inevitability. The novel is a scathing portrait of the American success myth gone sour, but it is also a universal story about the stresses of urbanization, modernization, and alienation. (55)

Naturalism has its roots in the renaissance, the birth of science and secularism. Enlightenment emphasizes on reason and the essential goodness of human nature. The romantic period converts these theories into a religion of nature and man. And the Victorian adds the ingredient of humanitarianism which gives the romantic passion of naturalism. Naturalism takes the literary shape in the late nineteenth century, the essence of the naturalism seems to be its emphasis on process in organic rather than purely mechanical terms. People and society are seen as growing and developing for good or bad rather than merely functioning mechanically and statically. Its pervasive concern is with the organic accounts for its attention to monsters, violences and social ulcers.

Positivism was presented as an empirical, naturalistic method of finding truth. It stresses accuracy and objectivity and affirms that the only significant reality is the content of experience. The function of science is to observe the facts and formulate laws which explain those of facts. But positivism was much more than a method. It was torch to burn the dark rubbish of the past and to light the way into the future. Living in the period, following the French revolution Auguste Comte was impelled by a desire to establish society and its institutions on more solid foundation. To that end he sought a new faith that would use the intellectual advantages of the age to unite men in a common purpose. In his course de Philosophie Positive (1830) he devised his famous law of the three stages of thoughts as it progresses toward maturity. They are theological, metaphysical and scientific, to which he applied the very prejudiced terms fictitious, abstract and positive, the last being the triumphant stage at which mankind will for the first time in history enjoy a reliable basis for progress.

Naturalism believes upon transcendentalism. It takes its birth from transcendentalism because American transcendentalism is outcome of spirit and nature as well as scientific investigation. Regarding this, Charles Child Walcutt comments, "My thesis is that, naturalism is the offspring of transcendentalism. American transcendentalism asserts the unity of spirit and nature and affirms that intuition and scientific investigation (vii). Naturalism regards transcendentalism as a form of liberty because it provides human beings freedom in terms of meditation up on the god. In Emerson's system man's mind is an aspect of spirit, his body a fact of nature. Through the mind man can directly experience truth. Man can approach truth through science because every natural fact is symbol of spiritual fact.

The major theme of naturalistic plays and novels are determinism, survival, violence and taboo. The theme of determinism which is of course basic, carries the

idea that natural law and socio-economic influence are more powerful than human will. The theme of survival grows out of the application of determinism to biological competition; the notion that survival is the supreme motif in animal life. The theme of violence grows with the transfer of emphasis from traditional to survival. Animal survival is a matter of violence of force against force; and with this theme there emerge various motifs having to do with the expression of force and violence. The chain of living beings transfer from survival to violence and there comes as an assault on taboo; a host of topics that have been considered. Improper-sex disease and obscenity were to be found in the province of physical survival. In that province where the naturalists focused their attention, they could not be ignored. Nobody wanted to ignore them.

Naturalism believes in experience because truth comes out from the experience which is related to experiment and observation. All experimental works are at first done in doubt. No experimentalist has preconceived idea; he simply accepts the phenomena which are produced when they are proved. Naturalists hover in nature to discover the new things or new matters which are not clearly visible in the universe and are unknown. Naturalists do not believe in imaginative, supernatural and irrational matters of the idealists. For them idealists go from unknown to unknown, they are far away from observation, experimentation; without these things there is no possibility of experience and truth. All the writers in naturalism come to the conclusion by the help of experience and determine the truth, which becomes fruitful to the whole society. Naturalistic writers publish only that article which is truth and practicable for world's people. So, most of the naturalistic novels and plays involve with human daily rites.

While we take birth, at that time, our mind is like a blank sheet of paper. It has no any experience or knowledge. It is empty and pure. But slowly and gradually, we become larger and larger along with our mind's development. Our mind develops only in that time when it takes the experience of out world phenomena which are basic for our knowledge. Our mind only believes upon those matters which are proved by experiment and observation.

Naturalists say that a person can regard anything important as he knows the truth about the things, if not, the thing whether that is gold or silver becomes worthless. For example, painting is only important for an artist not for a farmer because the farmer has no any idea or experience about that color.

As for the forces at work in the world outside us, if there is any god among them, his distinguishing effects are elusive. The ruling powers of the world appear indifferent alike to individual human interests and to the hopes of the race. If the relentless laws of nature are prevented from working cruelty as well as benefit. So far as we can see, some human beings will intervene. There is no divine intervention to arrest calamity.

Human life is mounted upon a sub-human pedestal, and must shift for itself one in the heart of a silent and mindless universe. Life has its own justifications if we are among the fortunate ones, and if at the same time we can forget those many to whom it brings a balance of suffering or defeat. It has also its own costly glories as human civilization mounts its slow ascent. But there is nothing in nature to keep or to remember what has been so hardly won! Life on this planet will some day pass, and all its traces be taken back into the cosmic mill. We have the present, we have comradeship, we have the common concern to increase good and diminish evil; the darkness of end we may recognize and forget. Naturalism is the philosophy of our



disillusionment, perhaps also of our sober maturity which comes out from our experience. Mentioning the relationship of naturalism and experience, Ernest Nagel says:

Naturalism as I construe it merely formulates what centuries of human experience have repeatedly confirmed. At any rate naturalism seems to me a sound of generalized account of the world encountered in practice and in critical reflection, and a just perspective upon the human scene. (339)

Moreover, naturalism is closely related to science because these both find out the truth out of experiment and observation. Naturalism believes upon science and goes along with it to portray the social reality of the world. Science is always settled within nature to understand naturalistic fact. If there is no nature then science can not invent the new things. Science purifies the natural things and finds out the core point. Naturalistic writers write their article only after finding the truth. They also operate the nature of human beings and animals.

Scientists believe that all events occur as a consequence of their compromise between nature and science. However naturalists regard experience as a means a finding truth. Similarly, science also believes upon experience to find out. Naturalism is following directly to science rather than science to naturalism. In this sense naturalistic writer, Emile Zola says:

In my literary essay I have often spoken of the application of the experimental method to the novel and drama. The return to nature, the naturalistic evolution which marks the century, drives little by little at the manifestation of human intelligence into the same scientific path. (645)

Scientific work carries with it a strong impression to the effect that natural law is happening without exception. It is not merely in bringing one by one the supposedly inexplicable aspects of experience into understandable and predictable control. It is also that, when we consider the matter closely, we cannot mention any phenomenon which we can safely say is out of reach of such explanation.

Thus, science tends indirectly to favor naturalism by crowding the more-than-natural out, leaving no room for it. The hypotheses of free will, vital force, divine working are not only superfluous, if one must rest upon one's belief in super nature on the regions of experience not yet scientifically explained. It is evident that belief rests on a rapidly narrowing base, and that science looking forward can concede to it no place which must forever remain inexplicable.

Naturalism as the position that there is no higher justice for truth than natural science itself. There is no better method than the scientific method for judging the claims of science, and there is neither any need nor any place for a first philosophy, such as abstract metaphysics or epistemology, that can stand behind and justify science or the scientific method.

Therefore, philosophy should feel free to make use of the findings of scientists in its own pursuit, while also feeling free to offer criticism when those claims are ungrounded, confused, or inconsistent. In this way, philosophy becomes continuous with science. Naturalism is not a dogmatic belief that the modern view of science is entirely correct. Instead, it simply holds the processes of the universe which have a scientific explanation. William Ernest Hocking criticizes, "It is not science which adopts naturalism: It is naturalism which adopts science as the metaphysical guide" (98).

Almost all of the scientists give emphasis in the relationship of naturalism and science because they find the truth out of experimentation. These scientists are: Newton, who formulated mechanical laws that explained the movements of the planets in our solar system, Darwin who found the truth of origin of species and evolution, Copernicus who found revolving of earth around the sun and Galileo who invented telescope and found out truth of experimentation that in the moon there are valleys and mountains.

Naturalism rejects existence of anything beyond nature because all living beings and non living things are the parts of nature. Nature is universe or world where human existence and advancement is possible, if nature lacks of anything in its system, then there is no possibility of human development. In this sense, nature has been maternal. Nature is our permanent riddle, our permanent storehouse, nature is our birth place, our home, our lure, and perhaps the eternal tomb of our race and of all life she has brought fourth.

The question of the evolution of minds is bound up with the question what mind is as we now find it. If naturalism can give a sufficient account of human nature as it is, there will be no final obstacle in determining how it came to be. The scientific account of human nature is usually called psychology and psychology will necessarily test and be tested by every judgment we make of the mind and its place in the world. Psychology must be the chief battleground between naturalism and other views of the world.

Since the middle of the nineteenth century, psychology has been written largely from the standpoint of physiology. That is to say, the mind has been treated as a function of the brain, an organ in an organism, and subject like the rest of the body to the laws of cause and effect which include body in the line of physical nature. At

first the naturalists had one main instrument of explanation, the reflex is the mind as an active affair was considered a phenomenon of stimulus and response. When the finger touches a hot iron there is an instant and mechanical withdrawal: the response takes that particular form because the nervous current is routed through the system, along an inborn path of least resistance. Instincts are more complicated sequences of behaviour into which a number of reflexes areas may enter; and instincts modified by experience constitute our habits, and thereby the character of the mature individual. Just now this simple scheme accounts for memory, anticipation, reasoning, and the higher mental process is naturally a matter for much careful enquiry.

But we cannot require of psychology that it changes human nature: its first business is to understand human nature. And beyond doubt, as a result of the work of physiological psychology, many things about the mind are better understood. The visible proof of this is in the applications of psychology. Mental disease are cured. Useful proposals are made to education, to industry, to advertising, to political life, - to every situation in which human beings can be managed. Nervous mechanism is equivalent for scientific purpose to the mind itself. This is the position of behaviorism, the extreme development of naturalistic psychology.

### III. Effects of Heredity and Environment in Eugene O'Neill's

#### *Beyond the Horizon*

Naturalistic writing deals with different features like: instinct, environment, heredity, observation, experiment, convention, violence, survival, determinism, despair, suicide, poverty and love. Naturalistic writers try to present these features before the audience because they portray such issues taking place within a society. So, naturalistic writings are mirror for people where people get chance to see their own quality and feature before them.

Apart from being melodramatic O'Neill's plays are naturalistic. He is of the opinion that naturalism is the form of literary art which aims to represent the surface of life very correctly and it also deals with higher aspects of life, emphasizing primitive instinct as a motive force in human behaviour.

A natural line of division in O'Neill's career is production of *Beyond the Horizon* in 1920. O'Neill conveys the naturalistic elements in the conventional rusticity of its setting, in the type of characters, in the brutal violence of some of Andrew's speeches to Ruth after Roberts's death.

O'Neill's first full length play *Beyond the Horizon* opens the tragic situation of James Mayo's family members especially, of the protagonists Robert Mayo and Andrew Mayo. These characters are seeking the way of freedom to reach in their destination. But, they are trapped by the effect of heredity and environment which they have got as instinctual quality. The play is made by the combination of three acts and six scenes. The setting of the play itself shows very peaceful and rural scenes described in the first scene of act one as:

A section of country highway. The road runs diagonally from the left, forward, to the right, rear, and can be seen in the distance winding toward the horizon like a place ribbon between the low, rolling hills with their freshly plowed fields clearly divided from each other, checkerboard fashion, by the lines of stone walls and rough snake fences. (81)

The setting of the play itself shows the rural scene of a middle class peasant family where two characters, Robert Mayo and Andrew Mayo are unable to get emancipation from the rooted poverty and wretched farm. Commenting on the farm Robert says to his wife, Ruth, "If we can only shake off the curse of this farm! It is the farm that ruined our lives damn it!" (149)

Robert Mayo, younger brother of Andrew Mayo prefers highly the beauty of nature. He thinks that only the beauty of nature makes us able to find out truth and freedom. The secret beauty of beyond the horizon of the east he has found in his reading book can lead him at the top of joy. He has mentioned it in the text as follows:

No, I oughtn't. 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've 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 reasons for my going. (85)

The above statements of Robert Mayo impart us that man can never depart from nature. Wherever he goes he has to participate with nature. Nature is his life or soul because it has given chance to him to exist in it and to take experience of the outer world for finding truth.

Showing the activities of Robert Mayo, O'Neill here indicates us the passion of naturalistic writers to find out the hidden truth. He means that truth can not be easily found. To find out the truth we have to go far beyond on the basis of our internal insight.

According to O'Neill, instinctual qualities of the thing only can be seen by the help of observation and experiment. He opines that after the beauty of anything there are some hidden causes. To find those real causes in detail is the duty of naturalistic writer.

Similarly in scene two of act one O'Neill shows the effect of heredity upon these two brothers in terms of their body structure and characteristics. Robert Mayo and Andrew Mayo are just opposite in their nature and body structure. Robert's features are delicate, refined and weak. His characteristics are like his mother's because, as Robert Mayo his mother also has not any idea of farming. So, they both do not pay attention towards farming. Instead, they both have some knowledge about books. Robert Mayo has some knowledge about poetry, whereas his mother has knowledge of teaching books that she has already been a school teacher.

On the other hand, Andrew Mayo is strong and handsome. He has idea to cultivate on his farm as his father. Even his body structure and nature is like his father. He has an experience as his father. Andrew Mayo and his father James Mayo pay attention to farming rather than books. In this connection O'Neill writes in scene two of act one:

Mayo is his son Andrew over again in body and face-an Andrew sixty-five years old with a short, square, white bread. Mrs. Mayo is slight, round-faced, rather prim-looking woman of fifty-five who had once been school teacher. The labors of a farmer's wife have bent but not broken her, and she retains a certain refinement of movement and expression foreign to the Mayo part of the family. Whatever of resemblance Robert has to his parents may be traced to her. (94)

These two brother's inherited behaviours make them unfit in their works. Nobody becomes successful in his work. Parents do not know their skills that Robert has reading skill and Andrew has farming skill. Instead, parents force their sons to do unknown works. Instead of reading Robert is compelled to work in the field and Andrew is compelled to go in foreign country for business. But Andrew who is an uneducated person only knows about farming. This traditional behaviour of their parents becomes the main cause of their failure in life. This tradition of their parents makes play naturalistic because in naturalism everybody is going on forward on the basis of originality. Robert Mayo being unfitted to cultivate on the farm, the grain plants are being destroyed. Robert tells Ruth about his labour on farm, "You know how hard I've tried to keep thing going in spite of bad luck" (123).

Likewise, in the context of the text naturalistic elements, love and violence are clearly visible in the activities of Robert Mayo, Andrew Mayo and Ruth.

Robert Mayo and Andrew Mayo fall in love with the same girl, Ruth. Ruth, at the beginning is a beloved of Andrew Mayo. Ruth and Andrew talk and wander everywhere to enlarge their love affair. Their love has been going deeply. But, suddenly Robert Mayo determines to go beyond the horizon to see the beauty of the world and for his health to check. That departing plan of Robert Mayo makes worried



to his parents and Ruth as well. In order to stop Robert's plan to go foreign country Ruth comes to make love with him on the night before he is to set sail for three years' voyage. That soft love of Ruth makes him forget his plan to go beyond the horizon. Robert Mayo makes up his mind to settle at once on the farm with his Jubilant bride. He says with Ruth:

I won't go, Ruth, I promise you. There ! Don't cry ! Perhaps after all and Andy was right – righter than he knew- when he said I could find all the 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 the world's rim the secret-the secret beyond every horizon; and when I did not come, it came to me. Ho, Ruth, our love is sweeter than any distant dream ! (92)

This is the tragic point of the play because Robert and Ruth are enclosing themselves within this cursed farm. This cursed farm never lets them escape from poverty and misery. That love actually destroys their future because that becomes obstacle for their economic progress though it leads them in the world of momentary amusement.

The love of them upon the same girl creates violence between them. They both separate between each other and do not talk being very intimate. At the beginning, they behave like enemies because Robert Mayo has taken the same girl.

In this way, Andrew Mayo being faded tries to go to foreign country, Sydney. He plans to go with his uncle, Dick, but his younger brother and father are against the plan. They want to make him stay home. Their conversation about this issue is going on like this:

Andrew. I agree with you, Pa, and I tell you again, once and for all, that I've made my mind to go.

Mayo. But who, son? why?

Andrew. I've always wanted to go

Robert. Andy! (105)

Another naturalistic element of the play is traditional rites of their parents. Without understanding their sons' nature, the parents create there opposite type of environment. The parents have only idea to grow more crops to survive their life. So, they compell their son to work on the farm. If one of the sons claims to go according to his will, they scold him. While James Mayo knows the stopped plan of Robert Mayo to go foreign country, he thanks him and says, "you ain't serious , be you Robert? Seems to me it is a pretty later hour in the day for you to be upsetting all your plan so sudden!" (100). James Mayo bitterly rebukes his elder son when he makes up his mind to participate in a voyage. His words spoken in angry mood are, " Yes go! go! You're no son o' mine – no son o' mine! You can go to hell if you want to! don't let me find you here in the mornin' or or I'll throw you out" (108)!

Robert, as a helpless creature, can do nothing but keep on listening instead of treating the fading love which is sweeter than any distant dream before marriage. He becomes the center of hit from every aspect of his life. Without realizing the effect upon Robert, Ruth tells, "He will show what a man can do! I don't need you"(125). Both Robert and Ruth, at this time at the high of their emotion and passion, have become the slaves of their own emotional forces of fear, anger and jealousy. Just after returning from foreign country, Andrew tells Robert and Ruth separately that his passion for her was forgotten in a few months. To Ruth, it could be the end of hope – to Robert, an added irritation– but Andrew senses the section and leave deeds them

after only a day's visit. So, O'Neill digs up deeply into the human heart and shows how human beings are eventually cursed into the wave of nets set by human passion and cosmic world. Robert and Ruth have been tormented by both forces; inside (genetic instinct) and outside (community, circumstance).

Eight years later, the tragedy has progressed naturally in terms of daily routine; the farm is in debt and almost totally decayed. Ruth has aged horribly; Robert's mother and daughter are dead, and he is dying of consumption.

O'Neill's play seems naturalistic in terms of instinctual behavior of characters. James Mayo has traditional concept to be an excellent farmer with great experimenting labour. Time and again he sends his sons on his farm to look the grain plants. He observes the works done by his sons. By the frequent observation he comes to the conclusion that Andrew is better than Robert. He praises Andrew and says, "Andy's a Mayo bred in the bone, and he's a born famer, and a damn good one, too. He'll live and die right here on this farm, like I expect to. And he'll make this one the slickest, best-payin' famrs in the state" (97).

Robert Mayo highly believes to the role of heredity up on the family members. He opines that heredity may effect even the very small child when he gets the death of his own two year's old daughter. His daughter's death reminds him that the weak constitution of his daughter which was transferred from him. He reveals this matter talking with Ruth:

Ruth. Mary's better off-being dead.

Robert. We'd all be all matter off for that matter. You tell that mother of yours she's got to stop saying that Mary's death was due to a weak constitution inherited from me. (148).

Ruth, a young girl, also faces the failure of life because her love with Robert becomes fruitless. Robert can not work properly. They have the lack of money within this family.

At first, Ruth makes her love hurriedly. She does not pay any attention to the future life. She regards herself as a proud woman, being a wife of college student. But her dream fails. What she has thought that becomes just opposite. It is a result of unfitted couple. At last, she is not as courageous as in her first stage of love with Robert. Her curiosity comes to fade and she curses herself, being a weak person's wife. She complains her bitter words with Robert in this way:

You think you're so much better than other folks, with your college education, where you never learned a thing always reading your stupid books instead of working. I s'pose you think I ought to be proud to be your wife – a poor, ignorant thing like me! But I'm not. I hate it! I hate the sight of you. Oh, if I'd only known! If I hadn't been such a fool to listen to your cheap, silly, poetry talk that you learned out of books! If 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 knew what you were really like – when it was too late. (127).

Andrew, who has just come from the other country, Sydney and Argentina, sees the troublesome conditions of Robert Mayo. Along with him he has brought Dr. Fawcett to treat his brother. But doctor reveals the truth that his brother's both lungs are affected so he can not survive for long time. Dr Fawcett says to Andrew, "Your brother hasn't long to live perhaps. A Few days, perhaps only a few hours. It 's marvel that he's alive at this moment. My examination revealed that both of his lungs are terribly affected"(158).

Due to the genetic and environmental effect, Andrew Mayo has followed the wrong path, that is his grain business. He does not succeed in his misfitted work, grain business. Instead, he involves in gambling where he has gone for business. At last, he loses all money and returns home without bringing any money. He has to accept the failure in life.

On the other hand, Robert Mayo tolerates his blame of early love and the curse of wretched farm. At the same time he says to his elder brother that Ruth's Ruth's and his own life are facing the great failure due to the unfitted works come out from the parents' behaviour. He further says that Andrew is the greatest failure among them. Because, spending eight years in foreign country he has not any advantage. Instead, he forgets his farming occupation. Robert tells Andrew about:

You-a farmer – to gamble in a wheat pit with scraps of paper. There's a spiritual significance in that picture, Andy. I'm a failure, and Ruth's another- but we can both justly lay some of the blame for your stumbling on God. But you're the deepest-dyed failure of the three, Andy. You've spent eight years running away from yourself. Do you see what I mean? You used to be a creator when you loved the farm. You and your life were in harmonious partnership. [...]. But part of what I mean is that your gambling with the thing you used to love to create proves far astray. (161)

The setting of play is modified in the same way as characters are modified. At the first act of first scene of the play the scene is very attractive. Road seems like pale ribbon, the stone wall is very mighty and the snake-fence is very hard. The apple trees are just budding into leaf, strains its twisted branches heavenwards.

Similar situation is seen in the overall characters of the play. Robert Mayo and Andrew seem courageous and have caught the correct path of life according to their skill. Ruth also has selected good lover Andrew, to spend life. Robert Mayo is seen intelligent in reading and Andrew is seen as a good farmer, son of soil.

On the other hand, naturalistic writing deals with universal instinct, that is birth and death. While, a thing in its early stage, seems good and energetic but it gets faded in its old stage. We notice similar situation in the setting and characters of the play.

The second scene of act three is very dim where road is vague and part of snake fences in the rear have been broken down; the apple tree is leafless and seems dead. Similar status can be seen upon all the characters. Robert staggers weakly in from the left. He stumbles into the ditch and lie there for a moment. Being very weak Robert Mayo is seeking open road rather than cursed house and farm. He does not like to coop in a room. Instead, he is seeking freedom that he only get after his death. Death for him is not really death but beginning of the voyage and free world where he may complete his dream of beyond the horizon. At his last stage of life he presents his painful words with Andrew are:

You mustn't feel sorry for me. Don't you see I'm happy at last free-free 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 to me to come –and this time I'm going ! It isn't the end. It's free beginning– the start of my voyage I've won to my trip – the right of release- beyond the horizon ! (167-68)

At the end, Robert Mayo and Andrew Mayo both accept failure. Their failure results from genetic and environmental effects rooted in their parents.

The title of the play, *Beyond the Horizon*, is naturalistic in a sense that it portrays the will of naturalistic writer to make a quest of the unknown thing to make it known or familiar before the public. Naturalistic writers try to find out the hidden truth which is beyond their vision and place. They find the truth out of experiment and observation. They say that observation indicates and experiment teaches.

The title of the play indirectly depicts the useless effort of two brothers to get success in their life. To get successful life they have to reject the instinctual quality which they have got from their parents. But this is impossible for them because nobody can go beyond the inborn quality. So, their effort to go according to their will is similar to the effort to go beyond the horizon.

Nobody can get the reality of beyond the horizon, sitting at home. Similarly, Robert and Andrew Mayo will not get success if they do not go beyond the instinctual quality.

Horizon here stands for boundary between truth and falsity. Idealistic writers are not able to see the hidden truth which is far from this horizon. Idealistic writers only wander near the horizon whereas, naturalistic writers cross the horizon and find out the core thing which is new and applicability before the public.

Beyond the horizon indicates the wandering of naturalistic writers hither and thither to find out truth of the things. In the process of wandering naturalistic writer may go beyond the horizon and bring the real new things before the public. Thing which is brought from beyond the horizon or secret place seems interesting for common people.

If somebody is twisted by the heredity and environmental effect he or she never can get the truth of life. He always gets failure in life. For instance, Robert

Mayo and Andrew Mayo are twisted by these two things and are accepting the failure of life at the end of play.

So, horizon here depicts the instinctual quality of human beings which they cannot cross throughout their life. They are twisted by it. The impossibility to cross this boundary leads their life in the failure.

The setting of the play *Beyond the Horizon* is naturalistic in terms of instinct and convention. Instinctual quality is seen upon the things because all things are going on toward oldness from newness.

At the first scene of first act, apple tree is just budding into leaf; snake fence is strong; curtain is clean. But, at the second scene of third act the apple tree is leafless and seems dead; the snake fence is broken down and curtain seems dirty and torn. At the second scene of act one there is large oil lamp on the table whereas at the first scene of act three the oil lamp is seen very dim. Even the room and windows are at first seemed very attractive but at the end of setting they seem very old and dirty. This shows the instinctual quality of all things. If any thing appears on the earth that becomes one day old and disappears at last.

On the other hand, we see some conventional manners in setting structure because the field is plowed and it is fenced by strong stone wall. There is a kitchen where a double heater, stove, dining table and a lamp are kept, These conventions indicate that human beings never forget the rites which are utilized by their ancestors.

The setting seems naturalistic in terms of its symbolic meaning. The old tree symbolizes the parents, whereas the new leaves symbolize Robert and Andrew Mayo. However, the old tree does not forget to give its instinct to the new leaves in the similar way the parents do not forget to give their instinctual quality to the children.



Similarly, the indoor scene symbolizes heredity and outdoor scene symbolizes the environment. These two symbolic meanings are the main causes to lead life of Robert and Andrew Mayo to failure, which they face at the end of play.

Likewise, the light of the lamp symbolizes the clear insight of naturalistic writers. Because, by the help of this insight they find out the truth which is inserted into the things, and make things visible which is unknown and vanished.

The windows of the farm house are showing the naturalistic writers' curiosity to observe the worldly phenomena to find out the truth. Robert Mayo is looking out of the window to see the secret truth which is beyond the horizon. The rising curtain at the first scene of first act also portrays the naturalistic writer's passion to see the essentiality of the things. The rise of the curtain makes the play very naturalistic because naturalistic writers hope to show the reality to the public making the things clearly visible.

O'Neill uses rocky and colloquial language to show the violence of the present world he uses exclamation mark, dashes and hyphen to show the treacherous nature of human beings. Within this language there are inserted the different naturalistic features: violence crime and cheating. For example, language of *Beyond the Horizon* is like this, "It's 'count o' Robert leavin', I S'pose" (97).

Likewise, naturalistic elements can be found in characterization of the characters because the different characters show different qualities.

Ruth, a young girl, shows naturalistic quality in terms of her love affair with Andrew and Robert Mayo. Her love is more flexible because she loves only for money and economic things not for pure love. At first, she loves Andrew but suddenly she rejects and starts to love Robert seeing him like a wealthy person. Later on, when there is lack of money in Robert Mayo's life she wants to leave him and

tries to make reunion with Andrew. At the same time, she says to Robert, "Yes, I do mean it if ! you was to kill me! I do love Andy. I do! I do! I always loved him. And he loves me ! I know he does. He always did. And you know he did" (128). She wants to have love with Andrew. She does not see Robert even in his dying state. This shows her deceptive love just for money.

Similarly, the effect of heredity and environment is seen in the activities of Robert Mayo and Andrew Mayo. They have not got chance to escape from these naturalistic elements. They themselves can not be beyond this instinctual quality. They anyhow should accept this effect because of their inborn quality. They say each other to stay at home. For example, Andrew says to Robert:

Then you might as well stay here, because we have got all you're looking for right on this farm. There is wide space enough. Lord knows; and you can have all the sea you want by walking a mile down to the beach, and there's plenty of horizon to look at, and beauty enough for anyone. (85)

On the other hand, Even upon the body of Mary there is seen naturalistic effect because she dies in her childhood due to her weak genetic construction of body that she has got from her father.

Likewise, the similarity of body structure and nature of Robert Mayo with Mrs Mayo and Andrew with James Mayo makes the play naturalistic. Regarding this O'Neill says, "Whatever of resemblance Robert has to his parents may be traced to her. James Mayo is his son Andrew over again in body and face" (94).

#### IV. Conclusion

The conclusion of whole research has been framed out of the essence of a minute analysis of the play *Beyond the Horizon*, with reference to its exploitation of nature, symbol, irony, setting and the characters. The play has incorporated O'Neill's naturalistic vision of life.

Naturalism makes more accurate depiction of life than realism. It appears in the late nineteenth century. Naturalism is different from realism because in it we find assumption of scientific determinism which lead naturalistic authors to emphasize the naturalistic and psychological nature of their characters rather than moral and rational qualities. In naturalism, individual characters happen to be helpless products of heredity and environment.

O'Neill's play, *Beyond the Horizon* is a naturalistic play. The title of the play itself has suggested that to get the truth of nature which is beyond the horizon man should reject the genetic and environmental instincts which are inherited from ancestors. If not, human beings can not achieve the fruit of truth.

The setting of the play is very naturalistic because the old tree and their new leaves symbolize Robert Mayo, Andrew Mayo and their parents. Leaves symbolize the children and old tree, the parents. As the old tree does not forget to give its instincts to the new leaves, in the same way the parents do not forget to give their instinctual qualities to the children. The parents have modified their sons according to their created environment.

Likewise, Indoor scene symbolizes heredity and outdoor scene symbolizes environment. By the degraded effect of these two forces the characters face the failure in life which they accept at the end of play.

The effect of environment seems to be the dramatic irony of the play. The irony is seen in the love process of Robert Mayo and Andrew Mayo with Ruth. Because, what the characters are thinking that becomes just opposite. Robert Mayo who is supposed to participate in voyage sits on the farm house falling in love with Ruth, Whereas Andrew Mayo who is supposed to stay at home participates in voyage to go to foreign country due to the separated love with Ruth.

James Mayo rebukes his sons to make them staying at home. Even James' wife has the same idea and she thinks to distort her sons' plan to participate in voyage for foreign country. James Mayo, a conservative person, likes to cultivate to survive farm the life; he thinks that only the grain production can bring progress within his family. So, he forces his sons to work on the farm. However, the sons are just thinking opposite. The nature of thinking of the couple crates an unsuitable environment within this family that leads their sons' life in the failure.

These two brothers' behaviors show their genetic quality transferred by their parents. Both are calming each other to stay at home. Reports tells Andrew that Andrew should stay on the farm to cultivate and Andrew tells Robert that Robert should stay on the form. These activities of these two brothers show that they have the same attention towards farming what their parents have.

Similarly, Robert Mayo's desire to quest the secret and unknown truth to make known makes the play more naturalistic like the scientist he tries to know the truth out of experiment and observation.

The similarity of body structure and nature of Robert Mayo with his mother and Andrew with his father show the genetic impact upon them. Like father Robert Mayo dies earlier than elder brother. And like mother Andrew Mayo dies later than his younger brother. The death of two years old daughter of Robert Mayo portrays

the weak construction of heredity, the impact of heredity inherited by her father, Robert.

Right from the beginning, there is embedded a sense of conflict in the play. The sense of conflict between father and sons distort the environment and nature of the sons to be successful. The action of the character have been highly determined by their own instinctual and naturalistic impetus. Each character has been effective with one or other sort of naturalistic vitality. Robert and Andrew have been obsessed with an effort of freedom which they inherit from the brutal patriarch father. Their attempts to acquire the freedom have been considered for their attempts to get success. But, it becomes just the opposite.

Due to the misfit of work neither Robert nor Andrew becomes successful. Robert Mayo does great labour on the farm but that unexperienced labour only ends being meaningless. The more he works, the more production is decreased. The main cause of decreasing the production is effect of heredity inherited from his mother.

On the other hand, Andrew also pays great attention to grow his grain business in another country, Buenos Aires, but that ends as a gambling. He does not bring any money while returning home. He comes with empty pocket. His grain business is his great failure in life due to the transferred instinctual quality.

O'Neill's vision of life is to show the naturalistic quality in his plays. He thinks that genes can work only in the cooperation with the environment, characteristics pass from parents to offspring related with environment. In *Beyond the Horizon*. O'Neill shows the effect of heredity and environment upon Robert and Andrew Mayo in truthful way. Especially, O'Neill's plays deal with middle class family where the tragedy comes out from the genetic effect and environment. His aim is to depict the serious events held among the human beings of the contemporary

world. In his plays audiences are very pathetic, seeing the trouble some condition of the characters.

Lastly, O'Neill's *Beyond the Horizon* deals with various naturalistic elements: observation, experiment, love, alienation, deprivation, suicide and death, which are outcomes of the effect of heredity and environment.

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