



People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Dr. Moulay Tahar University, Saida
Faculty of Letters, Languages and Arts
Department of English Language and Literature



Realism in Modern American Drama the case of *Long Day's Journey into Night*

Dissertation submitted in partial fulfilment of the requirements for the degree of
Master in Literature & Civilization.

Presented by:

Habib BENSEKRANE

Supervised by:

Dr. Djamila Mehdaoui

Board of Examiners

Dr. Latifa Bessadat	Chairperson (MCB)	University of SAIDA
Dr. Djamila Mehdaoui	Supervisor (MAA)	University of SAIDA
Dr. Hanaa Berrezoug	Examiner (MCA)	University of SAIDA

Academic Year: 2020/2021



People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Dr. Moulay Tahar University, Saida
Faculty of Letters, Languages and Arts
Department of English Language and Literature



Realism in Modern American Drama the case of *Long Day's Journey into Night*

Dissertation submitted in partial fulfilment of the requirements for the degree of
Master in Literature & Civilization

Presented by:

Habib BENSEKRANE

Supervised by:

Dr. Djamila Mehdaoui

Board of Examiners

Dr. Latifa Bessadat	Chairperson (MCB)	University of SAIDA
Dr. Djamila Mahdaoui	Supervisor (MAA)	University of SAIDA
Dr. Hanaa Berrezoug	Examiner (MCA)	University of SAIDA

Academic Year: 2020/202

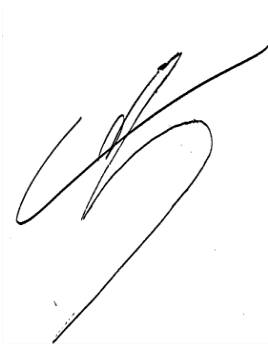
Declaration of Originality

I hereby declare that this submission is my work and that, it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other degree or diploma of a university or other institution.

Date: 18/06/21

Name: Habib BENSEKRANE

Signature:

A handwritten signature in black ink, appearing to be 'HB', enclosed in a thin black rectangular border.

Dedication

To every person who stood up with me during this long journey. This humble work is sincerely dedicated to my sisters and brother for their support, to all my closest friends for their kind words, guidance, and most essentially I would like to thank my loving parents for their constant encouragements.

Acknowledgements

I would like first, to express my gratitude and appreciation to my dissertation supervisor: Dr. Djamilia MEHDAOUI from Moulay Taher University, for her guidance, assistance, genuine support. I am extremely grateful for her patience, flexibility, understanding and continuous encouragement to work slowly but surely. Her kindness and interest in the completion of my Master dissertation helped me much in researching and writing with pleasure.

I would like, also, to thank the honorable board of examiners, who granted me part of their precious time to read and evaluate my dissertation

Abstract

This dissertation analyses the notion of realism in the play of *Long Day's Journey into Night* written by Eugene O'Neill. It explores the concept as a meaning and philosophy through the intersection of the strength of characters with the valuable addressed themes. In addition to the realistic style of Eugene O'Neill that let realism and autobiography ring true. Through this autobiography, the writer exposes the varied human's faults which paved the way to a veritable tragedy that can take place to the entire family. The main focus in this study, is thus to shed light on how psychological, social barriers as well as the painful element intervene in shaping one's self in every family and setting. Another aim, is to emphasize on the sense of struggle, which held different meaning of resistance to achieve a coherent state of peace. Related issues examine how these terrible interventions and lots of series of repetitive brutal systems of suffering and hiding continue to haunt people's flamboyance and alter one's life into drama. The detailed interpretations finally, result in exploring the literal existence of realism, which is beyond dispute in Eugene O'Neill's play, and is essentially needed to voice the audience personal and psychological experience through speech, which is always beneath spelling the writer's wounds .

Keywords: American literature, Eugene O'Neill, Realism, Long Day's Journey into Night, Autobiography.

Table of contents

Declaration of Originality	III
Dedication	IV
Acknowledgements.....	V
Abstract	VI
Table of Contents	VII
General Introduction	1
Chapter one : American Bleeding Pens	4
1.1Introduction	5
1.2 The Beginning of American Literature	5
1.3 Main American Literature Sorts.....	7
1.3.1Poetry	7
1.3.2.Prose.....	8
1.4 Main Movements of American Literature.....	8
1.4.1The Colonial Period	8
1.4.2 Romantic Period	11
1.4.3.Realistic Period	12
1.4.5Naturalistic Period	15
1.4.6Modernism Period.....	17
1.4.7Post-modernist Period.....	18
1.5American Drama in Literature.....	20
1.5.1The Major Playwhrights.....	20
1.5.1.1Thornton Wilder.....	20
1.5.1.2Tennessee Williams	20
1.5.1.3Arthur Miller	21
1.5.2 The Well Known Plays.....	22
1.5.2.1Our Town	22
1.5.2.2 A Streetcar Named Desire.....	22
1.5.2.3Death of Salesman... ..	23
1.6Major Themes.....	23
1.6.1.The American Dream.....	24
1.6.2Alienation.....	24
1.6.3.Relationship with Society.....	25
1.7American Realism.. ..	25
1.7.1Realism Theory.....	26

1.7.2	Realism Theory in American Literature	27
1.7.3	Major Realistic Writers in America	28
1.7.3.1	William Dean Howells	28
1.7.3.2	Mark Twain	29
1.7.3.3	Henry James	29
1.8	Major Realistic Works	30
1.8.1	Adventures of Huckleberry Finn	30
1.8.2	The Rise of Silas Lapham	30
1.8.3	The Portrait of A Lady	31
1.9	Conclusion	31
Chapter Two: Between the Historical and Literary Agenda		33
2.1	Introduction:	34
2.2	The Birth Theatrical Activity in America	34
2.3	Eugene O'Neill	37
2.4	Autobiography	40
2.5	Influences and Writing Style	43
2.6	Expressionism	46
2.7	Symbolism	47
2.8	Motivations behind <i>Long Day's into Night</i>	48
2.9	Conclusion	51
Chapter Three: A Bleak Journey to the Auther's Life		52
3.1	Introduction:	53
3.2	Hints from the Play	53
3.3	<i>A Long Day's Journey Into Night</i> as a Realistic Play	53
3.4	Realism through the Major Characters in the Play	56
3.5	Real life Issues in the Play	61
3.5.1	Addiction	62
3.5.2	Religion	63
3.5.3	Guilt and Regret	64
3.5.4	Love and Forgiveness	65
3.6	Conclusion	67
General Conclusion		69
Bibliography		73

General Introduction

General Introduction

American literature is considered as young new and unique in terms of its emergence and the quality of its works. This body of creativity and achievement is full and rich of diverse literary movements, such as realism. This movement bears the burden of transmitting the faithful representation of reality, which is adopted by different authors in order to reflect the daily life experience of human beings through objective lenses. Eugene O'Neill emerges as the father of drama in a world full of pains, deep psychological barriers and traumas. For him, realism appears as a moral and literary imperative to give a more vivid representation to his characters and themes. Indeed, Eugene O'Neill's works, his socially conscious depictions, and complex autobiographical drama, are considered as the reflective voice to the sad issues and the greatest dramatic and talented playwrights in American literature.

If the vision of the researcher focuses on American Literature, especially in the field of realistic drama, it is because, there is a man; who was born and grew in a world full of life complexities, fear, and oppressive barriers. Thus, I wish to express my opinion as a masculine one as the writer did through his healing ideas and authentic depiction to the societies' wounds, which are surrounding the human beings in every area and spot.

The main aim of this research work is to examine to what extent Eugene O'Neill's *Long Day's Journey into Night* is a realistic play. Focusing on exhibiting general view to the creation of American literature and how it came to existence. Another aim which this work serves at its center, is to focus on the philosophy of realism in the play as a fruitful tool for the examination of the relevance of characters with the addressed themes of the play and how they contribute in creating a surface for a realistic tableau through *Long Day's Journey into Night*. This research work is directed towards an examination of the sense of struggle in

Eugene O'Neill's life, with his surroundings, his family members, and how all these elements contribute in shaping his personality as a famous dramatist. It focuses also on autobiography as an important and inspiring source to grapple with difficult issues in the real life.

Hence the purpose of this study is to find plausible deductions to the following questions:

1-How did American literature come to existence and what makes it different?

2-How did this sick history contribute in shaping American literature?

3-To what extent is Eugene O'Neill a realistic artist?

4-To what extent also is *Long Day's Journey into Night* a realistic play?

From the prelisted research questions, we can foretell that:

1-American literature is an extension of the British Literature. In fact, until the last centuries that American literature begins to take shape far from the British traditions, focusing on social, politics and economics issues. Indeed, the struggle for a cultural independence contributed to make it different from the British literature.

2-American literature was shaped by the shared pain of a toxic environment and painful history of the whole nation, exploitation, oppression, wars, political and social changes. In fact, every period affected the newly born American Literature each with its own characteristics and movements.

3-Eugene O'Neill started writing as a realistic artist, and throughout his career, he used different techniques and experimented different writing styles, but he was mainly known for his realistic approach which reflected his life and his thoughts not only in *Long Day's Journey into Night*, but in most of his works too.

4-The play is autobiographical and realistic at the same time, and reflects the life of O'Neill from his own point of view through representing facts and truth about how life was with his family.

A qualitative research method has been adopted in order to achieve the objective of the study and in an attempt to answer the former questions and test the accuracy of the hypothesis. Hence, the sources used to collect data in this research work are books, articles, journals and internet materials

This research work comprises three chapters; the first chapter entitled American Bleeding Pens, deals with defining American literature, how it started, its origins and what makes it different and unique from the other's literature. It also defines diverse theories and the different movements of each period in American literature.

Chapter two entitled Between the Historical and Literary Agenda, is devoted to explore the main events that helped in shaping American theater, with unraveling the main circumstances that create the background of the famous writer Eugene O'Neill, his biography in short, and his beginning and the different issues that influenced him in emerging as the most successful artist in the American history.

Chapter three entitled A Bleak Journey to the Author's Life, is devoted to the analysis of the Play, the story behind writing it, and how this play appears as the most realistic work of Eugene O'Neill. This chapter unravels the main moral lessons emerging behind the literary components of *Long Day's Journey into Night*.

The main problem I faced during conducting this research paper, is the lack of resources, especially books which help to a full extent to discard the passivity around discussing O'Neill Eugene's work.

Chapter One:

American Bleeding Pens

Chapter One: *American Bleeding Pens*

I. Introduction:

Throughout history, American literature emerges from the womb of sufferings and tragedies. Approximately, all those who were oppressed, marginalized and excluded find the sufficient amount and surface of expression at the heart of various literary texts, which are prosperous socially, culturally and politically with human's stories. In fact, it is through the philosophy of realism that this literature stands on pages in the face of lots of social and psychological troubles. For this reason, this chapter discusses four main sections. First, it outlines American literature with its different sorts. Next, it deals with the most well-known movements of American literature. After that, it tackles the main issues of American drama in literature with its main writers, plays, and themes. Finally, it unravels the ineffable impact of realism theory and realism on the American mind, text and setting.

I.2 The beginning of American Literature:

American Literature is a term that refers to all the literary works written in the United States of America, what was known as the colonial America. At first, American literature is an extension born from the British English literature. The American writer finds himself highly lagged behind the British dress from different levels and angles: ways of thinking, behaving and narrating. However, after this modest literature becomes independent, it starts to take a new interesting touch that distinguishes it from the other literary destinations and trends. American writings is characterized by its notorious, fruitful and sensitive works and the depth of the moral lessons it addresses in its stories. American literature is hugely regarded from the angle of its humble start, "its origins dated back to the first explorers and native Indians" (Kathryn Vanspanckeren, 3). This issue contributes in designing it among the powerful literature in the world. Common features allows this literary world to be different and have distinguished characteristics: it glorifies ideals, self-reliance, actualization and independence, respect for man, emphasis on democracy, love of nature and a departure from the literary traditions for the sake of every new creativity and inspiration.

Chapter One: *American Bleeding Pens*

As Kathryn Vanspanckeren states in *Online of American Literature* that literature in America is based on Indian culture that is transmitted orally, such as legends, stories, and lyrics (always songs)(Ibid,3). Of the more than 500 distinct Indian languages that prevailed in North America before the first Europeans came, there was no published literature because of the absence of real form of writing. Native American oral literature, as a result, is characterized as being very complex. Indian narratives transmit unimagined inspiration and genuine creation emerging from oppressed minorities. These narratives differ from quasi- nomadic hunting societies, such as the Navaho vary from the stories of settled farming groups such as the Acoma people; the stories of northern lake dwellers such as the Ojibwa are also dramatically different from the stories of desert tribes such as the Hopii. (ibid, p3).

The aim of American literature was/is to report on what was discovered and dealt with in American society; it reflects the country's political, economic, and social conditions. This draws writers' attention to creativity and the intersection of imagination, emotion, and logic. When literature becomes transmitted through various movements, its influence begins to be more visible in literary works. In fact, each period in American literature is inspired by a distinct movement that influenced the style and idea of the literary work. Every movement and period depict major philosophical, religious, and other concerns of the time, and deals with the process of portraying issues in American society. These shifts assist American literature as a whole to evolve and revolutionizes over time. Indeed, it is though challenge that American literature declares its independence from British traditions, and American authors begin to earn a significant reputation in the process. (Olufunwa Harry, p2)

The concept of American literature is a relatively new one. It is a collection of literary works written by American minds in the sense of America, with an emphasis on American culture, reality, and subjects. Economy, education, literature, arts, and culture were all originally British aspects of the region. The beginnings of American literature can be traced all the way back to the early seventeenth century. It was primarily influenced by the country's past, and during the civil

Chapter One: *American Bleeding Pens*

wars, new ideas arose to represent the real American literature without the influence of the British ideas. (ibid, p3)

I.3 Main American Literature Sorts:

I.3.1 Poetry:

Before the founding of the United States, poetry was largely oral and most of the first colonial poetry was modelled on British poetry of the seventeenth century. The new world was inhabited mostly by European immigrants and in that sense the oral poetry of the Native Americans would be considered indigenous to the American main. The puritans used poetry to spread their religious beliefs and after immigrants mainly British started to write poetry in the American colonies in the English language. (Siddhant Karla, p1)

American literature is the youngest of national literatures, and so is the American Poetry, most of the great poets considered themselves British and not American, William Carlos Williams once said, "It is very easy to talk about American poetry because there isn't any such thing". Early Poets in America were from puritan settlements, naturally, the first American poets were British Protestants like Anne Bradstreet, who was and still one of the most famous known poets in the history of America. Puritans used poetry to present their values to the world, they wrote discursively; "from complex metaphysical poetry to homely journals and crushingly pedantic religious history" (Kathryn Vanspanckeren, p3). The American identity was lost at that time, some poets tried to break free from the British poetry which was committed to the iambic line of five beats, ten syllables. Whitman was another great American poet who tried to shape the identity of American poetry, he gave freedom to poetry in both content and form, his lines were long to be unique and he adopted political issues and moral issues in his poetry (Kathryn Vanspanckeren, p3)

I.3.2 Prose :

The prose has resisted generalization since World War II with its evident diversity and

Chapter One: *American Bleeding Pens*

plurality. It has appeared through the global currents such as European presence and American marginal realism. While the electronic period has made the world a village. Narratives has given new life to verbal tradition and influenced literary genres on narration and speech. Through its status and example, elite culture influenced popular culture in the past; the reverse seems to be true in the post war years in the United States.

Thomas Pynchon, Joyce Carol Oates, Kurt Vonnegut, Jr., Alice Walker, and E.L. are serious novelists, who borrowed and commented on comics, movies, fashions, songs, and oral history by Doctorow. To say this is not to trivialize this literature: serious questions have been asked by writers in the United States, many of them metaphysical in nature. Writers have become highly innovative or reflexive, and self-aware. They often discovered ineffective traditional modes and sought vitality in more common materials. To put it another way, a postmodern sensibility was developed by American writers in the post war decades. They were no longer sufficient for modernist restructurings of point of view; rather the context of vision had to be made new (Kathryn Vanspanckeren , p97).

I.4 Main Movements of American Literature:

I.4.1 The Colonial Period:

The evolution of American literature in the first two centuries is a curious phenomenon. The literature does not depict a people gradually emerging from barbarism and establishing their own culture over several generations, it is, on the contrary, the literature of a highly civilized people who have been transplanted to another world. A colonial literature has the benefit of inheriting the wealth of an ancient civilization, but it is also has the downside of being surrounded by crudeness and a lack of originality and loss of identity, for two centuries, this was the case with American literature. The American literature was not an independent one, the first colonists were Englishmen who carried with them their own language, books, and ways of thinking along with them to the American lands, England has a worldwide known literature, recognized for its idealism and romanticism all

Chapter One: *American Bleeding Pens*

over the world with famous authors like Shakespeare. For over two hundred years following the first English colonies in America, the plurality of the writings read there were written by English authors, with the subjects depicting the difficult living and conditions encountered by the first colonists, the scarcity of food, and the diseases that killed many people there. When Americans began to write in greater numbers, there was initially a strong devotion to English models, it appeared for a while that American literature would be nothing more than a weak copy of these models. (Roben Halleck, p4)

The New World was neither new nor unsettled, the settlers carried with them many of the elements that went into the creation of the literature known today as American literature. They brought their views about history and the purpose of the world, as well as their language and most importantly, the book. The Bible was both a holy text and a general device of expression, record, debate and cultural dissemination. Puritans fled persecution by British authorities and came to the New World to preserve their religious and national identities; for them, the journey to New England was an expression of worship.

Puritans desired to purify the Protestant Church and organize society around Puritan ideals, values and morals, which served as a source of inspiration for New England writers. They relied on poetry to spread their values and concepts. In fact, their arrival was an attempt to establish a new world for themselves while also becoming part of the American literature of the time. The universe of this period was an arena of constant combat between God's and Satan's powers. The Puritans writings were about the meaning of worshiping God, exercising their religion freely and the metaphysical risks faced on earth by the soul. From deep philosophical poetry to homely journals and crushingly pedantic religious history, the Puritan style varied enormously. The universe of this period was an arena of constant combat between God's and Satan's powers. Under these circumstances, the Puritans writings were about the meaning of worshiping God and the metaphysical risks faced on earth by the soul. From deep philosophical poetry to homely journals and crushingly pedantic religious history, the Puritan style varied enormously. (Ruland Richard and

Chapter One: *American Bleeding Pens*

Bradbury Malcolm, p26)

Richard Gray mentioned in his article *A Brief History of American Literature* that, while Puritans were able to accept the utility of the history of the kind that Bradford wrote or of the sermons and rhetorical stratagems preferred by Winthrop, poetry was much less enthusiastic. On another side, New England cleric Cotton Mather warned; “beware of a boundless and sickly appetite for the reading of ...poems ...and let not the Circean cup intoxicate you.” However, most of the finest and most famous among contemporaries seem to be theological of the verse that survives from this era. (p8)

Richard Gray added that the most famous is portrayed by *The Day of Doom*, written by Michael Wigglesworth (1631-1705), *The Bay Psalm Book* (1640), and *The New England Primer* (1683), a resounding epic about Judgment Day. In colonial America, *The Day of Doom* was the best selling poem. Wigglesworth describes the principal Puritan values in 224 stanzas in the ballad meter, often in a discussion between sinners and Christ. The didactic purpose of Wigglesworth is all part of a simplistic diction, moving patterns, and frequent marginal references to biblical sources. This is poetry designed to drive the message home, to convert others and to regain others' religious zeal. (p8)

I.4.2 Romantic Period:

The general romantic orientation was a European phenomenon, but it expressed itself in various ways and at different speeds in different countries. The term Romanticism refers to a 19th century movement in art, literature, and music, it began in Germany and soon spread to England and France. Romanticism was a reaction to the nineteenth century rationalism, the Romantics turned to emotion and feeling unlike the previous age that worshipped reason and pursued mathematical precision in art and architecture. They were more interested in exotic times, such as the Middle Ages, with its beautiful tales of bravery and honour.

Romantic writers turned back to nature for inspiration because it was wild, majestic, and incomplete. Indeed, nature reflected the position of a physical and spiritual mother, and its

Chapter One: *American Bleeding Pens*

components were an inspiring source from which they drew their imagination, art and creation. Before reaching American shores in 1820s, Romanticism had bloomed in Germany, England, France, for twenty five years. (Norman K. Risjord, p1)

In America, Romanticism was a reflection of what was hidden in the human psyche, as the Americans were dealing with slavery, capitalism, and the industrial crisis, among other issues that made life difficult for them (Jhon Ashworth, 1995). It deciphered man's life in literature, as well as other arts; it depicted nature as a source of instruction, expressionism, delight, and nourishment for the soul. Individual pain, wilderness, and savagery were all expressed in novels, short stories, and poetry, whether indirectly or explicitly. The Romantic period in America lasted roughly from 1830 to 1870, and it was during this time that the United States experienced the industrial revolution, a period of tremendous growth and expansion in all aspects of life. The Romantic period had an effect on people's minds and faith in god. Previously, in Europe and New America, God was the Supreme being who ruled the earth. The romantics, on the other hand, changed this belief by seeing god as an integral part of the universe rather than as something apart from it. (Sarra Abbas, p.18).

Ralph Waldo Emerson (1844), perhaps the most influential writer of the Romantic period, states in his essay *The Poet* : " For all men live by truth, and stand in need of expression, in love, in art, in avarice, in politics, in labour, in games, we study to utter our painful secret, the man is only half himself, the other half is expression." (Walter Sutton, Richard Jackson, p49)

Romantic ideas were highly inspiring source to good writings of a good sense and meaning. They are both artistic and creative. Nature, its components whether are metaphysical or aesthetic, art and metaphors are prominent forces inside this context instead of science, logic and reason. They reflect an ineffable artistic and expressive vision of the artist in society.

I.4.3. Realistic Period:

In the time of the Post-Civil War, Americans fought to reclaim a sense of national purpose and admit how the country had failed some of its members. The war had wreaked havoc on the country,

Chapter One: *American Bleeding Pens*

but it had also ushered in a shift in how people went about their daily lives. The industrial Revolution altered the nature of Labor, and urban cities expanded as a result of immigration. The literary movement that sprang from this period, Realism, addresses this shift by openly rejecting the vagueness and emotion associated with Romanticism, Realists tried to accurately chronicle their characters outward and interior life, as well as the world around them as it was, rather than how it should be. Some realism authors embraced the changes in American society, while others fought them, but they were all united in their desire to establish a new objectivity in their writing. The war was the source of American realism; more than half of the population witnessed the horrors of war; those who managed to survive came home deeply affected by what they had witnessed; technology made war more vicious and less heroic; and disease killed more men than the bullets did; these events prompted a call for Realism and rejection for Romanticism. During this period, many realist authors set their works in the new urban settings that arose, their mission included exposing the terrible working and housing circumstances they faced. (Laura A. Leibman, p5)

According to William Harmon and Hugh Holman, "Where romanticists transcend the immediate to find the ideal, and naturalists plumb the actual or superficial to find the scientific laws that control its actions, realists center their attention to a remarkable degree on the immediate, the here and now, the specific action, and the verifiable consequence" (William Harmon and Hugh Holman, p428). In the decades following the civil war, literary Realism became a prominent feature of the American literary scene. Stanley Corbin, a scholar who dubbed this era " the birth of the modern United States. The American Realists influenced their identity by observing the different social changes that occurred in the United States. Realists saw themselves as the students of those elements of society which was referred to under the umbrella term "Culture", manners and customs, beliefs and values, family and kinship arrangements, and forms of speech, and they put a lot of effort into categorizing people, understanding their motives, and charting their daily activities. Literary realist, like psychologist, was interested in the inner workings of

Chapter One: *American Bleeding Pens*

people's minds and the human mind's relationship to the outside world. They looked for trends in how American society changes and adapt to social change with the help of sociologist. The intense engagement of American realism with its social and cultural context has always been crucial to its power as literature. (Phillip J. Barrish, p4)

Realism movement was a radical departure from the glamorous, artistic and poetic romanticism that had dominated the art world in previous decades. It leads to establishing a new generation of writers and artists, who believe in what is lives and seen with the real eye. Idealist philosophy, such as romanticism, was not only rejected by the realists' movement as a reaction to the earlier period's romanticism, but also against metaphysical idealism, which had meaningless sense rich of abstract ideas in real life. People craved something more precise, accurate and personalized something more akin to the lives of real men and women in real situations.

As long as there is literature, there is realism approximately at the heart of its texts because every writer in his works represents something real, even dreams and magic encounters are real to some extent and in some ways. While realism occurs to oppose the aridity of romanticism, some writers, such as Dickens and Balzac, have spoken of a "romantic realism".

On another hand, the realism schools went so far to declare that reality can be spiritual as well as material, and that a writer or painter played a major role in falsifying reality. According to the realists, the surface of sadness was/is surpassing confines and borders. So, what is ideal is extremely unable to heal and secure. In fact, there are people who are impoverished, wretched, and degraded than those who are rich, affluent, and elevated. That is why, rather than romanticism, more middle class people were interested in realism novels because they depicted their lives as they are, and people preferred to real stories that they could relate to rather than romanticism's unrealistic stories.

Realism originated in France and its practices spread to America around the beginning of the civil war, with American writers adopting realism, particularly between 1860 and 1890, with an emphasis on the economic reality of middle-class life, the common, the here and now. The

Chapter One: *American Bleeding Pens*

Realism movement was a radical departure from the glamorous and poetic Romanticism that had dominated the art world in previous decades, establishing a new generation of writers and artists. Idealist philosophy, such as romanticism, was not only rejected by the realists movement as a reaction to the earlier period's romanticism, but also against metaphysical idealism, which had arid meaningless abstract ideas in real life. People craved something more precise and personalized something more akin to the lives of real men and women in real situations. (Lynne M Bondi, p1) .

As long as there is literature, there is realism because every writer in his works represents something real, even dreams and magic encounters are real in some ways. Real life experiences have always been crucial on the surface of realism. Since the power of experience has always been one of the most important elements of realism's legitimacy, it has never lost its position in literature. Readers were more captivated to reading realism and credentials in literary texts; they liked texts which they can easily believe in and identify with the plots of these texts. This also assisted the realist author to refresh the reader's interest and passion, because there is always a pledge of portrayal that is never satisfied, and this curiosity will never die. This interest, as well as the desire to read something different from idealism and Romanticism, left to Realism's success in American literature. The 19th century realism laid the groundwork for a new Realism; most of the essential elements of 19th century are preserved in the new realism framework, but it is also influenced by the modernism and postmodernism.. (Serdar Alic, p3)

I.4.5 Naturalistic Period:

Naturalism was first introduced and developed by French author Zola, and it was introduced to America by American novelist Frank Norris. Naturalism in America was influenced by the war and social upheavals that destroyed the comforting faith of a past era century, as well as the disturbing teachings of Charles Darwin. Darwinism tended to stress man's animalist, implying that he was being dominated by the overwhelming forces of evolution (Wu Weiren, p.8). Naturalism is a

Chapter One: *American Bleeding Pens*

branch of realism and the two movements are identical, but naturalism is more modern and darker than realism, and it is considered to be a more acute image of reality than realism. (Zhang Xiaofen, p1)

Naturalism may be described in a simple way as "the idea that art and literature should present the world and people just as science shows they really are" (High Peter , 87). Only one word that differentiates realistic from naturalistic literature and that word is science. The key essential criteria for naturalism is the notion of determinism, which humans can behave only in predetermined environments. Naturalism followed on the heels of other scientific theories and ideas, such as Darwinism and Karl Max's theory of the laws of economics. Naturalists looked at the world around them and concluded that free will, actions initiated by the self, and personal achievement of goals, had been overwhelmed by the forces of economics, unconscious desires, and natural selection. Naturalism writers concluded that, in the face of deterministic forces beyond the individual's control humans are frequently permissive, brutish and animalistic. (Paul Binford, p2)

American literature naturalists, who tried to gain extreme objectivity and frankness by depicting characters of low social economic classes dominated by their environment and heritage, who the two forces that define a character's fortune, questioned the authenticity of calming moral truth. Characters with strong animal urges, such as envy and lust, and who are victims of both their glandular secretions inside and without sociological influences, are preferred by American authors. The naturalistic novel's ending is tragic, but unlike the classic Elizabethan heroic tragedy, it is distinct and more realistic. (Zhang, Xiaofen, p1).

Emile Zola is credited with coining the term naturalism; it is considered that in his novels, he claimed that his ingenuity in fiction writing originated from the creation of characters and plots based on science concepts. He attempted a new idea to inform the reading audience of learning something new and more contemporary. The Skinnerian principles of learning through conditioning and the Darwinian hierarchy of survival of the fittest are key themes in defining human life. Naturalism is characterized by determinism; objectivism, pessimism, and tragedy, both of which are

Chapter One: *American Bleeding Pens*

aspects of the philosophy. (Zhang, Xiaofen, p2).

I.4.6 Modernism Period:

As Jordan Sylar mentions out in his article *American Literature: the Modernist period* that America entered the twentieth century optimistically as a wealthy, influential world force. While this era began with optimism, it was soon marked by two world wars and a severe economic downturn. These events ushered in a new period in American literature when writers began to try to express daily life in their novels. The Modernist movement was characterized by boldness and a fast-paced lifestyle. Modernism started with a zealous desire to share the story of America's twentieth century, leaving four hundred years of acclaimed British letters behind, authors saw new influences producing texts decided to join the clamour, and they saw that reality should not be imitated nor conventionalized. (Jordan Sylar ,1)

American writers were looking for new ways to innovate, they did not want to follow the same old trends and they saw themselves as trend builders. They were interested in the process of creating new forms, new languages, and accordingly new insights and meanings. The Harlem Renaissance and The Roaring twenties occurred in this time also known as the JazzAge, this was a time of thriving art that acted as a precursor to the great depression. The time was marked by a departure from traditional forms of poetry and other types of writing of literature. The literature of this period was often dispersed and scattered in order to cause chaos and purposefully disport the flow of words in literature. These themes in reality reflected the modern mindset of the American people after the turn of the century. Because of this mindset and loss of confidence in the American dream, authors of this period, such as Fitzgerald, Hemingway, Faulkner, Eliot, and Pound, became known as the Lost Generation. (Amy Berke,. Et al. p561)

The lack of philosophical certainty that the modern writers shared, as well as the accompanying uncertainties regarding existing concepts of religion, was what brought them together. The twentieth century seemed to be the epitome of anarchy. The language of modern

Chapter One: *American Bleeding Pens*

literature was selected not so much as a means of reaching out to the commonsociety, but rather as a means of shielding the authors from the frustrations of imperfect and likely flawed intelligence. The core literary trends of the Modernist Period are confusion, isolation, and disillusionment. These themes are reflected in the American people's mindset and the feelings that afflicted them in the early 1900s. The Love Song of J. Alfred Prufrock by T.S Eliot is a good example of the complexity trend, not just because it's fragmented, but also because it's difficult to interpret. Even, by depicting a character (Prufrock) who is having difficulty making decisions and determining the social community he belongs to at this moment. The alienation trend is evident not only in everyday interactions, but also as the American people take on international affairs. Throughout both world wars, the United States attempted to remain neutral, but was nevertheless forced to join. In Another country, by Earnest Hemingway, discusses the isolation experienced by soldiers and ordinary Americans. Disillusionment is perhaps the most influential trend of the Modernist era. (Wagner Martin, p18)

I..4.7Post-modernist Period:

Postmodern literature, according to Sheeba Sheeba's article Postmodernism literature: Practices and Theory, is characterized by a reliance on such literary conventions as fragmentation, paradox, unreliable narrators, often unrealistic and downright impossible plots, games, satire, paranoia, dark humour, and authorial reference, both stylistically and politely. Post-modern literature also rejects the distinction between "high" and "low" types of art and literature, as well as the distinction between styles and ways of writing and narrative. (p, 182)

Sheeba goes on to say that postmodern literature acts as a connection between modernist literature's supposed stylistic and ideological flaws and the world's radical post- World War II shifts. Post-modern literary writers have been greatly inspired by various trends and ideas derived from post-modern philosophy. Post-modern philosophy tends to conceptualize the cosmos as something impossible to narrowly explain or comprehend. According to postmodern theory, knowledge and

Chapter One: *American Bleeding Pens*

proof are only relevant in certain situations, and that attempting to locate some definitive meaning about some thought, principle, or event is both futile and impractical.

As Sylar stated in *American Literature: Postmodernism Period* that the postmodernist period focuses on many topics that are apparent in the time period's works. The primary themes of this time period are the themes of identity, bigotry, and a desire for goodness in humanity. When they began writing about their culture and heritage, identity is a theme widely found in many African American works. In *the women's civil rights movement* of the period in which women struggled for their place in society, the theme of identity can also be seen. The theme of racialism also stems from the Civil Rights Movement. In *To Kill A Mockingbird*, it is shown. In this period, the title of "Postmodernism" suits well because it describes how individuals adapted to the events of the modern era. Two major World Wars and The Great Depression left many Americans looking for hope in society during the modern period. The holocaust and atomic bombs left Americans in search of human hope. In a way that showed that there was still some goodness left in it, the writers sought to represent society and humanity. (Jordan sylar, para, 1-2)

I.5 American Drama in Literature:

I.5.1 The Major Playwrights:

I.5.1.1 Thornton Wilder

His full name is Thornton Niven Wilder, he was born on April 17, 1897; Madison, Wisconsin, U.S. he died on December 7, 1975, Hamden, Connecticut. He is an American writer whose groundbreaking novels and plays reflect his views of human nature's fundamental truths. Perhaps he is most renowned for his plays. Wilder studied archaeology in Rome after graduating from the University of Yale in 1920. He taught dramatic literature and classics at the University of Chicago from 1930 to 1937.

Wilder's plays emphasize on everyday events in people's lives and the cosmic forces that

Chapter One: *American Bleeding Pens*

threaten to envelop them. He is multilingual, speaking German, French, Spanish, and Norwegian fluently. Wilder was also interested in other aspects of culture and education, such as singing, composing opera librettos, cinema, translation, teaching, and lecturing. He famously wrote the first draft of Alfred Hitchcock's novel *Shadow of a Doubt* in 1943. In 1938 and 1942, Wilder earned the Pulitzer Prize for Drama. *Our Town*, *The Matchmaker*, *The Skin of Our Teeth*, and *The Long Christmas Dinner* were among his most famous plays.

1.5.1.2 Tennessee Williams

Thomas Lanier Williams was born on March 26, 1911, in Columbus, Mississippi, United States. He died in New York on February 25, 1983. He is an American playwright whose works depict a world of human dissatisfaction in which a romantic culture is focused on sex and violence. Williams got interested in playwriting while attending the University of Missouri in Columbia and Washington University in St. Louis during the Great Depression. Small theatre companies produced all of his work, encouraging him to study dramatic composition at the University of Iowa, where he earned a B.A. in 1938.

Williams, who is regarded as one of the three major playwrights of American drama in the twentieth century, based the quality of his plays on his own life. His career was pragmatic because it dealt with substance addiction, alcoholism, and domestic violence, both of which he had seen at some stage in his life. *A Streetcar Named Desire* and *Cat on a Hot Tin Roof* won the Pulitzer Prize for Drama in 1948 and 1955.

1.5.1.3 Arthur Miller

Arthur Asher Miller was an American playwright who was born in New York City on October 17, 1915, and died in Roxbury, Connecticut on February 13, 2005. Who combined social conscience with a deep appreciation for his characters' inner lives. Miller was changed by the Great Depression; which bankrupted his father, a small businessman, and exposed him to the chaos of

Chapter One: *American Bleeding Pens*

modern life. Since graduating from high school, he worked in a store with the money he got; he enrolled at the University of Michigan and began writing plays in 1938.

Chapter One: *American Bleeding Pens*

Miller was an essayist as well as a playwright in the American theatre of the twentieth century. His research focuses on the human-society balance, how the individual is influenced by society and how the individual affects the world around them. In his thesis, he explores themes such as the American Dream, social duty, mortality, and human intent. In 1949, he won the Pulitzer Prize for Drama for his play *Death of a Salesman*.

I.5.2 The Well Known Plays:

I.5.2.1 Our Town

Thornton Wilder wrote and released this drama in 1938 in three acts. It received the Pulitzer Prize for drama in 1938. The play is regarded as a classic portrayal of a small town American life. The play is set in Grover's Corners, New Hampshire, and features a narrator, the stage Manager, who sits off to the side of the plain stage explains the action. Via flashbacks, dialogue, and overt monologues, the other actors reveal themselves to the audience. The central characters are George Gibbs, a doctor's son, and Emily Webb, a newspaper editor's daughter. The play is about their courtship and engagement, as well as Emily's death during childbirth. *Our Town* soon established itself as a landmark in American theatre, hailed as a revolutionary for its lack of props and scenery and praised for its nostalgic yet realistic depictions of working-class America.

I.5.2.2 A Streetcar Named Desire

Tennessee Williams' three act play, first performed and published in 1947, and winner of the Pulitzer Prize for drama that year. *Blanche Du Bois*, a former Southern girl, and spiritual disintegration and eventual destruction is one of her time's most revered plays. *Stanley Kowalski*, her brutish brother-in-law, symbolizes the brutal reality that her neurotic, genteel pretensions do not balance. *Streetcar named desire*, Williams' most well-known work, is widely regarded as one of the finest and most critically acclaimed plays of the twentieth century. It is still one of his most popular plays, and it has spawned numerous adaptations, including a critically acclaimed film released in

Chapter One: *American Bleeding Pens*

1951.

I.5.2.3 Death of a Salesman

Arthur Miller's play, in two acts and a requiem in search of the American Dream, was published in 1948 and released in 1949. Miller won a Pulitzer Prize for the work, which he described as the tragedy of a man who gave or sold his life. Willy Loman admits that after several years on the road as a travelling salesman, he has become a disappointment as a father and husband. His sons, Happy and Biff, are not successful on his terms or any other terms. Willy's career is dwindling, so he escapes into dreamy reminiscences of an idealized childhood. In the play's climatic scene, Biff plans to leave home, continues to argue with Willy, confesses that he has spent three months in prison, and mocks his father's confidence with a smile and a shoeshine. Willy commits suicide, bitter and broken after his dreams were shattered.

I.6 Major Themes:

I.6.1. The American Dream

The American dream is described as a patriotic spirit that represents a collection of ideals that are prevalent in the United States; the most important of which are liberty, civil rights, independence, diversity of opportunity, and equality. Many variables have been used to interpret this definition. Following America's transition into a global political and economic force in the 1950s, some equated "happiness" with material prosperity defined by having a career, buying a home, a car, and raising a family.

The concept of The American Dream is rooted in the second sentence of the Independence Declaration (1776). Which states that "All men are created equal, that they

Chapter One: *American Bleeding Pens*

are endowed by their Creator with certain unalienable rights; among which are Life, Liberty, and the Pursuit of Happiness. While the word did not first appear until 1931, the definition itself dates back to the discovery of the New World. "The American Dream" grew over time and took on different forms according to different people, not just politicians and historians, but also everyday Americans who aspired to a better future for themselves and their children. (Silvial Elias, p2)

Furthermore, when he wrote a history of the United States of America, American historian James Truslow Adams is credited with coining the term "American Dream". According to Jim Cullen, the American Dream ideal of a better, richer, and happier life for all of our citizens of all ranks, which is the most significant contribution we have made to the world's thought and welfare is explained by Adams. The dream or expectation was present from the start. Since we became an independent country, there has been an insurrection by regular Americans every century to rescue the dream from forces that seemed to have overtaken it. (Nadja Klopsch, p3)

I.6.2 Alienation

Results from existential predicament as a natural result. The sense of existentialism must be grasped. Existentialism is not a philosophy of life that is well structured and systematic, nor can it be defined as the beginning. Jean Wahl sees "Philosophies of existence" as existentialism. It is often viewed by all modes of rationalism as a sharp reaction. Kierkegaard was opposed to Hegelian idealism. Like F.H., Marcel referred to the idealist. Brunschvieg and Bradley. The dictum that existentialists set out life prior to essence is another important argument to be discussed. (Abdul Saleem, p67)

Alienation has had many different and even contradicting connotations throughout history. It might have meant a philosophical concept of attaining a higher level of

Chapter One: *American Bleeding Pens*

contemplation, being alienated from a limited existence in the world, in a good sense, in ancient history. It is a hypothesis of divides and conflicts between the conscious and unconscious mind, between various components of a hypothetical psychic equipment, created around the turn of the twentieth century, as well as between regular abnormal functioning. Alienation has always been a popular literary topic, but it rose to popularity in the twentieth century as people moved further away from nature and more to the world of machines. This concept of alienation, while common by today's standards, is not universal, since it may have very varied meanings and tonalities depending on whether the individual is a member of society, a member of one's own self, or a member of a marginalized group. (Usha Kumbakonaa, p3)

I.6.3 Relationship with Society

People break laws, commit crimes, and are punished, which leads to crime and punishment. People violate society's laws, or society infringes on an individual's rights, which is referred to as oppression. The right to revolt as a result of war. Through the media, culture, and current events, society shapes and defines an individual's beliefs and principles. The best plays with themes related to society are Edward Albee's *Who's Afraid of Virginia Woolf* (ambition, achievement, and failure), Tony Kushner's *Angels in America* (illness, faith, and community), and Eugene O'Neill's *Long Day's Journey into Night*, (love, forgiveness, and regret).

I.7 American Realism:

Until the second half of the nineteenth century, literature was steeped in delusions and hallucinations, owing to romantic currents that created a significant distance between literature and reality. From this point on, writers began to advocate for restoring literature

Chapter One: *American Bleeding Pens*

to reality in order to accurately represent it, rather than romanticism's distortion in escaping reality.

I.7.1 Realism Theory:

Realism is a literary style and a philosophy that is followed by many literary schools. It is characterized as a honest portrayal of truth. While realism is a style of writing in the strict sense, it refers to a particular colour of subjects, especially those that explore middle-class life. Realism began as a response to romanticism, and it was inspired by rationalism and logic. Realism appears in its clear and direct dress to convey and transmit what is surrounding the human beings rather than being steeped in all sorts of delusions. It reflected an interest in the scientific method, as well as organizing and recording history. And all of this contributed to the rise of realism. We find that realists concentrate their attention to a high degree on the immediate and concrete in time and space, at a time when romantics transcend the ordinary and strive to idealism, and naturalists go beyond the real and superficial to come up with scientific laws governing the movement of nature.

Realism, as Carol Scheidenhelm (p1) put in *Realism*, that realism is about recreating life in literature. Realism arose as a counterpoint to idealism and nominalism. Idealism is a literary approach to writing about something in its ideal form. The emphasis of realism was on treating the ordinary in everyday life honestly. Individual acts, the verifiable consequences, the immediate, the here and now, all are a great part to emphasize the realist thought and vision. Correspondence between representation and subjects is what this movement seeks usually. This style is also known as mimesis. Realists are concerned with the work's impact on their reader and the reader's life, from a pragmatic standpoint. Pragmatism necessitates the reading of a work in order to obtain a verifiable outcome that will lead to a better life for the reader. When focusing on everyday actions and minor disasters in middle class society, this leads Realism to appear in a specific ethical bent.

Chapter One: *American Bleeding Pens*

The concept that realism focuses on regular, daily conditions and individuals from the working class is shared by all of these diverse definitions and perspectives. Novels no longer depicted characters in idealized settings, but mirrored the realities in which the new working class readers lived. In fact, this issue reflects an obvious outcome of the altered reading audience. Truth and verisimilitude represent an outstanding elements in literary realism definitions, both have a lengthy history in the fields of literature and literary criticism. Verisimilitude is what demands a constant illusion of truth of life, or the semblance of truth or reality works. In non realistic fiction, the word also refers to the elimination and the concealment of improbabilities. Both truth and verisimilitude are linked to the notion of mimesis, which dates back to the Ancient Greeks and refers to the imitation of external reality in art. (Sabine Mulder, p17)

I.7.2 Realism Theory in American Literature:

Between the Civil War of the 1860s and the early 1900s, American literature was characterized by realism. Novelists including William Dean Howells, Rebecca Harding Davis, Henry James, Mark Twain, and others concentrated on exploring American Life in different ways during this period. After the civil war, the United States developed by leaps and bound in different levels. America witnessed a kind of increasing in democracy acceleration, the decrease of illiteracy and a high percentage of industrial and urban transformation. Furthermore, more reassert becomes demanded in understanding these rapid cultural changes in the United States. Some authors have also nominated realism as a strategy for interpreting, reflecting and understanding the dangers faced by the bulk of this social change.

Chapter One: *American Bleeding Pens*

In *A Theory of Literary Realism*, Ali Taghizadeh stated that European realism does not easily apply in America, since American realism was maybe far from neoclassical, despite being a neoclassical movement. This is because, unlike European realism, which evolved primarily from the classical Greek and Roman legacies, American realism borrowed almost nothing from it. It could also be argued that American realism evolved through trial and error, rather than design, and it's important to look at different stages of its development to understand its influence on American fiction. As result, rather than a series of ideas and theories, the individual should engage with a course of progress when addressing American realism. (Ali Taghizadeh, p1)

1.7.3 Major Realistic Writers in America:

1.7.3.1 William Dean Howells

William Dean Howells (1837-1920) was a major American novelist and critic of his time. He gave the world the true meaning of "Great American Novels" through giving his readers a spitting image of American life through his great skills of portraying the details of human nature, as well as a keen sense of humour, a gift of speech, and experience in national and international affairs. His writing philosophy reflected realism; he believed that "only true literature to human is worth writing."

His reputation as a major American realism theorist was founded by his book *Criticism and Fiction* (1891), in which he declares his common ground with John Addington, who shared the expectation that future literature would have "sentimental or academics chasing of the ideal", which was valid when realism appeared and fought romanticism's idealism. William pushed realists to use plain language and unstructured plots to depict realist subjects and situations; as a result, regionalism emerged in literature, focusing on the characters, dialect, traditions, topography, and other characteristics unique

Chapter One: *American Bleeding Pens*

to a particular region. As a result, depending on the area and setting of each novel, you can hear a different dialect.

I.7.3.2 Mark Twain

Mark Twain (1835-1910) was regarded as one of the great American realist writers; he is known for the stories he tells and the way he tells them; his stories dealt with everyday issues and his works were heavily based on his own experience in life; the Mississippi river was a big influence on him; many of his characters' adventures on the Mississippi are directly related to Twain's own experience on the river. The work "mark twain" refers to the maximum depth at which a Mississippi river can safely navigate.

Mark Twain's literary universe showed the true nature of human beings, the good and the bad, the loved and the despised in individual's; his writings described the changes in American society during and after the civil war, as well as the effect of the climate on individual choice. Under the influence of Mark Twain, realism became a way to portray the middle class subjects that occurred within the American society, Twain's pen was the banner that represented the middle class, their customs, and their dialect. Mark Twain was always trying to convey a message through his writings, such as the conflict between classes in American society, religious concerns, and the challenges that threatened rural life.

I.7.3.3 Henry James

Henry James (1843-1916) was a unique kind of realist; his realism was distant from that of other realist writers. While realism is meant to be a reflection of life, some writers, such as Mark Twain, adopted issues of class conflict and religion, James had a different perspective on life, he was not concerned with all aspects of life, such as poverty or middle class people who struggled to make a living

Chapter One: *American Bleeding Pens*

James's realism is reflected in his characters, in other words, his characters are more understandable to every reader and can be related to by every reader because they face real life issues that any person will experience at some point in their lives. James' writings were regarded by Howells as "character art, a matter of painting what he sees". Like other realists, James drew on his own travel experience to depict various cultures, he often pitted his characters against social and cultural differences, he also had a unique way of analyzing and explaining the psychological aspects of his characters, and nearly all of his novels were studies of identity.

I.8 Major Realistic Works:

I.8.1 Adventures of Huckleberry Finn

It is a sequel to Tom Sawyer's Adventures and one of Mark Twain's most well known and important works. Huckleberry Finn's adventures with runaway slave Jim down the Mississippi River tell the story of Huckleberry Finn's escape from alcoholic and abusive father. At first glance, the novel appears to be written for children, but the meaning behind it and the ideas are far deeper than a simplistic children's tale full of adventure and excitement. Slavery, lies, betrayal, moral conduct, and true friendship are among the difficult topics discussed. It depicts American society before the Civil war. The plot is a mash up of adventure, social commentary, and picaresque fantasy. In its most basic form, the story is about freedom and the abolition of slavery.

I.8.2 The Rise of Silas Lapham

The book, written by William Dean Howells and published in 1885, describes the rise and the fall of an American entrepreneur in the paint industry, a newly wealthy self made businessman who has risen higher than his former partner on the ladder of success. The novel depicts the shortcomings and trials of affluent society in Gilded Age America,

Chapter One: *American Bleeding Pens*

mixing romanticism and realism, it is a way to demonstrate how romantic things can be dangerous in actual circumstances. It is set in Boston and around New England during the Gilded Age, which is the time following the American Civil War. The Rise of Silas from barefoot farm boy to millionaire, which ends in financial ruin, demonstrates that money and business is too dear and precious to Silas than God ever was. The novel fulfilsHowell's desire to write an anti romantic tale.

I.8.3The Portrait of A Lady

It was written by Henry James and first appeared as a serial in *The Atlantic Monthly* and *Macmillan's Magazine* in 1880, then as a book in 1881. The novel portrays the process of learning, a young woman named Isabel Archer who is affronting her destiny, she come from Europe where she is exposed to various social and cultural forces that allow her later on to learn and get cultivated. The novel explores intercultural relations, and it represents James's ongoing interest in the contradictions between the New and Old worlds, mostly to the detriment of the former. It also delves deeply into the themes of personal rights, duty, and betrayal.

I.9 Conclusion:

Throughout history, American literature emerges from the same experience of pain and dramatic events surrounding the American wo/men. It reflects a real response to the most hugely oppressive and tyrannical acts born from a history full of criminality and inhumanity. American drama from another hand focuses on characters, which stayed longer on the fringes and margins of society, where they fight harshly to raise their scattered hopes and aspirations, but usually despair remains the ultimate title for them. In this chapter, the researcher dealt first with a general view about American literature and its different sorts, such as poetry, prose, and drama. Then, attempts were made to explain the most significant literary movements that the American literature has passed through. After that, this investigation tackled some important issues related to American drama in literature and the main playwrights, plays, and themes. Finally, it undertook realism theory in America, its realistic writers, and realistic works. The main aim through this chapter was to give a

Chapter One: *American Bleeding Pens*

theoretical analysis about realism and American drama.

Chapter two:

Between the Historical and Literary Agenda

Chapter Two: *Between the Historical and Literary Agenda*

2.1 Introduction

The United States of America's history is rich and full of events that have influenced and affected the country and culture through time. Religion, literature, war, and other elements have shaped and crystalized different periods of American history, each with its own unique magical characteristics that set the American literary mind apart from the others. The arrival of English and European explorers in what would eventually become the United States marks the start of the American's history. The various events occurred after that contribute in reality in designing totally diverse features and modes of writing and thinking. Keeping in mind that new ideas have frequently challenged a given social order, whether political, economic, social, or cultural, despite attempts to protect it, this was the situation with America; every century had a distinct political, economic, religious, and literary effect on the nation.

2.2 The Birth of Theatrical Activity in America

From the 17th through the 20th centuries, America had significant changes in its history that led to its creation. Each century challenged the preceding century's concepts and ideals, resulting in new ideas and movements in every element of the country. Literature, in particular, has played a significant role in transforming the nation and culture. It has offered the identity of what it means to be an American, and it has acted as a map charting the country's ups and downs. Literature is presented in number of forms, each of which is assigned to a certain category or purpose to better describe its real character. Every creator, from playwrights to storytellers, has a deeper meaning, a considerable message, or a reflective mirror to the self. This issue in fact helped to interpret social problems, whether political or religious, via the writer's experience in any given space, age/ time.

Literature has provided a better understanding and knowledge of how individuals lived and experienced different events at various points in American history. American literature has a brief but colorful history, its evolution is a leading road from puritanism, romanticism to realism, with writers, who never stop to donate, such as Benjamin Franklin, Washington Irving, and

Chapter Two: *Between the Historical and Literary Agenda*

Mark Twain giving the country's literature a voice in the literature field.

In art, music, and literature, realism emerged in the early twentieth century. In general, the early twentieth century, saw a reaction of previous ideals and traditions in favor of a quest for new ones. It goes without saying that this new era did not appear out of nowhere, Europe and America had been through dramatic political upheaval and intellectual unrest throughout the second part of the nineteenth century. In fact, the United States had been engulfed in a Civil War that had resulted in significant social and economic changes. (Garcia Lorenzo and Maria Magdalena, p9)

War affects everyone and everything it touches, countries, civilizations, men and women; no one is immune to the effects of war; even descendants can be affected by the revolts of their forefathers' battle experiences. The Civil War and World War one shaped America's identity in many ways, some for the worse and others for the better.

America was growing so fast, science, industry, and transportation were expanding fast, and so was literature, people craved something new, something more realistic and not romantic, something to portray the real world and the horrors of the war a new style to depict their daily lives and how life was during the war. Realism from the latin "realis", "realis", "actual", During the late nineteenth and early twentieth centuries, artists and musicians contributed to the idea of realism in the American setting, each defying what was going on in front of him, "realis", "material", "actual" are all terms derived from Latin language that refer to the embodiment of philosophical realism, authors and artists were more preoccupied with capturing the harshness and realism of early twentieth century America.

Realism sets itself at work to consider characters and events which are apparently the most ordinary and uninteresting, in order to extract from these their full value and true meaning. It would apprehend in all particulars the connection between the familiar and the extraordinary, and the seen and unseen of human nature. Beneath deceptive coats, which are of outwardly uneventful days, realism detects pictures and endeavors to trace the outlines of the spirits that are absolutely hidden. In addition to that, it attempts to measure the changes in their growth, to watch the

Chapter Two: *Between the Historical and Literary Agenda*

symptoms of any moral decay, to fathom their histories of passionate or intellectual problems. In short, realism reveals all sorts of concealment. Where we thought nothing worth of notice, it shows everything to be rife with significance". (Musajon Tadjibayev, et al. p, 2)

American realism in literature was a late nineteenth century literary movement that emerged as a reaction against romanticism and the sentimental tradition. American realism differed significantly from European realism in the sense that it was primarily a feature of narrative fiction, but authors did occasionally apply its themes and literary techniques to poetry and theatre. Realism was practiced in a variety of literary genres, including novels, short stories, poetry, and drama. Musajon Tadjibayev, p 2, 3)

In the twentieth century, realism becomes a form of theatrical expression through innovation in both themes and executions of plays grew increasingly essential. These plays are well exemplified in divergent American works, such as Eugene O'Neill, Tennessee Williams, and Arthur Miller achieved deep new levels of psychological realism, reflecting on the status of American society in general via specific characters and their situations. (Ibid, p 3)

Until long into the twentieth century, American drama wore the same dress of English and European theatrical works. Theatrical activity in America was a clear evidence of the English passion of theatre, especially following the great Elizabethan period in theatre, which was rife with Shakespeare's tragedies. This epoch was rich of talented gifts and challenged the puritans' resistance to theatrical activity in England.

Before the Modern era, American drama was dominated by Shakespeare adaptations, all the plays and the way they were staged, were all adapted from England. Melodramas featuring exemplary democratic personalities and stark contrasts between virtue and evil were popular in the nineteenth century. Large audiences saw plays concerning social issues like slavery, which were occasionally adaptations of novels such as Uncle Tom's Cabin. Serious plays did not try artistic

Chapter Two: *Between the Historical and Literary Agenda*

innovation until the twentieth century. With World War I, European developments in modern drama appeared on the American theatre in force, and a host of American playwrights were intent on experimenting with dramatic style and form writing serio-comedies. The Provincetown Plays, created in 1915 in Provincetown, Massachusetts, were one of the earliest organizations to foster modern American theatre.

Eugene O'Neill, the most experimental of American writers in the 1920s, was the company's star. This century saw the birth of American theatre in contrast to prior centuries when America had little room for the art of entertainment. The American theatre has seen a dazzling and fresh start throughout this century, with playwrights such as Eugene O'Neill. Even though the genre had been battling to exist for more than two centuries, Eugene O'Neill made the world of letters engaging with American drama as a literary genre in the 1920s in America. Stage realism is the use of ordinary people, in ordinary settings, using commonplace dialect. The stage props represent a camera photograph. Realistic plays show aspects of real people playing out conflicts and intrigues which reflect the ordinary experiences of American middle class life. Recognizable heroes and villains were replaced by ordinary characters showing ordinary strengths and weaknesses. Eugene added his touch by using Masks in order to tell a story from a different perspective which it will be explained later. (Farah Malik, p1, 6)

2.3 Eugene O'Neill

Eugene Gladstone O'Neill was born on October 16th, 1888, at the Barret Hotel in New York City, New York, the son of James O'Neill, a well known theatre star of the late nineteenth century. Mary Ellen Quinlan, his mother, accompanied her husband around the nation, bargaining only for the birth of their two sons, James junior and Eugene. Eugene despised hotels since he was born in one and spent the first seven years of his childhood in one while his father travelled the country with his acting company. Large portion of O'Neill's childhood was spent in the theaters' wings, seeing his father perform his famed part as "the Count of Monte Cristo" while touring the country with his parents and elder brother Jamie. O'Neill attended catholic boarding school at St. Aloysius

Chapter Two: *Between the Historical and Literary Agenda*

Academy at Mount Saint Vincent in the Bronx district in New York when he was not traveling the country with his family. Summers were spent with O'Neill's family in the Monte Cristo Cottage in New London, Connecticut, which was his permanent residence as a youngster. Eugene was born into the theatre and was raised in his father's rural Irish Catholicism. He accompanied his father on extended tours, which only added to his sense of insecurity. This sentiment of insecurity is represented in his plays and his never ending search for a permanent home in his later years. O'Neill became conscious of his mother's morphine addiction when he was fifteen years old, and was introduced to alcohol by his brother Jamie, setting him on a road of excessive drinking and alcohol abuse. O'Neill attended at Princeton University in the autumn of 1906, only to be dismissed the following spring due to poor academic performance. He never felt the need to take his final exams, and there's a good chance he was ready to drop out of college since he thought he could learn more outside of it than it in. Kathleen Jenkins, one of O'Neill's three wives, who married her secretly in October 1909. (Trevor Wise, p1)

He developed into the most observant and pragmatic of playwrights, a man concerned with all aspects of casting, the values of stage production, and theatrical economics, as well as the application and manipulation of dramatic tactics in the manner of Shakespeare and the Greek dramatists to his own current goals, via compulsive reading throughout his life. When the intercourses began, O'Neill was that unusual American writer who was just thirty one years old. His intimidating and daring, hardship youth contrasted sharply with the stereotypical writer's character. He brought with him certain glamorous connections as the son of actor James, notwithstanding the natural national distrust of theatrical people. In 1909, he secretly married Kathleen Jenkins of New York, and the couple had a kid the following year. Jenkin's family refused to recognize the union, and the couple divorced in 1912. O'Neill's father had asked him to go to Honduras on a gold- hunting mission. He learned about Central America there, which later put to use in his plays "The Emperor Jones" and "The Fountain". Later, he worked as an assistant manager for his father's firm on a tour from St Louis to Boston, after which he embarked on a 65- day cruise to Buenos Aires.

Chapter Two: *Between the Historical and Literary Agenda*

Following that, O'Neill worked in his father's company in the far west, and after the tour, he resided with his parents in a summerhouse in New London, Connecticut. He worked as a reporter there and began writing plays and poetry. The event, like many others in O'Neill's life, was steeped with irony. Within a month, James O'Neill had a stroke, and while he was healing, he was diagnosed with intestines cancer. O'Neill had revered his father as a hero until adulthood, and then for many years he seemed to loathe him as much as he loved him. Ella O'Neill, thirteen years younger than her husband, died abruptly from a brain tumor a year and a half after James died. Her first son, James Jr, who was ten years older than O'Neill, lost all of his family members twenty months later. O'Neill's outlook on life was influenced by his relationships with the three women he married, two of whom he divorced, and his three children. Eugene O'Neill Jr by his first wife, Kathleen Jenkins, committed suicide at the of 40, while Shane by his second wife, Agnes Boulton, drifted through life in a state of joyful insecurity. His small child, Oona also by Agnes Boulton, was kicked out of his life when she married Charlie Chaplin, who was O'Neill's age, when she was just 18. O'Neill's later years were marked by bitter discontent. He couldn't work so he desired for his death and sat at a Boston inn waiting for it, seeing no one expect his specialists, a medical attendant, and his third wife, Carlota Monterey. O'Neill died as a shattered and a lonely. for the stage. In addition to the physical and mental tolls of his illness, O'Neill's inability to form relationships with his children was exacerbating his distress. In 1950, Eugene committed suicide; he attempts suicide by drug overdose in a room above a saloon in lower Manhattan. Shane became significantly reliant on his meds, His daughter's marriage to actor Charlie Chaplin, as well as the dreadful track of communications for which O'Neill had chastised his father, was a notable flaw in his own relationships with his children. Without a doubt, he excluded Shane and Loana from his will. On November 27, 1953, he passed away.(Robert Dowling,p17, 18, 19)

Up until he became a playwright, and maybe even after that, Eugene O'Neill's life provided the type of content for movies. Adventures at sea, gold prospecting, destitute on South American and New York City waterfronts, excessive alcohol consumption, quick marriage and abandonment

Chapter Two: *Between the Historical and Literary Agenda*

of wife and child, a suicide attempt, tuberculosis, his life is perfect material for great dramatic playwrights or novel writers, feelings of guilt and despair, an environment of inevitability, sorrow, are all elements in inspiring the style of writing. O'Neill has written himself into plays throughout his career, in tiny bits or in enormous portion, in brief references or in entire plays like *Long Day's Journey*. He was the most autobiographical of all the playwrights, which explains why his plays are frequently interpreted via the lens of biography. According to Travis Bograd's, *Contour in Time*, "O'Neill utilized the theater as his mirror, and the total of his work is his autobiography", (Qtd in Norman Berlin). He utilized his works to solve human issues, and as a n example of those difficulties, he displayed his own issues in life with those he encountered with his family as a child, he battled his serious issues in love and marriage, addiction, religion, and all of his plays are an autobiographical method of expressing his difficulties in his personal life. (Normand Berlin , p25)

2.4 Autobiography

Autobiographical writing is a type of writing which the main subject is a person's life narrative. Many autobiographies are written by public figures, politicians, authors, and artists, and are subjective by nature, giving an individual's unique and personal experiences as described by that person. Autobiography is one of the most significant and popular kinds of writing in the twentieth century; it is used as a toll of "self-experimentation". Readers are fascinated by autobiographies because they want to learn about the autobiographer's personal life, his ups and downs, his views and beliefs, his heart and mind, and his emotions and prejudices. Even the writer notes his autobiography to "satisfy that human drive, desire, and curiosity about human nature". The *Confessions of St Augustine of Hippo*, in which he engages a dialogue with God, are said to have launched the history of autobiography in 379 AD. Augustine discloses his deepest thoughts in this fashion, recalling behaviors he considers to be wicked and requiring confession, as well as musings on his Christian convictions. The work's progression from confession to autobiography may be traced back to its secular perspective and reflexivity. According to Philippe Lejeune, it was the

Chapter Two: *Between the Historical and Literary Agenda*

French philosopher Rousseau's autobiography *Confessions of Jean-Jacques Rousseau*, published in 1782, that originated the present autobiographical form known as memoir. Although Rousseau includes details of current historical events, the value of his works lay in his memoirs, which chronicle his own evolution from childhood to adulthood. This recollection and emotional reflection propelled life writing to deeper, more intimate level, which Lejeune sees as a precursor to psychoanalysis. (Jane Reece, p3)

In the 1950s, autobiography scholars such as (Georges Gusdorf 1956, Wayne Shumaker 1954) began to regard it as a work of literature, focusing on the autobiographic process, which is defined as the understanding and styling of the past from the perspective of the present. Autobiography, once established as subjective style, can not be characterized in terms of its veracity. As a result, the focus of the study shifts away from the life described in the work and onto writing strategies and styles of expression. The capacity of the autobiographer to reconstruct the past in a replicable manner is not praised. He must translate it into a credible fiction in which author seeks himself or herself in a methodologically grounded intellectual approach. (Lucyna Harmon, p4)

Since the autobiographical aspect has become ingrained in literary works, Lubas-Bartoszynska advises using the word autobiography with caution to prevent ridiculousness. She cites the situations of reading the Bible as God's autobiography (p35), as an example of the latter, which can not be accepted seriously. Biographism is the reading of literary piece via facts from the author's life as a real person; occasionally experts devote their research to uncovering connections between the world described in a literary work and the writer's experience. Characters, events, landscapes, and other templates are described as a result of this method, blurring the lines between fact and fiction, the actual world and creativity, and lastly, autobiography and fictional work. (ibid, p4)

Both biography and realism are literary genres that represent reality, and O'Neill employed both in the majority of his works, including *The Iceman Cometh* (1939) and *Long Day's Journey into*

Chapter Two: *Between the Historical and Literary Agenda*

Night (1941). Modernist ideals and aesthetics, with their self-reflexive characteristics and distrust of realism as a genre capable of representing reality and truth, influenced him. In many ways, he explains how his autobiography is an issue of textual reality. The purpose of bringing up his own history is to dramatize how his life narrative is "manufactured", even if it isn't completely made up. His biographical works rely on one's capacity to write about one's own life experiences; the biographical text serves just as a framework for the autobiographical act's theatrical performance. (Shalhav Gadi , p5)

2.5 Influences and Writing Style

Anyone who reads O'Neill's work can't help but notice how his mental struggles influenced his work. The splits in his thoughts may be attributed to the majority of his strengths and faults as a playwright, and this strong autobiographical aspect is perhaps most obvious in his work from 1921 to 1931. O'Neill had not yet reconciled himself to himself in 1931. His life statement, as represented via his ideas was still inconsistent, and his style was still imprecise and inadequate at times. After 1931, O'Neill's worldview improved, allowing him to provide a more balanced and empathetic commentary on life through his themes while also achieving more effective dramatic style.

Eugene O'Neill is one of the most divisive personalities in contemporary theatre, and critics and scholars have debated his theoretical abilities, craftsmanship, and status as a playwright since the 1920s. "O'Neill is no thinker", argues Eric Bentley (344). He is such a poor thinker that thinking is perilous for him. You simply have to look at the products of his thinking to see this;...for non-thinkers, he thinks too much". At first glance, it appears that O'Neill had a significant edge in that he was born into the theater. His father had a reputation as a talented performer. Eugene spent the most formative years of his childhood in close proximity to the theatre. He remarked of his early years, "I knew only actors and stage. My mother nursed me in the wings and in dressing rooms". He took part in his father's shows as a child, and as a result he had "a tremendous knack for dramatic writing and theatrical impact". However, these are only surface level considerations. It is his own life's intimate personal impacts that are more significant and less cheerful. (Dennis Whitaker , p9)

Chapter Two: *Between the Historical and Literary Agenda*

O'Neill previously stated that his early topics and ideas were focused on religion: "Most of modern plays are concerned with the relation between man and man, but that does not interest me at all. I am interested only in the relation between man and God", (Gerald L. Ratliff, p.6). He rejected God and his father, whom he connected with God, but the repercussions were too much for him to bear. He realized he needed substitutes for both father figures and that he was torn between skepticism and a need for religious certainty. His plays are essentially a quest for personal salvation, and they depict this mental battle. As a result, O'Neill characters are either projections of himself, portrayals of individuals he knew, or a mixture of the two. (ibid, p33)

His themes mirror his own mental divides, obsessions, and the struggles of his parents in an indirect way. Nobody can read his plays without being struck by how deeply his personal experiences influenced his work. The self-portrait is a recurring figure in early plays. O'Neill paints a romantic portrait of himself, portraying him as he preferred to imagine himself to be, lonely, introspective, weary of life, and lyrical. In his anguish, remorse, and incapacity to achieve harmony and peace, the character is quite real. The character, like his creator is troubled by a feeling of rootlessness, and he is based on persons O'Neill knew when he was younger. As he grew older, O'Neill became a socialist, interested in politics, individualism, Marxist socialism, personal rebellion against parental, religious and school authority, grew into opposition to the establishment through Marxism, pacifism, and anarchism, and finally hardened into the conviction that society, seeing individual aspiration as a destructive force, conspires to crush it. (ibid, p33)

Eugene O'Neill also utilized masks, although it was more of a tool to investigate the "hidden conflicts" of human nature than a method. This genius dramatist is among of many artists who sparked psychoanalytic inquiry for decades; both his plays and his personality have prompted analytic interpretations. During the 1920s, the motif of masks was crucial to him, and he used it in several plays, including the *Hairy Ape*, *The Ancient Mariner*, *The Great God Brown*, and even his famous play *Long Day's Journey into Night*. "The use of masks will be discovered eventually to be the freest solution of the modern dramatists problem as to how...with the greatest possible dramatic

Chapter Two: *Between the Historical and Literary Agenda*

clarity and economy of means...he can express profound hidden conflicts of the mind which the probings of psychology continue to disclose us". (O'Neill 1932, p.3). O'Neill was well conscious that masks were always present and inescapable in earliest manifestations of theater, in some shape of another. In Greek drama, which O'Neill admired, the mask served a merely functional purpose of tragedy, formal, theological, psychological, and other, during the decades of the 1920s, the most creative time of his lengthy career. He worked with ancient current tragic themes, techniques, and ideas as an experimental artist. O'Neill plays are usually tragedies, but they are tragedies that strike to the heart of today's sickness, attempting to explain and justify sorrows. (Aleksandar Dimitrijevic, p2)

In the creation of tragedy it's worth noting that O'Neill's so-called "tragic vision" was impacted by both personal and professional reasons. His family is one of them. His sad vision is typically attributed to his terrible health, his theatrical family history, his chronic alcoholic brother, and his mother's indifferent attitude during his childhood. It's no secret that O'Neill's sense of despair stemmed in part from his contemplative personality. He often stated that he had experienced a difficult childhood, which included the loss of religious faith. His art reflects a strong sense of separation from God, environment of tragedy was shaped by his study of Nietzsche, who claimed that the Greeks utilized the theatre to deal with anxiety. As a result, The Greek Dramatists heavily affected his image of life, which was basically and terribly sad. He opens, "But tragedy, I think, has the meaning the Greek gave it. To them it brought excitement, an urge toward life... When they saw a tragedy on the stage they felt their own hopeless hopes ennobled into art..." (Ibid, 63). As a result, he attempted to transform Greek tragedy into a twentieth-century paradigm. He wrote not just from his own pain and loss, but also from a classical tragic framework in which he saw America's current shortcomings. As a result, he strove to develop a new dramatic style for the American theater, one that went beyond melodrama and into tragedy. (Aneeta Joseph, p2.)

2.5 Expressionism

In Strindberg's plays, expressionism was a novel method. Around the time of World War I, Expressionism became a theatrical trend. Literature was a German artistic movement that began in the early twentieth century under the influence of Swedish dramatist August Strindberg and peaked between 1910 and 1925. Painting was the start, and it swiftly expanded to encompass literature, music, and architecture. Expressionism was never a well-defined movement; it is a literature of the extreme, a literature of resistance. However, the most conspicuous aspect, both in subject matter and style, is a revolt against the creative and literary legacy of realism. The expressionist sets out to offer a unique perspective on human existence and society.

Drama was a popular and important genre of expressionist literature, it tended to portray nameless human types rather than particular individuals, and it replaced narrative with episodic depictions of strong, fast changing emotional states. The discourse is frequently fragmented. In an expressionistic play, literary elements such as narrative, characters, and conversations shift. Its structure avoids a clean cause-and-effect pattern, and it consists of a series of small episodes, each of which is nearly detachable from the others. In terms of characters, the methodology is highly subjective; one character's psyche is examined in depth, while others are reduced to types, which may be projections of the core character or help in the disclosure of that character. The expressionist playwright adopts a telegram-like style in which grammar is compressed, and the language of the expressionistic play is intensely personal, lyrical, and condensed. The audience's attention is drawn to the unsettling character of the text; use of non-literary methods such as sound, lighting, and location is another significant feature of expressionistic play. (Shodh, Samiksha, p1)

Expressionism is a theatrical approach that allows a playwright to show his characters "inner reality", their souls or psyches. Abstract and nature are seen as a medium of expression. O'Neill began his career as a realistic playwright, but in the *Emperor Jones* and *The Hairy Ape*, he uses non-realistic techniques; the realistic style isn't fully abandoned, but it is employed to suit

Chapter Two: *Between the Historical and Literary Agenda*

non-realistic goals. Melville in this respect stated that "More narrowly, expressionism reveals the influences on the drama of the contemporary preoccupation with the rich and complex, conscious and subconscious experience of modern personalities, and at the same time betrays the impatience of dramatist and producer with the limitations of late nineteenth-century naturalistic staging... and to project through vigorously imaginative means the philosophical or psychical concepts of an experimental drama" (165-166). Eugene himself stated that "Expressionism tries to minimize everything on the stage that stands between the author and the audience. It strives to get the author talking directly to the audience...The real contribution of the expressionist has been in the dynamic qualities of his plays. They express something in modern life better than did the old plays". In Eugene O'Neill's plays, we can plainly see the synthesis of Naturalism, Symbolism, and Expressionism. He combined realistic detail with symbolist mood, suggestiveness, and symbolism in his paintings. Eugene employed the German playwright's quick style, in which the action moves in a constant forward motion. Each scenario is well-defined. (Bite, Vishwanath, p4)

2.6 Symbolism

Eugene O'Neill recurring styles include Symbolism and Expressionism. Both are present in his works. Anything that denotes or represents any things else is referred to be a symbol. A symbol in literature is frequently anything tangible, such as a location, a character, an action, or an item that represents or indicates something abstract. According to the World English Dictionary the term symbolism was first used in 1645-55. The technique of portraying things using symbols began around 1654. Since 1982, it has been recognized as a literary trend in France that aims to communicate ideas and emotions by indirect rather than direct statement. When a symbol is developed by an individual author as something new, something that has not been utilized by other authors before, it is referred to be a symbol. When a sign is widely recognized or understood, it is considered universal. A private symbol carries specific importance for the author's personal beliefs. Light and dark, for example, are universal symbols. They represent both virtue and evil. The use of symbols, often known as symbolism, allows a writer to convey complex ideas in a short amount of

Chapter Two: *Between the Historical and Literary Agenda*

time. Literature adds depth and breadth to the issue a writer is writing about. Eugene O'Neill used symbols to represent events in his life or to give the reader something to understand on his own way; for example, the *Hairy Ape* and *Long Day's Journey into Night* contain symbolism to great effect, particularly in the *Hairy Ape*. (UdayaRavi and Janardhan, p1)

"Symbolism has lent a poetic quality to O'Neill's prose; it has universalized his theme; and it has added an emotional quality to his realism. This method has made it possible for him at any moment in his writing to depart from the orderly logical language of prose into the psychological sequence of imaginative language"(Ibid, 2). Through the use of symbolism, the playwright is able to contain large themes in a little area; his approach of employing symbols broadens the meaning and importance of the play, elevating it from the notion of individuality to universality. (ibid, p2)

2.7 Motivations behind *Long Day's into Night*

Many notable writers throughout literary history, including St. Augustine, Wordsworth, Joyce, and others, have authored self-reflective works in a variety of genres. Some of the works were made up, while others were not. However, it might be argued that the motivation behind these men's action must have stemmed from a similar source or a need to understand where each of them stood in respect to his own personal history. Aurelio Loureiro claims that "confronting one's history surely does not mean that the past is equivalent to irrefutable truth"(1993, p30). Self-writing viewed by some as the death of the past, since the past was given a place to be buried at the same time that it was given a new life in a fictitious form. Eugene O'Neill, widely recognized as America's finest playwright, also created *Long Day's Journey into Night*, a self-reflective fictional drama. The play was written in 1941-42 and first published in 1956. It has been praised by all critics as O'Neill's best tragedy, or perhaps even the finest play ever written in the United States. Mighty expressions, vicious, and clear have been used to describe the play because it was such a powerful, unique, and original work. To Arthur and Barbara Gelb who wrote the biography under the name of O'Neill, the play may be considered as a "balefully heightened picture of what the O'Neill family was at its

Chapter Two: *Between the Historical and Literary Agenda*

worst". O'Neill himself once stated that he wrote this play with "deep pity and understanding and forgiveness". (Miriam, Jardim, p2)

During the two years it took O'Neill to compose *Long Day's Journey into Night*, he is claimed to have suffered spiritual, mental, and bodily torment. He went through the anguish of reliving of revisiting his tragic background while composing it, as well as the guilt of sharing it. He composed the play not only to comprehend his anguish, but also to forgive, and convey the tale of his family at a certain point in his life. *Long Day's Journey into Night* requires a deep examination of O'Neill's own personal convictions about life in order to fully comprehend it. As a believer of Nietzsche and Strindberg's beliefs, O'Neill felt that human beings are born alone and isolated from the time they are born, as a result they battle against life, a dominating entity throughout their existence. This conflict is characterized by destructive and self-destructive impulses. It is conceivable to state that the process of life is characterized by a perpetual conflict between mortality and the pursuit of happiness. Obtaining happiness, on the other hand, is contingent on the defeat of another, making it transient, but the desire of death, though less obvious, is permanent once attained, this idea of seeking after happiness was one of the reasons why Eugene wrote plays like *Long Day's Journey*, to forgive the past and look for that bright future where there is no regrets or sorrow. This image of death was in O'Neill's thoughts since he attempted suicide because of how his life was going. He confronted this life with his only view he knew, which was writing, and this issues with his family with his personal life prepared the road for him to create *Long Day's Journey*. *Long Day's Journey* attempted to confront those memories and bring them back to life in order to come to terms with his own. If one carefully reads the story, it is crystal clear that the writer wrote this play to move that burden which held him prisoner to his own past, the play was so powerful and intense he requested that it will not be published until 25 years after his death in order to spare his family from pain. Because the playwright's immediate family had predeceased him, his wife Carlotta allowed the play to be published three years after his death, in 1956..(ibid, p2)

It is a story of love, hatred, betrayal, addiction, blame, and the brittleness of familial

Chapter Two: *Between the Historical and Literary Agenda*

relationships. His wife received the play as a present on their 12th wedding anniversary. He wrote this in a letter to his wife "For Carlotta, on our 12th Wedding Anniversary. Dearest: I give you the original script of this play of old sorrow, written in tears and blood. A sadly inappropriate gift, it would seem, for a day celebrating happiness. But you will understand. I mean it as a tribute to your love and tenderness which gave me the faith in love that enabled me to face my dead at last and write this play...write it with deep pity and understanding and forgiveness for all the four haunted Tyrones. These twelve years, beloved one, have been a Journey into light...into love. You know my gratitude. and my love!" (Brenda Murphy, George Monteiro, p348). Despite the fact that it is autobiographical, the drama has proven to be timeless and one of the greatest works of literature and art of stage. Since its premiere in 1956 at Stockholm Royal Dramatic Theater, *Long Day's Journey into Night* has gathered a huge fan base across the world. The drama is still being applauded and honored by the audience not because of its association with the author's life, but because of the psychological, artful, and phenomenal dramatic techniques employed by the author; the drama has gone beyond the frontier of self-dramatization of the author, and it has achieved a timeless value in the world. The drama is an enigmatic combination of low comedy and high tragedy; it is an investigation of the world of few people's lives who are enslaved by the shackles of past experiences and events; it is the result of the author's deep unhappiness, darkness, and pain; and it is the gate through which we can discover O'Neill's profound insight into the world of drama, and into his own world that he kept inside him. When it was initially published, the play was awarded the Pulitzer Prize, and it has since been regarded as one of the most popular and successful plays of the twentieth century. (Abu, Sufian, p1, 2)

Conclusion:

The history of the American nation shaped the country's literature. In addition, its sickness and invisibility play a major part in making its literature more original and more American. Every period in history was marked by a different movement in literature, this created explicitly strong and unique topics for authors to adopt and write about. American literature became so diverse and so

Chapter Two: *Between the Historical and Literary Agenda*

creative, introducing successful writers who helped in making the American literature worldwide known. Names, such as Eugene O'Neill is the most known playwright in the history of American literature, producing different plays with different subjects which helped in establishing his name as the most successful playwright in America. In fact, to this day, his works are still considered as an inspiration for the new generations of writers, he contributed in taking drama from a small forgotten element in literature to something enjoyable and brought it back to its place in the American literature.

Chapter Three:

A Bleak Journey to the Author's Life

Chapter three: *A Bleak Journey to the Author's Life*

3.1 Introduction

The play *Long Day's Journey into Night* is often regarded as O'Neill's finest. A work having autobiographical elements that is based on O'Neill's own life. The play was praised for being the author's most realistic work, with a strong feeling of reality. Throughout the course of the play, inner split, conflict, sadness, torn –halves bodies and mind and approximately all figures of drama cohere to reveal the role of realism in deconstructing the bad destiny and the horrifying pasts.

3.2 Hints from the Play

The play tells the narrative of James Sr. and actor; Mary, his wife, who has been addicted to morphine since the difficult birth of her youngest son Edmund. Throughout the story, Edmund was sick all the time, James portrays the eldest son, who is known as Jamie. Eugene presents the story of his family in a day in their lives. The narrative opens on a beautiful morning at night of fog and foghorns, and continues until the fog returns, a long day which tells the journey of a dysfunctional family in discovering where they belong as family members. In their battle against fate and their own terrible pasts, each character pits themselves against the others in the drama.

3.3 *A Long Day's Journey into Night* as a Realistic Play

The play's realism is represented in the writer's personal suffering. Eugene O'Neill's life is reflected in this play from his point of view, from the characters used to the ideas he utilizes in the plot. So, all of them symbolize something true, something that happened in reality and represents the real life of the writer. In the play, even the hidden messages, which are hidden under the symbols in the play represents something real inspired from a real issue from society. Many of O'Neill's autobiography plays seek forgiveness via confession, he was expressing himself via his plays and characters, but he was tormented by his family feud long after they had passed away. He was compelled to seek forgiveness by confronting his dead at long last, that is by writing about them with pity, empathy, and forgiveness.

Chapter three: *A Bleak Journey to the Author's Life*

In *Long Day's Journey into Night*, he did just that. Carlotta Monterey has characterized his compulsiveness as he was writing the play, "He came in and talked to me all night which he frequently did when he could not sleep. He had to write about this play, you see...that, haunted him and he had to forgive whatever caused this in them (his mother and father and brother) and in himself" (Whitaker Dennis, p. 367). The fact that he had to go through his personal suffering in order to compose this play demonstrates how genuine it is. The material of the narrative and its themes can tell a story of anyone's life, he was not the only one suffering from those problems, many people at that time suffered from at least one of the issues discussed in the play. It can be isolation, addiction, or any other theme. The topics are a genuine concern in the real world, and we can observe the difficulties that happened to the Tyrones are happening in our time, in fact, not simply via Eugene O'Neill's tale.

The play is written in a realistic manner, with realistic dialogue in which the characters discuss their day, several commentators believed that with this play, O'Neill restored to the realism that he excelled at in his earlier works. According to Henry Hewes, "...there is a breadth to *Long Days Journey into Night* that make it the most universal piece of stage realism ever turned out by American playwright. For doesn't it expose the forces that work both to unite and tear asunder all human groups?" (**intelligent education**, p. 19) . Not only it is realistically written, but it is also poetically written. Not only the play's writing style that makes it a realistic play, but also the play's dramatic form's simplicity, the play's four main characters complexity and the progressive unfolding of their psychological enrichment, the play's directness without idealism, the absorbing emotional rhythm of their encounters, the severity of their search for meaning, quest for love, all these qualities gave the play a rational approach and, more importantly, it gave the play a true depiction of real life. The quest for belonging and redemption, the natural expressive quality of their dialogue, their insight and perspective into guilt, weakness, and the need for a family unity rather than a divided family absorbed by their own guilt and sorrow, all of these qualities gave the play a true

Chapter three: *A Bleak Journey to the Author's Life*

depiction of real life. Edmund justifies O'Neill's use of realism to convey the reality as he believes it to be in the following lines, "I couldn't touch what I tried to tell you just now. I just stammered. That's the best I'll ever do, I mean, if I live. Well, it will be faithful realism, at least. Stammering is the native eloquence of us fog people" (O'Neill, p. 185)

Long Day's Journey into Night is Eugene O'Neill's most realistic portrayal of reality among his major works. It is vital to first comprehend the story in order to analyze reality in it. The narrative takes place at the Tyrone family's summer house in August 1912. The events begin in the morning, just after breakfast when Mary has recently come back to her family after attending a clinic for morphine drug rehabilitation.

Meanwhile, Edmund has been coughing a lot in recent weeks, and we learn later in the play that he has Tuberculosis, just like Tyrone and Jamie suspected. Throughout the play, we gradually learn that Mary is still a morphine addict, which has saddened Mary's family. The premise of the play is upon the ultimate revelation of these two medical disasters. However, the family is constantly replaying previous conflicts and uncovering old wounds left by the past, which the family members are unable to forget in between these discoveries.

Tyrone, for example, is sometimes criticized for his bad attitude characterized in his own persistence, which may have given rise to Mary's morphine addiction when he refused to pay for a professional doctor to treat her birth pain. Jamie, the eldest son, was unable to achieve success because he wrecked his own profession, whereas Edmund, the younger son, was anxiously searching for the missing link in his family's ties. A terrible cloud, thus, prohibited the sun of this family to shine. These family members appeared to have no idea what they wanted out of life, yet that all blamed each other for their plight. Even while they deny the fact of the tragedies that have plagued them, none of them can help, but dig up the past in order to understand the present.

3.4 Realism through the Major Characters in the Play

O'Neill uses realistic approaches to portray the characters, who live in a vivid and truthful

Chapter three: *A Bleak Journey to the Author's Life*

manner. He illustrates that actual demise of a regular family in the face of what appears to be a strange determinism brought on by the materialistic contemporary society, in which money, commodities, and physical pleasures are valued more than the self and spiritual values. He also makes extensive use of expressionistic methods to represent the Tyrones inner psyches and the family's terrible truth. In addition, O'Neill examines the quest for the self by blending artistically realism with the subjectivity of expressionism. In a materialistic culture, love and family disputes are common, the four characters in the play are real to O'Neill, they represent his family, he not only used realism and expressionism to bring his characters to life, but he also described each character's psyche in order to show how they think, what they want from life, and why each of them is stuck in his own past, and forgetting about the present.

In fact, in the mind of each character, the past is an essential square to live in, and represents the inner refuge to exhibit the outwardly deceptive meaning of security. It is the present, with no clear image of their future, and in order to learn more about how they represent reality, and how these characters realism is presented we must first learn about each character individually.

Because the dread lunacy, death, and most importantly, suicide, the characters appear to harm and destroy one another with endless process of bickering and fights. Drinking reflects all types of suicide for the Tyrones men. However, as Doris Falk points out, " All the Tyrones are doomed to destroy and be destroyed, to be victimized not only by each other but by the dead, for the dead have willed them a heritage of disease, alcoholism, and drug addiction, and have cursed them with the deeper ills of alienation, conflicts, and self-destructiveness" (Beasley Blair , p. 19).

Despite his addiction, he devotes most of his energy concentrating on his wife, hoping that she won't relapse on her drug addiction. James Tyrone is a sixty five year old who has always been self-assured in himself, a former star, and a heavy drinker. Mary his wife, always addresses his alcoholic addiction but, like all the characters, he hides his addiction from his family. He praises and compliments his wife since she returned from treatment in order to encourage her in the starting of the play, but this does not endure, regrettably, he becomes melancholy over his wife's addiction as

Chapter three: *A Bleak Journey to the Author's Life*

the play progresses. He develops a negative attitude on the situation, feeling terrible for being powerless to prevent Mary's addiction, yet he never confronted her about it, he blames it on the drug and not on her for being addicted to it, he says, "Now, now lad, it's not her, it's the damned poison" (O'Neill, p.168). Mary blamed him for everything, from her addiction to his son's disease, and his son Jamie blamed him for being too cheap to send his mother a better doctor to cure her addiction, despite the fact that he is wealthy and his family needed help. This is another aspect of his character, despite his affluence; he never forgot what it was like to grow up in a poor Irish Catholic household. Even if he appeared to be a bad father and husband, he was split between love and harmed in regards to his wife. He loves his wife and wanted his sons to do better in life than he did, which why he always tried to make them stick to religion, both of them ignored and refused to embrace his religion.

Mary's status in the family is by far the most distressing; she is constantly afraid that her husband and boys are suspicious of her addiction, as she states in the play, "'It makes it so much harder, living in this atmosphere of constant suspicious, knowing everyone is spying on me, and none of you believe in me, or trust me" (O'Neill, p.60). This suspicion makes her feel guilty and resentful, so she becomes bitter and continuously reminds people of their own faults, Jamie is accused for introducing Edmund to alcohol, while her husband is held responsible for isolating her from her family and friend when they were touring together the country, as well as employing the doctor who first got her hooked to morphine. Mary lived in her past which kept her away from her trouble and pain of the present. This desperate mother built a huge wall to isolate herself from the others in order to protect herself from her complicated pain. Edmund mentions this when he claims that Mary created a wall around herself, forcing her family away, "you know something in her does it deliberately, to get beyond our reach, to get rid of us, to forget we are alive!. It's as if in spite of loving us, she hates us! (O'Neill, p.168). Mary felt more comfortable living in her past when she lived in a monastery as a young girl and dreamed to be a nun or a piano player and unwilling to accept this somber reality. She dives into a type of longing which only makes her blind to what is

Chapter three: *A Bleak Journey to the Author's Life*

happening in her life, she says, "none of us can help the things life done to us. They're before you realize it, and once they are done they make you do other things until at last everything comes between you and what you'd like to be, and you've lost your self forever" (O'Neill, p.79).

Jamie is the oldest son in the family, he is a son who has ended in failure at everything he has attempted, he still lives with his parents and spends the most of his time with women and drinking. He used to be a good actor, but he lacked the dedication his father James had when he was an actor. Jamies and James relationship is strained, they criticize each other throughout the play, and Jamies is blamed for Edmund's consumption, which his father blames him for, "the less you say about Edmund's sickness, the better for your conscience! You're more responsible than anyone"(O'Neill, p.46). The antagonism with each other is apparent in the play, as Jamie could not forgive his father for his misery and for hiring a doctor who was responsible for her addiction, so when James informs his son that no one is blamed for Mary's addiction, Jamies responds viciously, "The bastard of a doctor he was! From what Mama's said, he was another cheap quack like Hardy! You wouldn't pay for a first-rate" (O'Neill, p52). Furthermore, Jamie's connection with his mother is not so well, he knows that she will never forgive him for the loss her second son, "Eugene", as Mary claims that "I always believed Jamie did it on purpose. He was jealous of the baby. He hated him. Oh, I know Jamies was only seven, but he was never stupid. He'd been warned'tmight kill the baby. He knew. I've never been able to forgive him for that" (O'Neill, p.110). His relationship with his brother Edmund is more like to that of a typical sibling, he adores his brother while also believing that he is his parents favorite child, he informs Edmund, "Never wanted you to succeed and make me look even worse by comparison. Wanted you to fail. Always jealous of you. Mama's baby, Papa's pet," (O'Neill, p. 199), butat the same time he tells his father, "you know how much the kid means to me, how close we've always been, not like the usual brothers! I'd do anything for him" (O'Neill, p. 46).

In fact, O'Neill had a brother who died at an early stage, Edmund who represents O'Neill in the play had an elder brother who also died in the earliest stage of childhood who was named Eugene.

Chapter three: *A Bleak Journey to the Author's Life*

Edmund the youngest son in the family, who worked as a sailor, but like his brother he could not stay away from his family, and like the rest of the Tyrone men, he was hooked to booze. Edmund also blame his father for his mother's addiction when he told him that, "You've dragged her around on the road, season after season, on one night stands, with no one she could talk to, waiting for you night after night in dirty hotel rooms for you to come back home with a bun on after the bars closed! Christ, is it any wonder she didn't want to be cured. Jesus, when i think of it i hate your guts" (O'Neill, p. 171).

Edmund begins to cough at the beginning of the play, but his mother assures him that it is only a summer cold, but Edmund believes it is more serious than just that. Later in the play, the doctor informs James that Edmund has consumption and that he will have to go to a sanatorium, and despite his illness, he continues to drink, and he is always depressed because of his family's situation. Edmund, like Eugene in real life, who despised his father and religion because of his father, refuses to be in his father's religion in the play. He is always resentful and miserable toward his parents as a result of their estrangement from their children and Mary's addiction. Quite sour, he tells his mother, "It's pretty hard to take it at times, have a dope fiend for a mother!". (O'Neill, p. 147)

When connecting *the play Long Day's Journey into Night* to O'Neill's biography, numerous parallels, such as the mother's morphine addiction, the brother's drinking, the father's stinginess, and O'Neill's own ailing health, are proof of the argument that the play is both realistic and biographical. True facts and events are used to create biographies. It is difficult to tell whether the discussion between the characters occurred in reality since only the writer knows that, but readers can taste the certainty of the characters in this play, and the degree of their genuineness and accuracy, and that they lived in the writer's life. It doesn't matter now whether the writer lied or not, it doesn't affect the play's honesty or its realism, we already know that the characters are true and real, and that the writer excelled not only in writing a masterpiece, as all critics agrees, but also in purging his soul and conscious from the old memories and forgiving himself and his family.

Chapter three: *A Bleak Journey to the Author's Life*

Eugene O'Neill has also incorporated Jacques Lacan's concepts in the play; his concepts are divided into three sections to analyze the psychological side of the characters, which are imaginary, symbolic, and real, as well as the function of the other producing desires and lacks in O'Neill's characters. *Long Day's Journey into Night*, as described by Steven F. Bloom, "one of the great works of drama primarily because of the characters, their story, the issue they raise and emotions they stir in the audience" (p. 152), **sets** that the play portrays a disjointed family, "spins an endless cycle of guilt, blame, and denial" around itself, and "each member of the family simultaneously contributes to, and is a victim of, the family's trials and dysfunction" (p. 160). Desires and lacks are traceable throughout the drama; each character has their own goals, but they are accompanied with shortages that make achieving those desires difficult to come true, therefore, instead of achieving those desire every character swimming in the big pool of imaginary, while they try to use different ways such as drugs and alcohol to escape reality, they are entangled in the web of ideology and the law of the Other imposed on them, it means that every character driven by the other, Mary is driven by her husband's law, and the two sons are driven by their mother's morphine, they act in order to express how they feel about their mother's addiction, (Farshid Sima, p. 1). Every character aspires to relive the lost illusory relationship, which they eventually discover is impossible to reclaim. As a result of that longing, as Mary points out, their minds are increasingly tormented by the past, "the past is the present, isn't it ? Its the future, too. We all try to lie out of that but life won't let us" (O'Neill, p. 292).

According to Bigsby (1982, 64), "O'Neill's characters seem to live at emotional extremes, switching from one mood to its opposite with a mechanical suddenness. Hate changes to love, reproach to apology, self-contempt to pride. Emotional intensity becomes a substitute for personal and social meaning, an expression of the disjunction between self and environment. To some degree, of course, it is also a reflection of O'Neill's melodramatic imagination which tends to need the kinetic energy which drives from emotional disproportion. But beyond this it becomes a strategy of emotional dialectics. The chief fear is of an habituated norm, a plateau of death. And so his

Chapter three: *A Bleak Journey to the Author's Life*

characters lacerate themselves and others, pressing experience to its extremes, living intensely as a substitute for living meaningfully.”

3.5 Real life Issues in the Play:

Long Day's Journey into Night is much more than a drama about a family dealing with challenges in their life; it deals with universal difficulties that occur in the real world to real people. Addiction, guilt, religious conflicts, and many other social and universal problems have occurred and continue to occur in our everyday lives, particularly addiction, which can be disastrous for any individual over time, as it was for the Tyrone family in the play. Indeed, those who are facing the maximum degree of troubles can find a kind of healing through learning hugely from the types of struggle inserted in the play, Walter Kerr wrote :

Long Days Journey into Night is not a play. It is a lacerating round- robin of recrimination, self-dramatization, lies that deceive no one, confessions that never expiate the crime. Around the whiskey bottles and the tattered leather chairs and the dangling light-cords that infest the decaying summer home of the Tyrone (read O'Neills) a family of ghosts (p 62)

3.5.1 Addiction

Addiction is a major issue in the lives of the characters, and it is the root of all their issues. All the men in the family are alcoholics, and their mother Mary is addicted to morphine; addiction serves as a shelter for the characters, a way to numb their pain and to forget their problems. However, no one admits to being addicted to anything, and they all deny that they have addiction issues. Despite the fact that James Tyrone fights anybody who suggests he is an alcoholic, he lives the life of a drunkard with unlimited power, always seeking for an opportunity to drink. His son Jamie has taken up the life of an alcoholic as his lifestyle, it was his addiction that caused him to fail in life, Edmund, although being sick, is unable to quit drinking, and Mary has already turned to

Chapter three: *A Bleak Journey to the Author's Life*

morphine to live in the past and forget about the present. O'Neill utilized addiction to reveal each character's psychological aspect and how they exploited it to escape reality. This fleeing from reality and the use of the past as a haven is another subject in the play that arose from addiction, it led to their isolation, a break of communication between them. It also pushed them away from their religion and caused them to lose faith.

According to scientists, morphine is used to treat severe pain, and while it is rare for a patient to become addicted to it, it does provide a feeling of euphoria that is described as a dreamlike state, this was embodied in Mary where she constantly living in her past dreams and fantasizing about herself as a young girl who was dreaming of becoming a nun or a pianist, her addiction was the most detrimental since it kept her living in her past memories, disregarding her present and forgetting her future.

Addiction on any substance causes distraction, which is a truth depicted in the play in an artistic and factual manner. This issue of addiction was reflecting the real addiction of O'Neill's mother in real life who became a morphine addict after she gave birth to him, his older brother died from an alcoholic disease, and his father had also issues of alcohol which he never admitted. This problem was not only portrayed in his family but also widened to his two sons, one of whom suffered from alcoholism, the other from heroin addiction, and both committed suicide. In fact, this play allows the scope of human's tragedies and emotions to resonate through the echoes of theater. In this vein, Harold Bloom says;

I can hardly end this ramble without mentioning the most enthralling dramatic experience. I have had since I first read Ibsen. It is Eugene O'Neill's recently published play, *Long Days Journey into Night*. I think it is his most moving work. It is as true as an oak board...a drama from which all other plays seem to have sprung.(p150)

Chapter three: *A Bleak Journey to the Author's Life*

3.5 .2Religion

O'Neill was always more interested in the relationship between man and God than in the relationship between man and man. He showed how the modern world of consumerism led people away from religion, customs and their faith. Edmund, who represented Eugene O'Neill in the play, was a fan of Friedrich Nietzsche's God is dead just like O'Neill was a fan too, his family changed from an Irish family that followed the traditions of an ordinary Irish Catholic family to a family that abandoned those traditions and replaced them with new ones, with a new form of American ideas. Mary and James did not practice their religion like they should, but they believed in God; James has said before that he prays every night for Mary, and Mary has always tried to pray, but she never did because she no longer believe that her prayers will be accepted, she believed that she has no right to, she always assumed that God and The Virgin Mary would never listen to someone like her, someone who is addicted, who has abandoned his religion long time ago. Their lack of faith was a result of their addiction, and their family troubles were a result of their lack of faith. Like the Tyrones in the play, O'Neill was reared as an Irish Catholic, and his focus on faith reflected his personal and familial experience, O'Neill hated his father because of religion.

3.5.3 Guilt and Regret

Guilt and regret are both personified in the family; these members only live their present to grieve their past, the thought of what may might have been is constantly replayed in the minds of all the characters. Regretting the things like that were once a source of happiness, and what it might have been like if Mary had never given birth to Edmund, perhaps she would not have become an addict, or what it might have been like if she never married James and instead pursued her dreams of becoming a nun or a pianist, perhaps she would have been happier with her life, and what light

Chapter three: *A Bleak Journey to the Author's Life*

might have been like if James had never sacrificed his life in order to have money or to gain the social class he gained, perhaps he would have been happy with his wife and sons with no problems, the two sons imagine what it might have been like if their mother was not an addict, and what if Edmund never been ill, what it might have been if Jamie was more successful in his life than a failure. Throughout the play, the family's feelings of guilt and regret tormented them, making impossible for them to go on with their lives to a prosperous future. O'Neill demonstrates how people will do anything to avoid facing their guilt, in the case of this family, no one is ready to face his guilt, to stand against their addiction, to communicate and solve their problems as a family; instead they blame each other for what is happening, they regret the things they did and the things they never did which led them here, to a foggy and unknown future, a cage of the past and a complete oblivion of the present.

3.5.4. Love and Forgiveness

It is easy to notice the character's anger, hatred, lack of communication, constant fight, and all the negative problems that exist inside a family. The play can be seen as a story of a dysfunctional family, who could never know happiness nor love, however, no matter how harshly they fight, no matter what they call each other, they always come back to each other, this is evidence when Edmund punched Jamie when he called his mother Hophead, instead of punch him back or fighting with him he thank him for bring him back to his sense.

Underneath the Tyrones vehement hatred, there was a deep love and appreciation among the family members, as well as forgiveness, after all, every family has affection for one another, regardless of the circumstances that they face in life. Edmund, who is O'Neill in real life, has forgiven his family and forgave himself, understanding that his family was only acting that way because of how life has harm them each in his own way, that is why Eugene O'Neill wrote *Long Day's Journey into Night*, to come to peace with himself and his family, to die peacefully and without regret. O'Neill never knew what love was like; he always thought his mother didn't want

Chapter three: *A Bleak Journey to the Author's Life*

him because she became addicted to morphine after his birth and regretted giving birth to him, his two wives never showed him love, on the contrary they abandoned him, his sons and daughter never treated him how they should treat a father, it was not until his third wife whom he fell in love with, it was then that he tried to forgive his family by writing this play. Life was never easy for Eugene O'Neill, However, in his final years, he had a sense of calm, he knew serenity, he felt love, and he died peacefully after being in a coma for 36 hours.

John Chapman explains why he feels *Long Day's Journey into Night* is a great and lovely drama in one of his greatest and most perceptive assessments. He ignores the autobiographical element, claiming that it might have been written about anybody. He calls the play, "one of the great dramas of any time" and emphasizes the importance of "profound compassion of the writing" and the "great depth of O'Neill's sympathy" P. He goes on, "As they tell of themselves, each in a long monologue, these people become larger, than their small lives; they become humanity, looking for something but not knowing exactly what it is looking for" (**intelligent education, p. 19**) . Undoubtedly, if we revisit and watch the play closely, we can see how these characters represent love, forgiveness, compassion, and more; when these characteristics are combined, they represent humanity; perhaps if it were not for the drugs or alcohol, O'Neill's family would be a happier family; despite everything O'Neill faced in his childhood and manhood, he gave one of the best plays of all time. This play is and has been a strong statement and moral teachings of life for all the readers of this historical period, which contains millions of Jamie, Edmund, Mary, and James. It is a lesson to learn from, and it is much more than simply a play; it represents somethings larger than that. "Walter Kerr's commentary begins with a review of the autobiographical elements and ends by calling the play an obligation for anyone who cares about the American theater. In between he raises doubts about whether *Long Day's Journey* is really a play and discusses points at which the melodramatic almost supersedes the dramatic. But his final comment is an affirmation of O'Neill's genius and the play's greatness it is a stunning theatrical experience." (**intelligent education, p. 19**)

Chapter three: *A Bleak Journey to the Author's Life*

3.6 Conclusion

Long Day's Journey into Night was more than a play, it was a mirror of the writer's life, a reflection of his ideas, ideologies, and his perspective to life and to the many issues that were raging on in that time. This piece of literature explored the writer's psychological side and was an outlook for his past problems. The play was full of realistic problems that happened in any society and they are still happening until now. There was no solution in the play for those problems, but O'Neill gave us the source of these problems, how they affected not only his family, but all the members of American society. The realism of the play was the essence and the source of inspiration of its success, and the key that made the audience interested in how the life of Eugene O'Neill was. Indeed, its characters, themes, the deeper meaning of the play, the different forms of struggle and its realistic approach made it the most iconic play that was ever produced in the American history.

General conclusion

General conclusion

Certainly, American literature began late emerging from a unique experience characterized by the deep sense of historylessness, political struggle, economic greed, and the lack of humanity. It is from this hostile rivalry of the European powers, the toxic milieu of colonization and the shared experience of pain that the American society started to grow into one of the most powerful countries in the world of literature. The history of America has gone through several stages; from wars, political tensions, national crises through social reformations and changes. Each of these historical events has shaped the country's literature and left its touch through a great scope of creation including novels, short stories, and drama. Introducing new writers, who rose from the womb of pain to worldwide achievement. These skillful bleeding pens have inspired future generations all around the world. Authors such as Mark Twain, who is regarded as one of the greatest American authors throughout the world contributed to inspire other authors such as Eugene O'Neill, who pioneered the realism movement in his early plays.

Eugene O'Neill, the father of American drama, was a genius in the manner he wrote and depicted social issues in such an artistic and real way that it reflected what was really going on in the society. In fact, his works were a precious message to the world to know what kind of problems the society was/is facing. Without doubt, he used his plays as a platform to deal with terms like the American dream and social problems such as addiction, and how the modern era has changed the values of American families and communities. He also used his plays as a way to confess his personal problems and his pain just like he did in his famous play *Long Day's Journey into Night*.

Long Day's Journey into Night, without doubt, his most iconic work as a dramatist, was his most honest, personal confession of how his family was at a certain time of their lives. Indeed, the play was a tool through which he expressed his deepest sorrows and regrets. This employed creativity was his apology to his family and his ticket to die and to come at peace with himself with no regrets to feel sorry about. The play, in its current form, has the distinction of being one of the

great works of American theatre ever written. He employed realism to bring his characters to the sense of presence and life, to make their speech more believable to the audience, and to address real-world difficulties raised in the play's themes.

Based on the analysis this research paper has undertaken, it has been proved that Eugene O'Neill employed realism in *Long Day's Journey into Night* to tell the truth from his point of view and to spell what should not always be hidden. Unraveling, revealing and voicing are in fact needed to relieve one's pains and traumas. Facing should oppose fleeing to make a short end to prolonging suffering. Indeed, the realistic character of the writing and the way this particular play expressed universal truths offered a platform in American theatre for the whole movement of dramatic realism. From another side, O'Neill dealt with the play in a very realistic and authentic manner, not only the way he wrote the play, but also in the way the actors performed it, the realistic settings where play was taken place, all of these elements gave the play a more realistic feeling that drew the attention of both critics and audiences to the play.

On the other hand, since the 16th century, when it was only orally transmitted, British colonists took the first steps in establishing literature on American soil, literature has grown into a more original, genuine, and it was more American than it was British. American literature started from nothing to a literature which gave birth to famous writers who established a higher place for American literature among the literature of other nations.

In fact, O'Neill's play reflects a difficult circumstance that may every one encounter and experience. When comparing his characters, one can notice that they resemble to some extent the Algerian /Magrebian or African wo/men in their trauma, struggle and in relocating forged power to recover from fragmentation.

Urgent call, thus, is passed through this study to every wo/men whether in Algeria or out to learn from the moral lessons inserted through the play's pages and to benefit from the valuable and precious hidden wisdoms. This research work examined such attitudes by using sources, such as

books, articles and newspapers. In fact, this research work contributed to show how realism heals the broken bodies and creates a positive milieu. So, if realism and autobiography act to voice one's wounds and dramas in the play, what can be seen as the ultimate element of human's failure in the process of struggle?

Bibliography

Bibliography

- Abbas, Sarra., (2016). Chronotope and Imagination in Edgar Allan Poe's "The Fall of the House of Usher". *Doctoral thesis*. <http://dspace.univ-tlemcen.dz/handle/112/8993>
- Abdul, Saleem. (2014). Theme of Alienation in Modern Literature. *European Journal of English Language and Literature Studies* Vol.2,No.3, pp.67-76.
- Abu, Sufian. (2014). O'Neill's Long Day's Journey into Night A Bleak Journey to the Author's life. *The Criterion*, v(5), 692-695.
- Beasley, Blair. (1972). *A production of Eugene O'Neill Long Day's Journey into Night*. Yale University Press, New Haven London..
- Berke, Amy., Bleil, Robert., Cofer, Jordan., and Davis, Doug.(2017). *A Concise Introduction to American Literature*. University System of Georgia, University Press of North Georgia.
- Berlin, Norman., (1982). *Eugene O'Neill*. New York: Grove Press,
- Bigsby, C. W. E. (1982). *A Critical Introduction to Twentieth Century American Drama: 1900-1940*. Cambridge: Cambridge University Press.
- Binford, Paul. (2005). *American Literary Naturalism: A Passage to Modernity*. The University of Chicago Press.
- Bloom, Harold. (1987). *Eugene O'Neill's "Long Days Journey into Night"*. New York : Chelsea House.
- Brenda, Murphy., and George ,Monteiro. (2017). *Eugene O'Neill Remembered*. University of Alabama Press.
- Dolan, Paul. (1990). *American Poetry: The Divided Tradition*. State University of New York at Stony Brook.

- Dowling, Robert. (2014). *Eugene O'Neill: A life in four acts*. London.
- Dimitrijevic, aleksandar. (2005). An Attempt at Unmasking Eugene O'Neill. *Journal of the American Academy of Psychoanalysis and Dynamic Psychiatry*, 33, 1: 163-175.
- Eric, Bentley. (1961). *Trying to Like" Eugene O'Neill"*. *Eugene O'Neill and His Plays*, ed. Cargill et. al. Cambridge: Cambridge University Press.
- Eugene, O'Neill. (2014). *Long Day's Journey into Night*. New Haven ; London : Yale University Press.
- Farhid, Sima. (2013). Lacanian Orders in Eugene O'Neill's Long Day's Journey into Night. *Critical Language & Literary Studies*, Volume:5 (9), 213-224.
- Falk, Doris V. (1958). *Eugene O'Neill and the Tragic Tension: An Interpretive Study of the Plays*. New Brunswick, N.J.: Rutgers University Press.
- Garcia Lorenz María Magdalena, and Zamorano Rueda Ana Isabel. (2011). *Modern and Contemporary American Literature*. Universidad Nacional de Educacion A Distancia.
- Gadi, Shalhav., (2017). *Autobiography of the in between: Eugene O'Neill and LillianHellman*. New Dalhi, India.
- Gerald L. Ratliff, (1975). *An Examination Of The Parabolic Nature Of Eugene O' Neill *suffering* in selected plays of eugene o 'neill 1913*. *Doctoral thesis*: Green state University.
- Gray, Rrichard. (2011). *A Brief History of American Literature*. Wiley Blackwell..
- Harmon, Lucyna.(2014). *Literary Confession: autobiography*. Rzeszów University.
- Houchin, John H. (1993). *The Critical Response to Eugene O'Neill*. Westport, Conn.: Greenwood.
- Jordan, Sylar. (2012). *American literature*. <http://jordansylaramericanliterature.weebly.com/the->

period-of-realism-and-naturalism.html

-Joseph, Aneeta. (2012). *Eugene O'Neill's Tragic Vision*. *American Repertory Theatre*. Web 1 June 2015.

-Kathryn, Vanspancheren.(2011). *Online of American Literature*. Washington: U.S. Department of State.

- Kerr, Walter. (1956). *Long Day's Journey into Night*. New York Herald Tribune.

-Kumbakonaa, Usha., (2016). The Theme Of Alienation In The Selected Novels Of Ernest Hemingway. *Smart Moves Journal IJELLH IV(2):225-231*.

-Laura A. Leibman., (2018). *Gale Researcher Guide for: Realism and American Literature*. Gale Press.

- Lewis, Carroll's Alice. (2016). *Realism_and_New_realism_in_American_Literature*. Atlanta: Rodopi

-Miriam, Jardeem. (2004). *Long Day's Journey into Night: an Autobiographical Work*. New York: New York University Press.

-Millett, Fred Benjamin. (1935). *The Art of the Drama*. New York: D. Appleton-Century Company.

- Murphy, Brenda, (2001). *O'Neill: Long Day's Journey into Night*. Cambridge: Cambridge University Press.

-Mulder, Sabine. (2012). *The Striking Sustainability of Literary Realism*. University of Utrecht.

-Nadja, Klopsch.(2008). *The American Dream in 20th Century American Drama*. Grin Verlag.

-Norman K. Risjord., (2001). *Representatives Americans: The romantics*. Rowman & Littlefield, UK.

- Olufunwa, Harry. (2001). *American Literature*. Federal University Oye Ekiti Paul.
- Phillip J. Barrish, (2011). *The Cambridge Introduction to American Literary Realism*. New York University Press.
- Reuben, Post Halleck. (2002). *History of American Literature*. American Book Company.
- Reece, Jane. (2014). *Autobiography*. Sage Press.
- Ruland, Richard. and Bradbury, Malcolm. (1991). *From Puritanism to Postmodernism: A History of American Literature*. Penguin Books USA Inc.
- Samksha, Shodh., (2009). *Expressionism in the hairy ape*. International Research Journal, Vol. II (6):859-868.
- Sheeba, Sheeba., (2017). *Postmodern Literature: Practises and Theory*. Majmaah University, KSA.
- Scheidenhelm, Carol. (2015). *American Literary History: Romanticism, Realism And Naturalism*. Loyola University Chicago.
- Silivial Elias., (2011). *The American Dream" disillusionment in the American theatre with special reference to Tennessee Wiliams and Arthur Miller*. Wallingford, United Kingdom.
- Siddhant, Karla. (2015). *American Poetry: An Overview*. Texas Review Press.
- Tadjibayev, Musajon et al.(2020). The Development of Realism in American Literature. *European Journal of Research and Reflection in Educational Sciences*, Vol 8 (10): 145-150.
- Taghizadeh, Ali., (2014). A Theory of Literary Realism. *Theory and Practice in Language Studies* vol 4(8): 1628-1635.
- Tadjibayev, Muso. (2020) "Witers and Poetic Ideas of American Realism in XIX Centure Literature," *Mental Enlightenment Scientific-Methodological Journal*: Vol. 2020 : Iss.2Article2. Available at: <https://uzjournals.edu.uz/tziuj/vol2020/iss2/2>

- Wagner, Martin L. (2016). *The Routledge Introduction to American Modernism*. Routledge.
- Walter E. Sutton, Richard Jackson Foster. (1963). *Modern Criticism*. New York University Press.
- Whitaker, Dennis. (2016). *Themes and Technique in the Plays of Eugene O'Neill during the period of 1921-1931*. University of London .
- Zhang, Xiaofen. (2010). On the Influence of Naturalism on American Literature. *English Language Teaching*, Vol. 3(2): 195-198.