

OEDIPAL FORMULATION: AN EXPLORATION OF SUB CONSCIOUSNESS IN O'NEILL'S DESIRE UNDER THE ELMS

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Abstract

Number of articles has been written on O'Neill's relation to many subjects, such as sickness of today, religion, philosophy, ethics and social problems. Numerous propositions have been come out on life and works. Also on his skill as dramatists and poetic quest but it is relation to come out O'Neill has Psychologists. The plays of Eugene O'Neill really show that his thoughts and emotion of the characters can be study in relation to the school of psychologists. Keeping this in mind the paper has been taken up to analysis the drama of O'Neill's *Desire under the Elms* based on the notions of Freud and Jung.

Keywords: Cognizant, Clairvoyant, Convolution, Doomed

Eugene O'Neill's plays are incredibly mixed by psychoanalytical formularizations of the twentieth century. Especially, O'Neill's *Desire under the Elms* explains a ceaseless theme of shifted enthusiastic wants, - an oppressing inclination of property, a depraved energy, and a profoundly distinguishable father-child question weaved together with the most perplexing examples consolidated by O'Neill to feature the relationship between the individuals from the accursed Cabot family. "O'Neill's exploration of the subconscious in his plays, which was inspired by his study of Freud's theories, is an important aspect of his presentation of human nature and well worthy" (201, qtd in Boni) Subside Conn in his *Writing in America* draws his recognition on that, because of the assortment in his trials, no single play of O'Neill is normal of his works in the 20's. "A story of repression, passion, adultery, and murder unfolds within the walls of cheerless nineteenth century New England Farmhouse. The setting is at once starkly realistic and a symbolic stage for the dramatisation of the subconscious." (368) Conn additionally expounds on the characterisation of O'Neill's shows and weights on the apparent truth that alongside his trademark enthusiasm for the brain research of inspiration, the plays likewise epitomizes O'Neill's converging of precisely developed facts with imagery. From a fastidious perception of the play, one can conceive that the interior enthusiastic

working of all the foremost characters, for example, Cabot, Eben and Abbie unveil unique and shifted examples of human air. A transcending link of mental authenticity suffuse the play through some obvious events like the threatening loathing of Cabot and Eben, his longing for exact retribution upon Cabot, Eben's oedipal inclination, Abbie's instigation in wedding old Cabot and having a child, and so on. Eben's Oedipus complex is one such delineation, by and by; it in the long run outperforms logical or perspicacious understanding. "Examples of psychoanalytic discourse in 1920's *Desire under the Elms* suggests that unconscious passions and complexes can easily overtakes conscious control"(385, Bruce) O'Neill consolidated the idea of Oedipus complex into his shows to some extent, due of his own dejection of mother's love and love amid his youth. Steven Bloom expresses that O' Neill guaranteed to Kenneth MacGowen, in 1924, that the play that was to end up *Desire under the Elms*, had come to him in a fantasy, so it is especially fitting to apply Sigmund Freud's speculations of oblivious and dream elucidation to an investigation of this play. At the point when considered from a psychoanalytic viewpoint, Stevens composes that "the basic situation of *Desire under the elms*, in which a young man clearly lusts for his father wife, strongly suggests not only that the 25 year old character (Eben) suffers from an Oedipus complex, but also that the 36 year old author might so be diagnosed"(98).

The Oedipus complex implanted in O'Neill's supernatural universe, is expressly obvious from a differed number of portrayals, in his dramatizations, and *Desire under the Elms* is his exceptional one in arrangement of showing that inclination. Eben, one of the heroes in this show, likewise the symbol, of Oedipus, can be viewed as the most convoluted character. The ranch had a place with his mom, yet now that the homestead has a place with his father after the passing of his mom because of her unnecessary diligent work in the homestead, had made inside Eben, a dynamic and compelling origination of retribution towards his father, his asseveration inside himself to retaliate for his father for the demise of his mother, might be considered as a genuine inclination however, when seen from a mental focal point, it is clearly seen as a dim and a calamitous one. Concerning his appositeness with Abbie, Eben isn't so sure about it yet by the by, he appreciates it. Eben's subliminal personality, finds substitute elbowroom as Abbie, his blended feelings relating to vengeance, contempt, and desires which at long last develops into a mental awkwardness amongst acclimated and the inconsistency. On the other hand, Eben was additionally involved with the recognition that his progression siblings were likewise chargeable for the demise of his mother, as there was no activity from them to shield her from the coldhearted and agonizing grasps of Cabot. Eben was guileless of the way that the ranch really was the property of his mother and Cabot abnormally caught it from her. Eben's steady appreciation, according to his decision was that, Cabot hoodwinked his mother as well as seized him just like the legitimate suitor of the ranch. At the point when his father remarried for the third time and got back home with his young spouse, Eben's want of

avenging his father was much more disturbed by the possibility that she may in a course of time could make a claim to the ranch. Eben's sub-conscious maternal obsession is recognized various circumstances in the play. Indeed, even after the obliteration of his mother, Eben's intuitive is protuberant commonly where Eben was quite persuaded to feel his mother's presence close to the stove, which he later uncovered to his progression siblings. Eben exhibited to underline the nearness of his expired mother's phantom when Abbie revealed that she could detect some impalpable vitality inside the parlor room. Along these lines Eben aimlessly was of the observation that his perished mother is animating him to secure intense, envious quest for Abbie to vindicate upon his father. In his ponder and maintained push to restore Tragedy on the cutting edge arrange, Eugene O'Neill, while paying lip administration to the advanced exploration of brain research, over and over demanded puzzle as the substance of his vision of human predetermination O'Neill was presumably extremely mindful of Jung's perspective of the Collective Unconscious. James Robinson in his 'Covered Children: Father and Sons in O'Neill and Shepd' States "Abbie's characterisation is informed by yet another, Jungian myth, more acutely, archetype - the Earth Mother" (Eugene o'Neill and the Emergency of American Drama, 1989) To respect the anima is the characteristic basic in *Desire Under the Elms*; to control the ill will is the contention forced by the anima on Eben's cognizant will. The subliminal perspective of the two sweethearts, Abbie and Eben was perseveringly examined in Act-II, Scene-II, where we see that the twosome, having serious and strong interest and craving for each other, which they could detect, paying little mind to them being in isolated rooms. On the others side Eben firmly, is persuaded of the way that he could locate each move that she was making on the opposite side of the divider. The intuitive territory of Eben and Abbie, permits clairvoyant transmission of their faculties that perceptual sight of the inconspicuous, with no physical bearing is obvious of the way that the producer has unintentionally experienced such exceptional enthusiastic turbulences which, he effectively conveys in his dramatizations Abbie's desires in the show constitute an extremely noteworthy perspective in the headway of the play. Subsequent to finding that Eben could develop as an interminable inheritor of the land, she decides to have a child with him, so she could, by any methods, accomplish the responsibility for arrive. Her aspirations and wants rise above past limits, and winds up noticeably unmanageable when she desires for Eben, She secretly plans to consider a youngster by Eben, and ostensibly exhibit it, as Cabot's child for its authenticity. She is overwhelmed with obscene and materialistic intentions previously she finds her adoration for Eben. Her cerebrations and musings are made to see the mirror simply after her acknowledgment of affection for Eben. The change of her aspirations is obvious when she moves her central intention of getting area and cash to securing Eben's affection for Eben. Her cognizant suggestions of accomplishing Eben's adoration, prompt sideline her earlier thought process of achieving land. His

intuitive was much mindful of the reason, for the passing of Eben's mother, yet at the same time he declined to acknowledge it. In *Desire* the topic of the play, exercise to reveal at each method of the headway in the play, the unprecedented, vague energies agent through the agglomeration of unascertainable mystic example in the play. At the point when Eben angrily reprimands Cabot of having murdered his mom, Simeon responds, "No one ever kills nobody. It's allus some thin'. That's the murderer." (O'Neill, 2:17)

At the point when Eben looks for data on "What's somethin'?" (O'Neill, 2:21) Brother Simeon recognizes "dunno." (O'Neill, 2:22) In this confabulation, the major reason for the idea is now revealed. Both Eben and Abbie, are continually in scan for physical delight, Eben, envious, indecent and in a vindictive intellection, gazes at Abbie's pulchritude. The feelings of want, desire and retribution at first is amalgamated inside Eben's desire for his father's significant other, then two are in urgent need to satisfy their 'requirements'. Abbie notices to Eben that she can feel the salacity in each expression of his appearance and furthermore in each blend of his development. She even spurred Eben by revealing to him that she could apperceive the energy and enthusiasm which his eyes emanate for her. She extends on telling that he ought not to hold up any longer to perfect his inclination, generally Eben will act in contra to the nature by quelling his wants for her. Charged in her recess, Eben guardedly moves a stage nearing to her. Having stirred her appearance in his awareness as an infiltrator and a despoiler of the delectable recollections of his mom, Eben disjoins himself from the intermission of her desire, and malevolently criminate her of coupling with his father to hold the whole homestead. The truffle happens between the two and Eben leaves for the whore Minnie, leaving Abbie to stew with envy. By and by she prevails in her goal thusly in the play notwithstanding the conviction that Abbie and Eben's affection making is perverted, the two some did not ever feel a feeling of blame until the last scene. Following the child murder, both Abbie and Eben staunchly recognize their own affection for each other. O'Neill himself attested his enthusiasm for a letter he kept in touch with Barrett Clark, O'Neill expresses, "Perhaps I can explain the nature of my feeling for the impelling, inscrutable forces behind life which it is my ambition to at least faintly shadow at their work in my plays" (qtd in Cargill et.al.100) The powers at the foundation of life, Michael Mannheim is of the view that "O'Neill applied the idea of the unconscious not only to his characters but also to his audience. Our emotions, he once declared with a reasoning that calls to mind, the Jungian collective unconscious," (23)

The Cabot's' farmhouse is encompassed by two huge elm trees that copies the impression of Eben's expired mother and the coordinated securing female soul that is suspended over and repossess the Cabot cultivate from its strong manly shakes. Steven Bloom, emphasizes that "in conjunction with the maternal breasts like elm trees, this house establish a setting that is not only a farmhouse in England, but also the

manifestation of a subconscious focused sexually on a female and specifically on the maternal"(99)

Abbie portrays Eben's aversion in relationship to the imagery of nature. Cabot is caught by the terrible interest of his debased motivation and his ambition to have the ranch perpetually, while Abbie and Eben are loose in a doomed, forbidden love scene. O'Neill relates Eben with a wild creature to show his staunch hotness and uncouth desire. Eben is likewise described similar to a "prize bull", a "calf," and a "prize chicken". In scenes of brutish sensuality Eben and Abbie are shown as two creatures longing after desire and avarice. The speech of the desire is unequivocally crystalline in the play, extremely unambiguous and outright, yet Abbie is submitting prevarication, both to Cabot and even to her own particular self, crediting Eben of her own desire. Abbie's charge on Eben is evidently affected by her desire for exact retribution. There is a craving for vindicate on Eben for corrupting her and declaring her as a strumpet, and basic this lies a subliminal, unstated hunger for Eben, which is glorified because of his renunciation, and in addition the tireless want to procure the homestead herself. Eben is seen, sitting in his room, reliably attempting to battle the disputatious example inside his mind. The townspeople are lightly capering and making happy, however simultaneously they are additionally enjoyed chattering at Cabot's back, that the hypothesized new conceived really has a place with Eben. Eben erringly trusts that the phantom of his mother approbates of his relationship with Abbie. Eben's subliminal is immovably engrained in the thought of his mother being alive indeed, even after her demise. Having engaged by endorsement and liberality of his stepmother in the truancy of his horrible father, Eben is additionally satisfied with the rebuking trait of his perverted undertaking. The ensuing morning Eben sights his unenlightened father. In a very ridiculing conduct, he comments, "Yew 'n' me is quits. Let's shake hands" (O'Neill, 4:26)

Eben is unsuccessful in understanding that, in effectuation of his licentious the wrongdoing of interbreeding, he doesn't just retaliate for his father by fathering a youngster by his progression mother, actually, he forced self-destruction upon himself, appealed his progression mother, turns into the sole purpose behind the passing of his own surreptitious new conceived and, transgress extraordinarily to procure the judgment of God and the group. "Our emotions are instinctive. They are the results not only of our individual experience but of the experiences of the whole human race, back thought all the ages." (Jung qtd by Manheim, 23). The passing of his mother while he was still in his youth, has designed Eben to brood over his lost adolescence with the reestablished mother. Eben's lack of concern to his father's puritan codes and his infringement of its social standard compounds the youthful Eben's carelessness to the paradigm refereed by God and took after by steadfast adherents. Eben is totally ungovernable when Cabot imagined their connection. This state of mind of Eben isn't because of his father's disclosure of their issue, rather its Abbie's show of traitorousness

that makes the tumult inside Eben. On his way back home, Eben realized his affection for Abbie and was tireless to impart the responsibility to Abbie, independent of any outcome. After all the pernicious and shocking occasions that unfolded amongst Eben and Abbie, the couple under their cognizant knows that they had perpetrated a wrongdoing and should be executed. O'Neill's exchanges through his portrayals unveil their multifaceted nature in the whole play and in the meantime, they show the result of the whole play in an unequivocal and successful way. O'Neill rakes up the Ancient Greek custom in *Desire Under the Elms*, Eben, the young fellow in the play adapting up of his oblivious complicity and thusly with the child murder submitted by the woman he adores, his father's young wife finally broadcasts toward the finish of the play "I got' pay fur my past o' the sin!" (O'Neill, 4:45). In composition a line that way and by and large determination of the dramatization, it is clear that the youthful two darlings are fulfilled to be executed. Conachie states O'Neill's "characters have worked through their psychological problems and found love through confession. For them, the play acts like a long therapeutic session: complexes, regressions, and neuroses are recognized through a dramatic version of the "talking cure" as Freudian Psychoanalysis has been called" (386, Bruce)

Malcolm Cowley in his article 'Essayist of Synthetic Drama', cited Eugene in *Conversations with Eugene O'Neill*,

I never intended that the language of the play should be a record of what the characters actually said. I wanted to express what they felt subconsciously.

And I was trying to write a synthetic dialogue which should be, in a way, the distilled essence of New England....The farmhouse plays an actual part in the drama; the old elms too; they might almost be given in the list of characters. (O'Neill, 80)

Eben recognizes his mistake past the point of no return at the very end of the dramatization simply like that of a grievous legend, "Ye lie! I never said - I never dreamed ye'd - I'd cut off my head afore I'd hurt his finger!" (O'Neill, 3:22). The discouragement of aspirations for, the sole responsibility for cultivate, the affection for his perished mother, the adoration for his dead new conceived, and his adoration for Abbie, are these components mix together to set up the discordancy inside Eben. My exposition have explained the exceptional connection between O'Neill's self qualities and his plays, A depressive and dominatingly Oedipal design develops in his works that could be followed in the entire scope of his plays.

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