

## The Impact of Psychoanalysis on Eugene O'Neill's *Desire Under the Elms*

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Eugene O'Neill's plays are greatly stirred by psychoanalytical formularisations of the 20<sup>th</sup> century. They venturesomely denude people's sophisticated demeanor and countenance to delve deep into their inner psyches. Particularly, O'Neill's *Desire under the Elms* elucidates a continuous motif of varied emotional desires, - an enslaving urge of property, an incestuous passion, and a deeply perceptible father-son disputes knitted together with the most intricate patterns incorporated by O'Neill to highlight the association between the members of the damned Cabot family. It was written in the year 1924 when America was concealed under the traditional authoritative, atrocious bitterness of patriarchy and the vicious compulsion for materialistic needs. The dramatist sets the play during the mid-nineteenth century in New England farm life as the setting for a tale that is decimated with tragedy, adultery, incest, and infanticide. The play percolates deep inside the contingency of its dramatic personae to anatomise the spur, stimulus and nature of human beings. "Desire Under the Elms" alludes to the ancient Greek legends and the contemporary Freudian theory of Oedipus complex. "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)

Peter Conn in his "Literature in America" draws his perception on that, due to the variety in his experiments, no single play of O'Neill is typical of his works in the 20's. *Desire* in its multiple forms, as lust, as will to power, as yearning for beauty-propels the plays' three characters on their tragic course. "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 further elaborates on the characterisation of O'Neill's dramas and stresses on the evident fact that along with his characteristic interest in the psychology of motivation, the plays also exemplifies O'Neill's merging of carefully constructed actualities with symbolism.

From a meticulous observation of the play, we can envisage that the internal emotional functioning of all the paramount characters such as, Cabot, Eben and Abbie divulge dissimilar and varied patterns of human disposition. A towering concatenation of psychological realism suffuse the play through some conspicuous occurrences like the menacing abhorrence

of Cabot and Eben, his craving for revenge upon Cabot, Eben's oedipal aptitude, Abbie's incitement in marrying old Cabot and having a son, etc.

This play is permeated with an inexorable anagogic contour of the dynamic momentum that functions in and through human psyche, the power palpable by itself, which resides in the human psyche and which is ascertainable through the wisdom and technique of psychoanalysis. Eben's Oedipus complex is one such illustration, nevertheless, it eventually surpasses scientific or perspicacious interpretation. And whether or not O'Neill's prominence deviates in the advancement of his career from an "external" to an "internal" abstractions of fate.

In *Desire*, the audience and the readers of the play are concurrently acquitted of the atramentous desires, only energies that are to an extent comprehensible to the individual subconscious, and of an omnipotent cosmic criterion functioning itself out, throughout the operation of the tragedy. The preconscious mind is the portion of the mind that presents the image of common memory. Although we are not consciously knowledgeable of this information at any given time, we can still reacquire it and draw it into consciousness when required. The unconscious mind is a repository of feelings, cogitation, strong desires in the form of compulsions, and memories that are external to, our conscious awareness. Most of the subjects of the unconscious are disagreeable or repugnant, such as emotions of affliction, convulsions, or struggle. According to Freud, the unconscious, forge ahead to impact our attitude and experience, even though we are incognisant of the sub-stratal influences.

Freud allegorized these levels of mind to an iceberg. The apex of the iceberg that is generally seen above the water symbolizes the conscious mind. The part of the iceberg that is deluged below the water but is still detectable is the preconscious. The aggregate of the iceberg that lies veiled beneath the waterline symbolizes the unconscious. According to Freud, Every individual is also endowed with an assured measure of psychological energy that configures the three basic structures of personality: the id, the ego, and the superego. These three structures have distinct roles and functions at different stratum of the mind.

Archetypes establish the structure of the *collective unconscious* - they are psychic inherited and congenital personal temperament which impersonates basic human behavior and conditions. Thus mother-child association is administered by the mother archetype. Father-child - by the father archetype. Birth, death, power and failure are governed by archetypes. The devotional and mystique experiences are also controlled by archetypes. The most pivotal of all is the Self, which is the archetype of the Centre of the psychic person, his/her totality or wholeness. The Centre is fashioned by the consensus of conscious and unconscious attained

through the individuation process. The Anima- Animus concept is also an important aspect of Jungian psychoanalysis which is elucidated ahead in the summary.

Jung in his 'The Structure and Dynamic of the Psyche' stated "Although our inheritance consists of physiological pathways, it was nevertheless mental processes in our ancestors that traced them. If they come to consciousness again in the individual, they can do so only in the form of other mental processes; and although these processes can become conscious only through individual experience and consequently appear as individual acquisitions, they are nevertheless pre-existent pathways which are merely "filled out" by individual experience. Probably every "impressive" experience is just such a break-through into an old, previously unconscious river-bed. [...](85)

*Desire under the Elms* is an amalgamation of the incognizant Oedipus complex projected by Sigmund Freud. It is a quintessential drama depicting the Greek tragedy and myth being much germane to its convulsions on fate. It is also considered as the most paradigmatic masterpiece being symptomatic of O'Neill's menacing Oedipus complex. This article intends to investigate O'Neill's inner world of Oedipus complex, and trace the underpinnings behind his conceptions of subconscious drama. In psychoanalytic theory, the term Oedipus complex implies to the emotions and abstractions that the mind deposits in the subconscious, in preposition to a dynamic suppression, that persistently contemplates upon a boy's ambition to sexually possess his mother, and exterminate his father. "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 incorporated the concept of Oedipus complex into his dramas in part, due of his own destitution of mother's affection and love during his childhood. He barely was able to ever recuperate from the deterioration of his mind and heart that generated the sensation of desolation and forlornness, when he was left in the boarding school. According to Freud's Theory that once instinct is suppressed into the unconscious system, in substitute of disappearing, it introspects other leeway for discharging. Migrating through his personal burden and austerity, O'Neill finally discovered his way of delineating that profound burden of Oedipus complex within his subconscious, into his dramas. The construction of his dramas is predominantly tragic and emotionally penetrable in tone, which seems to be the best leeway for O'Neill without being dishonest. Horst Frenz in this book *Eugene o Neill* states that psychiatrist Philip Weissman made the interesting observation that "*Desire under the Elms*" is an

"unconscious autobiography" and indeed O'Neill felt no scruples about portraying his father again in later plays,(47).

O'Neill attempted to dispense his Oedipus complex by attaining biological fulfilment through his wife and prostitutes, by eluding the actuality of his existence by undertaking sailing and being inebriated, and even by committing attempted suicide. He was very fond of sea voyages as it took O'Neill aloof, from the reality of the land. It emotionally landed him in. A state where he could will, wish and do anything without hindrance. Providentially, he culminated himself into the dramatic world which successfully and explicitly transfused his pain and agony into his dramatizations. During the course of composing his dramas, which are profoundly engrossed in the harsh realities of the world, O'Neill depurates his own Oedipus complex into extraordinary literary classics, cherished by history and the entire world.

Oedipus complex energetically dominated O'Neill's three marriages. In his first two associations, he treated his wives more as a mother than as a wife. His third wife Charlotta indicated that his husband O'Neill was envisaging for a mother all his life. Interestingly, O'Neill also conceded to his third wife stated by Robert Dowling in O'Neill, 'A Life In Four Acts' "You are my mama now."(London Review of Books. Lahr)

Steven Bloom states that O'Neill claimed to Kenneth MacGowen, in 1924, that the play that was to become *Desire under the Elms*, had come to him in a dream, so it is particularly fitting to apply Sigmund Freud's theories of unconscious and dream interpretation to an analysis of this play. In this case, considered as the 'dream work', of a man who has recently experienced the loss of his father, mother and brother. *Desire under the Elms* reveals a great deal about the tormented subconscious of the dramatist at this time"(98).

In 1924, and subsequently, the application of the Oedipus story inescapably circumscribed O'Neill's dramas with Freud's Oedipal theory, which conjectures that boys of the adolescent age subconsciously appetite to undermine their fathers in their maternal attachment. Many of them characteristically burgeon out of this stage of augmentation, but every now and then these subconscious desires may be dilatory to the state of puberty and further.

When considered from a psychoanalytic perspective, Stevens writes that "the basic situation of *Desire under the elms*, in which a young man clearly lusts for his father's 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). O'Neill completed this drama in quite a precise time of just six weeks, starting from its realization to its consummation. The drama is impregnated with emotions: the longing for

maternal affection, which has been repressed in the entire drama, blended with detestation and abhorrence towards the paternal, and commiseration towards his own self. All the dramatist's apprehensions and cogitation about injustice and discrimination towards himself, the grief and desire which he underwent are inter-wreathed together to conclusively produce a passionate masterpiece *Desire under the Elms*.

The Oedipus complex embedded in O'Neill's metaphysical cosmos, is explicitly evident from a varied number of characterizations, in his dramas, and *Desire under the Elms* is his outstanding one in provision of exhibiting that feeling. Eben, one of the protagonist in this drama, also the avatar, of Oedipus, can be regarded as the most convoluted character. His agony towards to his father flows is out poured in every instance, while his affection and desire for his love is obstinate and deep rooted. The farm belonged to his mother, but now that the farm belongs to his father after the death of his mother due to her excessive hard work in the farm, had created within Eben, a dynamic and forceful conception of vengeance towards his father, his asseveration within himself to avenge his father for the death of his mother, may be considered as a true feeling but, when viewed from a psychological lens, it is evidently viewed as a dark and a catastrophic one. The sight of his mother's dead body created a conflict within his psyche, which repelled against the fact, that he would not get his mother's love for ever. This discordance erupted a sense of antimony towards his father, and his resolution to get back the farm from his father.

As for his appositeness with Abbie, Eben is not so certain about it but nevertheless, he enjoys it. On one hand he considers it as a source to avenge his father, and on the other, the substitute for his mother's love. Eben's subconscious mind, finds an alternate leeway in the form of Abbie, his mixed emotions pertaining to revenge, hatred, and lust which finally evolves into a psychological imbalance between accustomed and the anomaly. Due to his lecherous association with Abbie, his alienation has vanished even before he could apprehend his love for Abbie.

During the commencement of the play, we can discover the estranged relationship Cabot shared with his two sons namely Simeon and Peter. An absolute remnant of emotional and cerebral dispute is evident between the father and sons. Both the sons were absorbed with a belief that their father was deficient in corresponding to any human emotions and his insensitivity lacked to fulfil any filial associations and hence abhorred him. Both the sons were so bedeviled and capsulated by these cerebrations pertaining to Cabot that they desired for his death. The role of subconscious is evident in both the brothers, as they always had a repressed desire to escape from their fathers clutches and go into the city of California. Where they both thought would get rich within a very short

span of time. This suppression of the brothers were even more actively coagulating within their subconscious, when their father had imposed extreme hard labor on them on the farm. Even though the brothers use to work on the fathers farm, they were entirely capsulated by the materialistic needs within them. Their repressed thoughts of becoming rich and being freed away from the hard work denotes the dramatist predisposition towards attaining the unattainable subconsciously.

Eben was unreasonably convinced that Cabot deliberately and in a piecemeal manner debilitated and killed his mother by coercing her to excessive labor on the farm. This notion precisely fashioned his psyche to be more determinedly rancorous towards his father. Alternatively, Eben was also occupied with the perception that his step-brothers were also chargeable for the death of his mother, as there was no initiative from them to protect her from the insensitive and torturous clutches of Cabot. Eben was credulous of the fact that the farm actually was the property of his mother and Cabot crookedly captured it from her. Eben's persistent comprehension, as per his conclusion was that, Cabot not only bamboozled his mother but also dispossessed him as being the rightful suitor of the farm. When his father remarried for the third time and came home with his young wife, Eben's desire of avenging his father was even more aggravated by the thought that she might in a course of time could make a claim to the farm.

Eben's sub-conscionable maternal fixation is acknowledged numerous times in the play. Even after the annihilation of his mother, Eben's subconscious is protuberant many times where Eben was much convinced to feel his mother's existence near the stove, which he later revealed to his step-brothers. He later proclaimed that his mother is unable to rest harmoniously in her grave as she feels deeply agonized to sight that her son has to undergo the identical painstaking duties which she had been forced to perform formerly. Eben demonstrated to emphasize the presence of his deceased mother's apparition when Abbie disclosed that she could sense some imperceptible energy inside the parlor room. In this way Eben indiscriminately was of the perception that his deceased mother is stimulating him to acquire fervent, desirous pursuit of Abbie to avenge upon his father.

Just like O'Neill's anomaly characterizations, his dialogues too are in an aberrant mode. The characters discharge their innate aptitude and impulse. The characters articulate profoundly within their dialogues, which are at times multilayered. They express the most abominable emotion through their dialogue in the drama, whereas the folks in the external world would be closemouthed. The characters speak out their best in comparison to actual human being. They divulge their primeval desires and

subconscious cerebrations, rather than indulging into mannerly, conventional confabulations.

In his deliberate and sustained effort to revive Tragedy on the modern stage, Eugene O'Neill, while paying lip service to the modern science of psychology, repeatedly insisted on mystery as the essence of his vision of human destiny

O'Neill was probably very aware of Jung's view of the Collective Unconscious. His persistent curiosity in the "Behind Life force" would almost assure that he was sensitive to the psychologist's differentiation between a personal unconscious, the residue of personal experience that has drifted out of the authority of conscious exercise, and a collective unconscious, a legacy of requirements, responses, and instincts so common to man through the millennia that they comprise a body of archetypal experiences ingrained in all mankind liberated of any individual experience. This body of unconscious life would constitute the Behind Life energy dragging man on to his destiny. It does not derive from subjective experience; it is purely objective to each individual--a body of psychic luggage having everything to do with the formation of men while man, as he receives it, has nothing to do with the formation of it. Access must be had into this objective dimension of the psyche so that the release of its energy at the conscious level of experience be a positive one. As archetypes of the collective unconscious, the anima and animus mediate to the ego this deeper, collective, objective dimension of the psyche. Access to this objective body is given to the conscious, masculine ego through the anima and to the feminine ego through the animus.

The archetypal opposites dictate how, at the level of image, O'Neill structured the play's setting. The elms and the rock walls establish, at the subliminal level, the polar contents of the anima and animus. The rocks which enclose the farm within its boundaries symbolize the masculine elements contained in the animus. Desire under the elms is a classic example where O'Neill had incorporated all the above assertions as propounded by Jung. The role of the subconscious is very explicit in the plays of *Desire under Elms* and *Strange Interlude*.

Given their universality and their unrestricted requirement to be reconciled, the archetypes comprise the tragic tension between opposites that compels on all individuals to their own structure of resolution. In his employment of them, O'Neill discovered a tragic force that propelled his characters to action, a secular equivalent to the power of the Gods in Sophoclean tragedy. The anima-animus contradistinction constitutes the Behind Life force which, independent of conscious will, drives the Cabot's and Abbie on to tragic consequences with a pressure nearly as complete as that of the Gods on Oedipus. Finding such an analogous in contemporary

drama is quite difficult because of the age's abhorrence to absolutes. But what is wanting by way of viable Gods, O'Neill substituted for from the domain of psychology. Acceptable because sublunary and secular, these coercions of the archetypal instincts, as well as the Freudian Pleasure Principle, were seen to function as universally throughout mankind as once the Gods prevailed. Psychological forces, at the secular level, approximated as closely as possible to the absolute presence that spiritual forces once exercised on man at the religious level. O'Neill was ready to tap Freud and Jung for these equivalents as set pieces in his Behind Life force; and these forces, be they Freudian or Jungian, constitute imperatives upon all being. Man "must" belong, consciously, in the same sense that he once belonged, unconsciously, as animal. Man, consciously, "must" possess transpersonal meaning in the exercise of surviving religious instincts, be the God crocodile or money. Man, merely by being mortal, "must" experience the claims of the pleasure principle. James Robinson in his 'Buried Children: Father and Sons in O'Neill and Shepard' 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 yield to the anima is the natural imperative in *Desire Under the Elms*; to regulate the animus is the conflict imposed by the anima on Eben's conscious will.

The subconscious state of mind of both lovers, Abbie and Eben was assiduously scrutinized in Act-II, Scene-II, where we see that the twosome, having intense and robust fascination and hankering for one another, which they could sense, regardless of them being in separate rooms. Their emotion permeates their subconscious thoughts which generated monumental impulse of passionate sensation for each other even through the concealed walls of the room. Both the lovers are under the subconscious impression that they could view each other, even through hard cemented walls. Abbie moves close and auscultates through the wall; on the others side Eben strongly, is convinced of the fact that he could sight every move that she was making on the other side of the wall. The subconscious state of Eben and Abbie, allows telepathic transmission of their senses that perceptual sight of the unseen, without any physical bearing is evident of the fact that the dramatist has inadvertently been through such intense emotional turbulences which, he successfully deploys in his dramas.

Abbie's ambitions in the drama constitute a very significant aspect in the advancement of the play. The plot structure abstractedly provides a major staging for the emotions of Abbie. The primary motive of Abbie's conclusion to walk down the aisle with Cabot was in search of a home and prospective immunity of materialism for herself, which she felt could be attained by marrying Cabot. Abbie's paramount consideration was to

acquire the exclusive possession of the farmland. After discovering that Eben could emerge as a perpetual inheritor of the land, she determines to have a child with him, so that she could, by any means, attain the ownership of the land. Her ambitions and desires transcend beyond boundaries, and becomes unmanageable when she lusts for Eben, She clandestinely schemes to conceive a child by Eben, and outwardly showcase it, as Cabot's baby for its legitimacy. Abbie is aware of the malicious act done by her, but she refuses to accept it in the beginning. She is engulfed with lecherous and materialistic motives before she discovers her love for Eben. Her cerebrations and thoughts are made to see the mirror only after her realization of love for Eben. She stretches to the magnitude of aborting her own child, when there is confounding between the two. The transformation of her ambitions are evident when she shifts her paramount motive of acquiring land and money to acquiring Eben's love of Eben. Her conscious proposition of achieving Eben's love, lead to sideline her prior motive of attaining land.

The subconscious mind of Cabot is also made evident in the play. Cabot is characteristically a religious man with an abnormal delusion for work. He was instinctively a tough laborer himself, hence it was not unexpected of him to hire his wife and sons for the similar purpose. Lamentably, the family shared a very convoluted and discordant impulses between them, and hence none were well acquainted with one another. As a result, Cabot always suffered from disgruntlement and solitariness. His subconscious was much aware of the reason, for the death of Eben's mother, but still he refused to accept it. Such precarious sensation within himself, lead to sense him some transcendental occurrences within the corners of his house. The apprehension emitting from his subconscious psyche indicates that in actuality something anomalous is occurring in the house.

In *Desire* the subject matter of the play, exercise to divulge at every mode of the advancement in the play, the extraordinary, imperceptible energies operative through the agglomeration of unascertainable psychic pattern in the play. The pattern is entrenched in scene two where it is iterated quite a few times in expeditious sequence. When Eben resentfully blames Cabot of having killed his mother, Simeon reciprocates,

"No one never kills nobody. It's allus some thin'. That's the murderer."(O'Neill, 2:17)

When Eben seeks information on "What's somethin'?"(O'Neill, 2:21) Brother Simeon acknowledges "dunno."(O'Neill, 2:22) In this confabulation, the fundamental purpose of the concept is already disclosed. Simeon confronts, not slightly that human beings are actually a token of an energy that stretches much further, of their jurisdiction, but

that this energy can only be comprehended as a "thin'." This alternative to the inexhaustible pronoun authorizes from the dawn the constitutive concealment of the fate at chore in the drama. Nevertheless, we are literally allured to stockpile a clarification, Cabot's stern injudicious Puritan work ethical code, possibly an action of sexual guilt or repression.

Both Eben and Abbie, are constantly in search for physical gratification, Eben, desirous, lustful and in a revengeful intellection, stares at Abbie's pulchritude. The emotions of desire, lust and revenge at first is amalgamated within Eben's lust for his father's wife, both of them are in desperate need to satiate their 'needs'. Needs can either be physical, materialistic or pertaining to revenge. It is also evident that both the lovers are enamored with each other, primarily for their biological satisfaction. Their urge becomes a plausible energy fluttering in the moist atmosphere within the house. Abbie mentions to Eben that she can feel the prurience in every word of his expression and also in every stir of his movement. She even motivated Eben by telling him that she could apperceive the zeal and passion which his eyes emit for her. She stretches on telling that he should not wait anymore to consummate his urge, otherwise Eben will be acting in contra to the nature by repressing his desires for her. The dramatist here has proposed that the repressed desires denotes dark and flustered urges within the psyche, which let free, could be extremely pleasurable but can be calamitous too.

Magnetized in her interlude, Eben guardedly moves a step nearing to her. Abbie persistently makes efforts to captivate him using her mesmerizing skill of allurement. Having reawakened her reflection in his consciousness as an infiltrator and a despoiler of the luscious memories of his mother, Eben disjoints himself from the interlude of her lust, and vindictively criminate her of coupling with his father to grip the entire farm. The truffle takes place between the two and Eben leaves for the prostitute Minnie, leaving Abbie to simmer with jealousy. Nevertheless she succeeds in her intention subsequently in the play

Regardless of the certainty that Abbie and Eben's love making is incestuous, the two some did not ever feel a sense of guilt until the last scene. Though Abbie succumbs to her guilt and blameworthiness of aborting the child, she does not lament having sinned by enduring herself into incest because she was very convinced that she did it for the man she loved. Following the infanticide, both Abbie and Eben staunchly acknowledge their own love for each other.

O'Neill abstracted and reformulated Greek tragedy by exercising Freudian and Jungian psychological theories blending the components of ancient Greek and American mythology. He revamped the Greek tragedies using his own dramatic affluence and created a myth that is evident in

most of O'Neill's plays. O'Neill himself asserted his interest in a letter he wrote to Barrett Clark, O'Neill writes, "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 forces at the background of life O'Neill endeavor's to radiate flash on *Desire Under the Elms* where unconscious and subconscious psychic forces are in constant work, within the protagonist characters of the play.

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 surrounded by two massive elm trees that emulates the reflection of Eben's deceased mother and the integrated securing feminine soul that is suspended over and repossess the Cabot farm from its solid masculine rocks. In this ambience, the ambition, the mother and nature are examined as a single entity resonating the three integral entities conjointly.

Steven Bloom, iterates 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 characterizes Eben's antipathy in correlation to the symbolism of nature. She attempts repeatedly to demonstrate to him that his excitement for her is spontaneous and intuitional, and repressing such an excitement and urge is against nature. Suppressing such strong appetite is nearly impossible, just in the manner in which one can't suppress the augmentation of the elm trees reclining on the farmhouse.

All the characters in the play have one customary tragic weakness which apparently paves way to their self-dispensed annihilation and moral breakdown.Cabot is entangled by the despicable appeal of his depraved impulse and his ambition to possess the farm forever, while Abbie and Eben are adrift in a damned, incestuous love episode.

O'Neill delineates the ardent salaciousness the Cabot farmhouse is bustling with in terms of barbaric symbolism. O'Neill relates Eben with a wild animal to demonstrate his staunch steaminess and barbaric lust. Eben is also characterized as is a "prize bull", a "calf," and a "prize rooster". In scenes of brutish carnality Eben and Abbie are illustrated as two animals yearning after lust and cupidity. At first, the two lovers are physically fascinated to each other, and ambition appear to plummet to the lowest level, to that of varmints cohabiting with one another, rather than

two lovers making love with intimacy. Their inaugural fornication is blended with emotions of retaliatory agony, detestation and splintering of conviction, but the physical communion is unaltered by such frivolous feelings. O'Neill do not contradict that New England was far from being conventional as the new Arcadia for the puritans, but instead it was disdainfully portrayed as a region of sanctimonious faith and lust for possessions.

The parlance of the lust is explicitly crystalline in the play, very unambiguous and absolute, but Abbie is committing perjury, both to Cabot and even to her own self, attributing Eben of her own lust. Thus subconscious motives subvert the decipherability of the parlance. Abbie's charge on Eben is apparently instigated by her ambition for revenge. There is an appetite for revenge on Eben for degrading her and proclaiming her as a strumpet, and underlying this lies a subconscious, unarticulated appetite for Eben, which is aggrandized due to his renunciation, as well as the persistent desire to acquire the farm herself. Every dialogue is provided with a stage direction, for the transparency of the feeling and embedded psychological reservoir of the speaker.

In scene one of Part Three O'Neill architects another gesticulate setting to unwrap the conspiratorial affection between the mother paramour and the son suitor. The internal arrangement of both the rooms on the second floor and the kitchen are demonstrated synchronously. Eben is seen, sitting in his bedroom, consistently trying to combat the disputatious pattern within his psyche. His discordance with his emotions pertaining to his association with Abbie captivates his cerebrations. There is a tussle between his conscious and his subconscious. In the other room a cradle is placed alongside the bed. Cabot has invited townsfolk from the adjoining farms to attend a festive gathering in adoration of his alleged newly born son from Abbie. The townspeople are buoyantly capering and making merry, but concurrently they are also indulged in babbling at Cabot's back, that the postulated new born actually belongs to Eben. Cabot unaware of this fact dances along with the townspeople as he is heavily tranquillized. The dramatist here conveys the fact that ignorance leads the way for happiness. Cabot is in a state of denial, his conscious does not pay heed to the speculations, hence he appears to be cheerful and enigmatically enjoy the party that actually is organized for a horrendous cause. The liquor which he consumed had numbed his senses, he is away from all the earthly insinuations and agony.

Eben erringly believes that the apparition of his mother approbates of his association with Abbie. He apprehends such unusual affinity as Cabot comeuppance, for his brutality to his dead mother. Eben's subconscious is firmly engrained in the notion of his mother being alive

even after her death. His Oedipal conflicts are confronted in the form of his step mother. He relieves his repressed ambitions in Abbie. Having entertained by approbation and indulgence of his stepmother in the absenteeism of his execrable father, Eben is also satiated with the chastening attribute of his incestuous affair. The subsequent 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 comprehending that, in effectuation of his lecherous the sin of incest, he does not only avenge his father by fathering a child by his step-mother, In fact, he imposed self-annihilation upon himself, allured his step-mother, becomes the sole reason for the death of his own surreptitious new born and, transgress greatly to earn the condemnation of God and the community. Jung view of the subconscious psyche was ".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 death of his mother while he was still in his childhood, has fashioned Eben to brood over his lost childhood with the reinstated mother. Eben's impassiveness to his father's puritan codes and his encroachment of its social standard does compound the young Eben's disregard to the criterion arbitrated by God and followed by faithful believers.

Eben is completely ungovernable when Cabot conceived their relation. This attitude of Eben is not due to his father's discovery of their affair, rather its Abbie's exhibition of disloyalty that creates the tumult within Eben. On his way back home, Eben actualized his love for Abbie and was tenacious to share the accountability with Abbie, irrespective of any consequence. His heart is burdened, and under the dominion of the darkness of human psyche. O'Neill has proposed to show that the darkness of human nature could actually be diminished, or can be cleansed through love.

During the consummation of the play, it's evident that O' Neill intends his audiences to lapse into a sense of purgation. After all the malicious and disastrous events that transpired between Eben and Abbie, the couple under their conscious are aware that they had committed a crime and deserve to be executed. O'Neill's dialogues through his characterizations divulge their complexity in the entire play and at the same time, they exhibit the consequence of the entire play in an explicit and effective manner.

O'Neill rakes up the Ancient Greek tradition in *Desire under the Elms*, Eben, the young man in the play coping up of his unconscious complicity and subsequently with the infanticide committed by the woman he loves, his father's young wife at last proclaims at the end of the play " I

got' pay fur my past o' the sin!"(O'Neill, 4:45).In writing a line like that and in general resolution of the drama, it is evident that the young two lovers are satisfied 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 'Writer of Synthetic Drama', quoted 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 identifies his impropriety too late at the very end of the drama just like that of a tragic hero, "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 demoralization of ambitions for, the sole ownership of the farm, the love for his deceased mother, the love for his dead new born, and his love for Abbie, are these factors blend together to establish the discordancy within Eben. The efforts of the characters to convey exactly what they intend is constrained from the beginning, yet they advance to try, and to presuppose the words of the others in the drama are correspondingly candid and direct expression of the internal consciousness. But the Freudian expression of the subconscious establishes another level of repression in the entire drama, which keeps the dialogues articulated from imperatively, not being exactly to what the characters mean or express. Thus O'Neill has efficiently portrayed the Freudian tragedy of subconscious language.

O'Neill is one of the most autobiographical artists in modern literature. His resourcefulness customarily evolves around subjective investigation and autobiographical representation in his art. Therefore drama for him includes customarily dramatisation of self and close associations such as mother, father and brother. This factor has exposed the artist to discrete psychoanalytic explorations and analysis. My essay have elucidated the intense relation between O'Neill's self attributes and his plays, A depressive and predominantly Oedipal pattern emerges in his writings that could be tracked in the whole range of his plays. However, preoccupations with the self and pervasive obsession to dramatize peculiar relationships and psychic conditions was his fundamental criteria. Desire under elms protrude the deepest and subconscious desires of human

psyche. Every prime character of this play has his/her own dark spots within the subconscious which led to the damnation of the entire Cabot family. The psychoanalytic propositions of Freud and Jung which included the subconscious mind had motivated Eugene O'Neill to great extent. The deepness of the human mind and the clandestine sheets of the human brain was something that O'Neill chose to delve and successfully investigate throughout his life.

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