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THE INFLUENCE OF STRINDBERG
ON O'NEILL'S EXPRESSIONIST PLAYS



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A mis padres con el
cariño de siempre.

A la Dra. Margarita
Quijano con el agradeci-
miento por sus valiosas
enseñanzas.

A Mitko con atención
a su alentador entusiasmo.

INTRODUCTION

Unintelligible, absurd, inane, monotonous these and other adjectives are often applied to modern plays by the common theater spectator. There cannot be denied that the theater in our times experiences a period of underevaluation as an artistic spectacle directly connected with literature. These spiteful attitudes directed especially toward the modern plays started taking place since Science and Technology made their way into the modern world in which we live. The scientific and technical achievements have made men robots who passively accept anything requiring the least mental effort. Thence in the realm of shows there is an apogee of the movie pictures and the television programs and consequently a neglecting attitude toward the theater as an artistic enjoyment.

As a result, modern plays seem to have taken refuge in the small theater rooms since the last decades of the XIX century. These intimate theater rooms have been keeping the old theater tradition renewed by a never-stopping sequence of vanguardist performances.

Taking a look at the theater playbills of our days, such names as Ibsen, Jarry, Strindberg, Hauptmann, Beckett, Ionesco and others can be often read. These modern playwrights' works constitute the most important contributions to the modern stage. From a literary point of view, they offer splendid fields for a research in dramatic literature. In two of these playwrights I have found enough good reasons

to make a literary investigation: August Strindberg and Eugene O'Neill. Besides their deep attachment for the theater, the lives and the works of these writers offer many interesting parallelisms both for those who like to study psychological phenomena given in similar personalities, as well as for those who consider a comparative study of two literary works as a fascinating challenge.

I asked myself several questions which could only be answered by a comparative analysis of certain plays of Strindberg and O'Neill. I selected from their prolific production several plays which fit the so-called expressionist trend.

The fact that August Strindberg has been considered by several critics as "the most modern of moderns, the greatest interpreter in the theater of the characteristic spiritual conflicts which constitute the drama - the blood of our lives today",¹ became the starting point in my intention to trace the course of his modern revolutionary ideas in the dramas of another revolutionary playwright: O'Neill.

In developing my thesis I tried to find the influence of Strindberg on O'Neill, stressing their similarities, especially those found in the structure of the plays and in the characters who appear in them.

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1. Eugene O'Neill, "Strindberg and Our Theater," Provincetown Playbill, 1923-24 season, No. 1, p.1.
 1. Strindberg was seen by one of his contemporaries as "the most important author of his country, perhaps of our times. He is a supreme genius...." A criticism by Knit Hansum, quoted by Elizabeth Sprigge, The Strange Life of August Strindberg, (London: Western Printing Services, 1949), p.147.
 1. Ibsen said of Strindberg: "There is one who will be greater than I" quoted by the Provincetown's authors, The Provincetown Playbill, op. cit. No page number.

I selected four plays for discussion: Before Breakfast, The Stranger, The Road to Damascus and The Great God Brown. The first two were taken into consideration as the first important influence of Strindberg on O'Neill. The other two plays, The Road to Damascus and The Great God Brown were considered, for their originality, as important contributions to the Expressionist theater which influence can be traced in the dramatic productions of contemporary writers.

This study is not written for those who consider modern drama as a simple entertainment; for those who go to the theater to watch fastuous sceneries in full detail; for those who wish to get acquainted with the new mechanisms adopted on the stage, but for those who are seriously interested in the dramatic expressions of our times; for all those who consider the theater as a real assembling of aesthetic experiences, and as new and invigorating stimuli to the human intellect.

CHAPTER I - EXPRESSIONISM

Part I

The Birth of Expressionism

The term "expressionist" is often applied to works in different arts - to such paintings as Van Gogh's The Starry Night, Roualt's Nudes, Richner's The Cry, as well as to the dramas of such writers as Kafka, Kaiser, Wedekind and Strindberg.

There exists a parallelism among arts concerning their terminology. Since the eighteenth century, there have been established innumerable comparisons between the masterpieces of literature and those of architecture, sculpture, painting, music, and so on. From these series of comparisons there results the establishment of analogies where critics give literature stylistic terms which have been also applied to other arts. Thus we often hear such phrases as: the baroque style of the cathedral,.... the baroque writers of the seventeenth century,... the romanticism in Chopin, Becquer, and so on. The terms "Gothic", "Romantic", "Realist", "Impressionist", "Surrealist", and others indicating certain periods are the property of the history of all arts. Another such term and the one with which I am here concerned is "Expressionism". This term applied to art was the main concern of critics who analyzed the works of the artists that caught their attention in the first two decades of this century.

Giving a retrospective glance to the early years of the 1900's trying to fix the birthdate of the word "Expressionism" several contrasting opinions are found. They are important to be considered in order to locate and limit our field of study.

In 1901 the word was coined in reference to an exhibition of Matisse's works in France. The critic Vauxcelles gave further currency to the term.¹ In the early part of 1910 the term "Expressionism" reappeared with reference to works of art, again principally to paintings. Picasso and Kandinsky were painting in the new revolutionary style and have been said to be "expressionists".²

Other art historians have said that the term came into use for the first time around 1910 in reference to a cycle of paintings by the French artist August Herve'. In 1910 the critic Wilhem Worringer began using the word to categorize the art of Van Gogh, Matisse, Cézanne³ in discussing their works in the German magazine Sturm.

It was in Germany also that the word "Expressionism" had its birth in regard to literature. Some say that the movement in literature dates from 1910 when a small group led by Herworth Walden dedicated its theater, the Sturmbühne, to "Expressionist drama in Expressionist style."⁴ A bibliographical study shows that the word was used in titles on paintings before 1913 and on articles of literature before 1916.⁵

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1. Carl Enoch and William L. Dahlström, Strindberg's Dramatic Expressionism, (Ann Arbor: University of Michigan Press, 1930). p.4.
 2. Ilse T. M. Brugger, Teatro Alemán Expresionista, (Argentina: Editorial La Mandrágora, 1959, Colección Panoramas del Siglo Veinte) p.15.
 3. Ibid., p. 15.
 4. Carl Enoch, op. cit., p.6.
 5. E. Bradley Watson, and Benfield Pressey (eds.), Contemporary Drama, (New York: Charles Scribner's Sons, 1941), p. 293.

Still other critics affirm that the most accurate date of the appearance of the term in the literary world is 1915 when the word was first used by the Sturm school of German artists who were called literary revolutionaries and who used the word "Expressionism" to characterize the aspirations and achievements of this young generation that pretended to manifest in poetry their social, spiritual and religious anxieties.¹ Notwithstanding the date of appearance of the word, there is evidence that in practice, the movement called Expressionism had its beginnings many years before it had a name. Soergel points out that there are expressionist tendencies in the works of the German writers just preceding the decade of 1910-20.

Some critics agree with him and say that in dramatic literature some works like Hansenclever's Der Sohn and Sorge's Der Bettler are two wholly expressionist plays that appeared before 1910.²

Going back even further, into the eighteenth century, some have discovered the actual origins of Expressionism in literature in the years of 1770:

"The first stages of Expressionism...can already be traced in the Sturm und Drang (the movement led by Herder in 1770)³, in Kleist,

1. Merdecái Gorelik, New Theaters for Old, (New York: Ballou Press, 1948), p. 250.

2. Carl Enoch. Op. cit. p.6.

3. "El grupo bajo el nombre de Sturm und Drang declara la guerra a la tradición neoclásica principalmente en el teatro. Toda poesía, toda literatura debe brotar directamente del genio del autor, libre de tradiciones, de reglas, de sujeciones o imposiciones morales o sociales, por eso el teatro y la novela de los stürmer iban con frecuencia dirigidos contra los prejuicios de clase y los de la moral burguesa; el autor debía según ellos, mantenerse original, en vez de imitar; seguir a

in Büchner as well as in Grabbe, and even in Goethe's Faust which tracks were followed by Werfel's Spiegelmensch. They can be traced in Ibsen as well as in Hauptmann and become evident in Strindberg's Road to Damascus, in the expressive realism of Wedekind and in the psychic ecstasy of Hofmannsthal's Greek dramas".¹

More definitely an ancestor of modern Expressionism is a play by Karl Büchner (1813-37) a playwright who was spiritually ahead of his time. Woyzeck (1837) is a drama (in the shape of opera for its music) which importance lies in the characteristics which show it to be out of its time. In the first place the ideas that Buchner expresses through the characters were so uncharacteristic of the era as to be misunderstood by his contemporaries who were overwhelmed by the sensitivity and the imagination of the romantics. In Woyzeck we find a young man whose tragedy is not like that of the common romantic hero. His tragedy is that of a man who is life stricken, who feels a desperate agony at the sight of a pitiless world. Woyzeck, just an ordinary soldier, asks the questions which are common in expressionist plays:

3. Continued -

la Naturaleza en sus ingenuidades o en sus rudezas, sin cuidarse de estilizarla por medio del arte. Genio, originalidad y Naturaleza eran el santo y seña de aquella escuela." quoted from Paul Van Tieghem; El Romanticismo en la Literatura Europea, México: Unión Tipográfica Editorial Hispano Americana, 1958) p.24.

1. Ilse T.M. Brügger. Op.cit. p.22.

"Los grados anteriores del expresionismo... se pueden descubrir ya en el Sturm und Drang (el movimiento encabezado por Herder en 1770) en Kleist, en Büchner así como en Grabbe y hasta en el Fausto de Goethe, cuyas huellas siguió Spiegelmensch de Werfel. Se pueden descifrar lo mismo en Ibsen y Hauptmann y se hacen patentes en el drama ideológico de estaciones de Strindberg (Hacia Damasco) en el realismo expresivo de Wedekind y en el éxtasis psíquico de los dramas griegos de Hofmannsthal."

What is the human being? What is his ontological position within the Cosmos? Büchner, like the latest expressionists, attacks easy illusions and asks: "What is the role of evil in the world? Why does God let us suffer this way?" His questions fell into a powerful stream of pessimism.¹

In Büchner's play, the various separate scenes instead of the common three coordinate acts anticipate the technique that the expressionist playwrights were to adopt. The use of masks and the man-puppet also employed by Büchner would appear later in the expressionist theater and would have an outstanding place especially when it was through the mask that a new concept about a human being was being explained.²

Several years after Büchner's early anticipation to the expressionists of our century, there appeared in the second half of the nineteenth century the most formal forerunner of this literary movement: August Strindberg, the Swedish writer, (1849-1912) whose artistic career was a conscious attempt to find a new way for literature. Strindberg would be the non-conformist, the rebel who would keep wondering about the sense of everything, and would try hard to find new solutions to his problems of expression. Strindberg's innovations in the treatment of themes and his new dramatic technique set the basis of Expressionism. Expressionism originated with Strindberg's later symbolic plays.³ He was the one who consciously took the first step towards Expressionism and may be properly called the father of the movement.

1. Ilse T. Brügger, op. cit., p.23.

2. Ilse T. Brügger, Ibid. p.26.

3. The Oxford Companion to the Theater. article, "Strindberg, August," p.250.

Although Büchner and others, as it has already been noted, had begun important innovations in the direction of the movement, their contributions were unconsciously made: they are immature forerunners of Expressionism. Strindberg had the intention of having experiments put into practice. His ideas were written in several essays on dramatics and he tried them in his works. In his Memorandum to the Members of the Intimate Theater and in his Prologue to Lady Julie it can be observed that he is trying to set or start a new era for literature, especially for dramatic literature:

"I have departed from tradition by not making my characters catechists who ask stupid questions in order to elicit a smart reply. I have avoided symmetrical mathematical construction of French dialogue, and make people's minds work irregularly.... no topic is drained to the dregs, and one mind finds in another a chance cog to engage in. So too the dialogue wanders gathering in the opening scene material which is later picked up, worked over, repeated, expounded, developed like the theme in a musical composition." ¹

Strindberg not only attempted changes in the structure of the play, in the characters, in the dialogue, in the plot, but in the acting and in the stage itself. Strindberg made suggestions for the actors and for the arrangement of the stage settings:

"Side lighting adds to the actor's powers of expression by allowing him to use the face's greatest asset: the play of the eyes.

...the abolition of footlights is needful in a modern psychological drama where the subtlest reactions of a character need to be mirrored in the face rather than expressed by sound and gesture: side lighting and small stage and a cast without make-up or at least with the minimum."²

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1. August Strindberg, Seven Plays, translated by Arvid Paulsen, (New York: Bantam Books, 1960) pp. 68-69.
 2. August Strindberg, Ibid. p.72.

"...I have borrowed from impressionist painting its asymmetry and its economy; thus ... strengthening the illusion. For the fact that one does not see the whole room and all the furniture leaves scope for conjecture - that is to say, - imagination is roused and complements what is seen."¹

Strindberg constituted with his books a hard reaction towards the literary movement of his time: Naturalism which was the fashion of the late nineteenth century. Expressionism was, like other movements in art, a change, a reaction that appears from time to time as a new contribution to old literary standards. It is common to observe that opposite movements arise, one next to the other bringing new forms, new ideas of expression. Each one of them tries to constitute itself in the most valuable innovation ever known in the world of literature.

Expressionism settled in the place which Naturalism was leaving free. Some authors seemed to be tired of finding themselves in a world where art was a scrutiny of life. The new movement sought to present the inner life of humanity rather than its outward appearance, in sharp contrast to Naturalism which tended to concentrate exclusively upon the external details of reality and environment.

The expressionist dramas conquered the stage in 1916. The golden years came, and provocations of militarism, social injustice and revolution, moreover, brought thoughtful, poignant and brilliant works such as Reinhard Sorge's Der Bettler, influenced by Strindberg's Dreamplay and To Damascus, Georg Kaiser's Der Bürger von Calais, rather on the border line of

1. August Strindberg, op. cit., p. 71.

Expressionism than well within the limits, Hansen-clever's Der Sohn which marks the official appearance of the young generation.¹ It makes a positive break from Naturalism being Frank Wedekind, the German ultra-naturalist, its leader.²

The movement which started as a reaction against Realism and Naturalism soon had its followers not only in Germany but in some other countries: O'Casey in Ireland; Karel Kapec in Czechoslovakia; Henri René Lenormand in France and Eugene O'Neill and Elmer Rice in the United States,³ Par Lagerkvist in Sweden and Vladimir Maiakowski in Russia.⁴

Several causes contributed to build a proper field for the full growth of the new movement. The years in which all these playwrights incorporated their works into the movement were around 1910 to 1922. It is interesting to point out that the moment was a period of world discontent and uneasiness. It coincides with the outburst of the First World War. The literary movement seems to fit the writers of the day to expose their desperate cry, their anguish and dismay, the sufferings of the peculiar moments they were living. The nature of the writers' confessions which were outlets of their souls, the profundity of their anguish which arrived to the very inner side of men were far from being able to be represented by the realist or naturalist theater. They demanded more depth and power. It had to be the expression of a

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1. Carl Enoch, op. cit., pp. 42-43.
 2. John Gassner, Masters of the Drama, (New York: Dover Publications, 1940), p. 482.
 3. The Oxford Companion to the Theater, p. 250.
 4. Carlos Solórzano, "El Camino de la Renovación," Siempre, CDXCVIII (Jan. 9, 1963), p.vi.

certain state of mind, of certain spiritual loneliness. Expressionism was the answer. It seemed to have grown easily nourished by hard and crucial times for men. Besides the conflicts that the war and the postwar period brought to men, there were other problems which contributed to the development of Expressionism. Among these was the trend of mechanization which has characterized modern times. "The expressionists felt that man was being enslaved to the machine and that the only solution to this slavery was to abolish industry and return to agriculture."¹ The increasing mechanization and the growing importance of sciences tended to destroy spiritual values. "Religion and mysticism were relegated to categories of superstition and ignorance and the theory of evolution told man that he was almost entirely made of matter."² The rising of Socialism and the preoccupation with material welfare had almost killed the world of the spirit. The expressionists tended to present man again, but man as a being who is lost under social economic and political grievances; an anonymous man who tries to find himself again and tries to reach a place in the Cosmos.

Expressionists were divided into two groups according to their lines of thought:

"a) The proper expressionists who carried on the Romantic lyricism of Wagner, the Romantic philosophy of Nietzsche. They were appalled by the complexity of modern life, they looked back with nostalgia to the past.

1. Gorelik, op. cit., p. 252.

2. Carl Enoch, op. cit., p. 8.

b) The activists, who never tried to sigh after the idealized past which never existed. They tried instead to find some constructive way out of the dilemma which faced them and their audiences. They believed, like naturalists, that the immediate need of mankind was a rationally ordered society based on the Christian ideal of social justice. They did not believe in class conflicts or proletarian dictatorships."¹

The expressionists notwithstanding their line of thought always present a dualism concerning their ideas toward man. On one hand there is the Nietzschean attempt to be hard-boiled; and on the other there is a tender, romantic love for humanity.²

If one heeds the themes that the expressionists touched in their works, (the literary works which appeared in the so-called golden years of Expressionism around 1910 and 1922) one finds that an attempt has been made to make a division according to the time when certain themes were preferred by the authors.

"1. The Expressionism that started before the First World War had metaphysic-ethical tendencies, mainly.

"2. The revolutionary Expressionism which during the War battles it. This Expressionism leads to a social-political type of poetry. Another characteristic of this movement is activism, its program having been made up by Kurt Hiller in 1915.

"3. The Expressionism that started after the War can be divided into three types:

- a) It developed into Dadaism and Surrealism.
- b) It acquired a somber objectivity (Bertold Brecht).

1. Gorelik, op. cit. p. 251.

2. Gorelik, Ibid. p. 250.

- c) It developed a new art of words destroying old and traditional links and values. 1

This division of the expressionist movement should not be taken literally as a steep and strict order. Several works which appeared in different times do not have the themes of that period or sometimes a drama which appeared several years before World War I had peculiarities belonging to the three divisions.

1. Fritz Martini, "Expressionismus im Reallexikon der Deutschen Literaturgeschichte" Gruyter, S.S.I (1956), p. 428 ff; quoted from Ilse T. Brügger, op. cit., pp. 59-60.

"1. El expresionismo temprano anterior a la primera guerra mundial, con tendencias preferentemente metafísico-éticas.

2. El expresionismo revolucionario que durante la guerra se dirige contra ella y que conduce a una poesía de carácter político-social. Se expresa también por el activismo (cuyo programa fue formulado por Kurt Hiller a partir de 1915).

3. El expresionismo posterior a la guerra que:
- a) Desembocó en el Dadaísmo y en el surrealismo.
 - b) Se volcó en una objetividad escepticamente sombría (Pent Brecht).
 - c) Fue desarrollando hasta un nuevo arte de la palabra con la destrucción de todas las conexiones y valoraciones tradicionales."

CHAPTER I

Part II

Characteristics of Expressionism.

Having sketched the beginnings of Expressionism, I wish now to turn to an examination of its defining characteristics and then to compare this form of the drama with other dramatic modes.

An effort will be made to present Expressionism as a whole, then little by little, as details appear at the observation of a picture, the many peculiarities that make a drama expressionist will be brought out for analysis.

As I have already noted, Expressionism is the opposite of Realism and Naturalism. For Expressionism is concerned not with things in themselves as are Realism and Naturalism, but with the relations that bind these things with everything and with the author himself. The expressionist's task is to get at the heart of things and the picture thus obtained is not what would be called tangible.

"The expressionist in literature is like the expressionist in painting. He wants to reproduce the intrinsic meaning of things, their soul-substance. He seems to be himself in the depths of things. To point out of himself and to point himself means to reproduce the intrinsic nature of things, the Absolute. The artist creates as God creates, out of his inner self, and in his own likeness."¹

To attain the expressionist's aim it is necessary to sublimate the subject. The subject must occupy the central position, irrespective of what happens to the

1. Carl Enoch, op. cit., p. 20.

object. For the expressionist, the ego is the essential part of our world, is indeed the heart of reality. The universe exists only as a world of projected ego. Subject and object are handy tools for the differentiation of ego and universe but the two are actually one thing.¹

"It is my ego and my world which flow together in the unity of the supersubjective individual."¹ Thus the primary characteristic of Expressionism: basically is its subjectivity: for the artist creates the world according to his own image. Moreover as an ego-centric art, Expressionism is characterized by a duality; for the subject and object are inseparable. The art product in Expressionism is a radiation of the ego into the objective world, that is in dramatic literature: "the objective experience transmuted into inner subjective experience which in turn radiates from the ego and takes dramatic form."²

Another characteristic of Expressionism springs from this basic subjectivity. There is an autobiographical tendency which is obvious in these works. If the main characteristic of Expressionism is this subjectivity translated into radiation of the ego, the works of expressionists must be impregnated by the inner experiences of different scope that the author has acquired throughout his entire life. This doesn't mean that all expressionistic drama is a copy of the playwright's autobiography, but rather that his life is intimately incorporated in the drama like an unconscious reality that is integrated in the work of art.

1. Carl Enoch, op. cit., p.12.
2. Ibid., p. 63.

Attention has been paid in the afore pages to the subjectivity and the biographical tendencies in expressionist dramas. The third characteristic following is distortion. In the same way that the Gothic spires of a cathedral, which represents mankind's aspiration toward God, have turned away from observed reality to a gothic grotesqueness; like caricatures seen in newspapers and magazines where the object represented is at times obliterated; like the primitive and infantile drawings which are not accurate transcriptions of nature but a released expression through form and colors, a distortion of outer reality by the inner eye; in the very same way Expressionist literature has an element of distortion.

The expressionist playwright sees with the eyes of the spirit. He sees the empirical outer world that surrounds him through a lens which distorts it. It corrupts pure and elemental forms of matter. It turns away from conventional reality looking for a reality of its own. Expressionism deviates from apparent reality by taking its characteristic elements to build another reality.¹ The distortion of reality seems to constitute a need to express emotions which cannot be heard, nor seen physically.²

It is also said that Expressionism is akin to Romanticism in its turning away from observed reality.

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1. Leon Mirilas, El Teatro de O'Neill, (Buenos Aires: Editorial Claridad, 1938), p. 45.
 2. Expressionism according to Leon Mirilas, Ibid., p. 45, is in this sense similar to Symbolism. Like Symbolism it takes elements which are characteristic of reality in order to build another one. Its difference is of quantity: Expressionism goes beyond Symbolism.

"Romanticists flee to a better world for this is too life-impooverished - emphasis on a dream life is put to embellish an objective world. Expressionism forsakes life for it is naturally objective instead of artistically subjective. Expressionists want to reshape reality until the art-form emerges from the nature form."¹

It may be because of this element of distortion which is characteristic of Expressionism that its works of art are not very well accepted by many people who abhor this kind of modern way of expression. It is not understood for it is a struggle of the artist to impose his strange creatures which belong to phantasy into a reality of their own. Expressionism can be called a bridge between reality and phantasy. It goes away from photographic art which emerges close to reality. Expressionism appeals to our spiritual and intellectual eyes; and through them we obtain the artistic message of the author.

So far three main characteristics of Expressionism have been considered namely subjectivity, autobiographical tendency and the element of distortion. In order to consider several other important characteristics intimately related to the above mentioned, we may make a comparison between expressionist painting and expressionist drama. The reason to make this comparison here is to introduce those characteristics in a clearer and more suggestive way. Some critics say that the expressionist theory in painting was apprehended by the followers of the literary movement.² Taking this as a reliable statement it may be possible to analyze Oscar Pfister's ideas on

1. Carl Enoch, op. cit., pp. 12-13.

2. Carl Enoch, ibid. p. 11

this concern.¹ He makes the following observations about expressionist painting which can pertain to expressionist drama as well:

"Expressionism is thorough-going Introversion painting.... it is also marked by a great number of characteristics of the infantile. All the pictures of the expressionist contain the fulfilment of secret desires, which are wholly hidden even from himself. Expressionist painting springs from the suffering of the soul. This form of art has a definite parallel with automatic cryptolaly and religious glossolaly.² Things in reality are caricatured to the point of being unrecognizable. Expressionism caricatures to the point of almost obliterating the object, or in the representation of psychic states may abandon all attempts at giving a likeness. Expressionistic art borders on the pathological realm of dream and hallucination.... This art, if pushed to its logical extremes, means an absolute rejection of the empirical world."³

Pfister has given all these characteristics of painting which are typically expressionist. But how these characteristics are found within a picture frame is important to cite. The painters influenced by psychology made use of suggestive qualities of color. Their pictures are uncontrolled mixtures of pure and strong colors. The distortion suggests violence and intensity. The expressionist painter tries to take us to a world of deep emotion and feeling. It is common to observe green faces and blue horses, falling buildings, undulating human shapes,

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1. Oscar Pfister wrote "Expressionism in Art, Its Psychological & Biological Basis" whose third part is concerned with the Psychological & Biological Background of Expressionism" in C. Enoch op. cit. p. 19
 2. cryptolaly - occult or enigmatical language.
glossolaly - the gift of speaking with tongues.
 3. Carl Enoch, op. cit., p. 22.

red trees, plants in human shape arranged in a mad way as in a nightmare.

In literature similar things are found. On the stage there appear characters which are half-machines and half-human, the dialogue is sometimes incoherent, cut, not gramatically bound; persons which at the same time play the role of individuals, mobs and symbols; ghosts, mummies, vampires, growing castles, changing masks, all this as a result of the writer's attempt to express his psychic experiences by means of a distorted reality.¹

In its demand for objectivization of inner experience Expressionism thrives from dream-form especially for characterization and for the plot or story. Dramas have the same atmosphere of a dream sometimes reaching the holocaust of a nightmare. Dream has played an important role in literature. Among the Greeks dreams are found to be a means to forecast tragic happenings in the future. In Medieval times, dreaming was one of the most usual resources in writing. It was by means of characters who slept and dreamt that the author could make the action take place in different parts of the world and at different times, taking the audience to places such as hell, heaven, paradise, in past centuries or many years afterwards. The story was coherently real in the dream, just as in real life. Dreams were a means to

1. It is interesting to note that according to Georg Marzink's ideas on art creation, the distortion is a necessity of expression and results from aesthetic doctrine. According to Pfister, distortion is not a necessity, but inevitable, and comes from pathological disturbance. - quoted in Carl Enoch, op. cit. p. 23.

arouse the imagination and the phantasy of the audience. The structure of this story was logically thought. These dreams fell into the realm of consciousness.

The dreams that appear in expressionist dreams are different. They are formulated following the pattern of real dreams where the unconscious plays an important role. In the first place, time and space do not exist; anything is possible and probable; anything may happen.

"On an insignificant ground of reality, imagination spins and weaves new patterns: a mixture of memories, experiences, unfettered fancies, absurdities and improvisations. The characters split, double and multiply. They evaporate and are condensed; diffused and concentrated. But a single consciousness holds sway over them all - that of the dreamer."¹

Any action continuity is lost and sometimes forgotten and another takes its place with complete disregard of space and time. The story thence appears incoherent.

The structure of the play is also changed. As in medieval plays, miracles and mysteries, the division is made with a great number of scenes instead of the usual three or four or five acts. The play also may be divided into several parts having a large number of scenes without intermissions; or it may be divided into several stations. Strindberg's experiments on the structure of plays took him to write the following in the preface to Miss Julie:

1. August Strindberg, Author's note to "A Dream Play" in Six Plays of Strindberg, trs. by E. Sprigge, (Garden City, New York: Doubleday and Co. Inc., 1955), p. 193.

"I have made the experiment of abolishing the division into acts. This is because I have come to the conclusion that our capacity for illusion is disturbed by intervals, during which, the audience has time to reflect and escape from the suggestive influence of the author hypnotist."¹

Of course the division of plays into scenes gives a deeper effect than the dramas which are cut by intermissions. But in practice some of the plays are too tiresome to be put on stage for they last more than two hours without any stop whatsoever. It is very difficult to retain the attention of the audience for so long a period of time. The plays become more likely to be read than to be represented on the stage.

The Expressionist theater tends to represent things as they are reflected within the soul of the artist. Characterization in the plays is influenced by this factor. "Men are not, but they signify."² The characters thence, may indicate their function, their soul complex, or their destiny. The characters appear as embodiments of ideas which the author wants to objectivize in relation with certain types of people he has in mind: the father, a beggar, etc. The characters become symbols of the author's ideas. Symbolism has been created as a substitute for a satisfactory communication through language and sometimes to stress the communication by means of words. Symbols as an element of characterization is to make a character stronger or more clearly defined by giving him compressed qualities which involve a whole lot of actions and situations which will develop a more complete definition of somebody.

1. August Strindberg, op. cit., p. 69.

2. Ilse T. Brügger, op. cit., p. 50.

Some playwrights built their characters in terms of myths and abstract qualities, as in the medieval plays where the characters were embodiments of abstractions called allegories. The characters in the expressionist plays have allegorical significance. Often found are characters called "the man in gray," "the dead woman," "the tempter," "the voice," etc. While the characters in the miracles and moralities were rather simple (for the importance of the play was not put in them, but in the story or plot for its didactic effect on the audience), the characters in modern dramas acquire a higher degree of complexity. The new world of psychology and psychoanalysis that Freud opened was fairly widely accepted in the world of art. It gave the expressionists an extensive field for experimentation in characterization. The realm of psychology offered new possibilities of presenting humans in new poignant and intensive ways. The people that appeared on stage were not endowed with one or two characteristics to typify them. They were submerged in complexes, anxieties, madness, mysteries, gayety as pertaining to their conscious or their unconscious selves.

Not only humans are seen as individuals by expressionists, the individual who is bound by all the traditions of duty, morality, society and family. "The human being is most exalted and most miserable. He is involved in most exalted contrasts. It seems as the author went beyond the individual to show us mankind."¹

1. Carl Enoch, op. cit., p. 29.

The language that the people on the expressionist stage spoke also suffered modifications. In the first place the element of subjectivity favored the monologue and the aside which had been prohibited by the realists and naturalists. The characters speak in long monologues. This is necessary in the expressionist play to show the reality of the souls, to discover the ideas and feelings of the characters opposed or in accordance with their behavior. Monologue offered great opportunities of exploring the subconscious. It is like thinking in a loud voice bringing out the thoughts and their associations which are made inside the mind. The structure of the language suffered changes:

"Exclamation points, loose words, stuttering words and long pauses become more than enough. On the one hand rich and complicated speech is used together with repetition of words and accents; on the other hand simple sentences reduced to one or two essential elements are employed. Articles, pronouns and auxiliary verbs are omitted."¹

On one side the authors introduced rhyme and rhythm to the speech. Verses gave a lyrical quality to the language. Verses were intercalated to stress or intensify certain passages. On the other side, the use of clipped speech almost carried Expressionism into the extreme of Dadaism by the use of form-

1. Ilse T. M. Brügger, op. cit., p. 53.

"sobran las exclamaciones, las palabras sueltas, los balbuceos, las pausas. Por un lado se emplea la efusividad retórica, la repetición de palabras y su acentuación, por el otro aparecen oraciones reducidas a su núcleo o sea a sus componentes esenciales. Se omiten artículos, pronombres y verbos auxiliares."

less sentences, of words and syllables without any meaning like the speech of a small child.¹

The dialogue becomes sometimes unnecessary because the authors believed that the movements, gestures and the expression of the actor's face fitted the action better. Thence pantomime becomes important. In the expressionist drama there were included also the chorus, ballet and music. It is at this moment when music acquires importance in drama. It becomes essential to dramatic development in the theater as it is important in the movie pictures. Music and ballet, like verses, give "lyrical qualities to expressionist dramas. They help to improve the moments of ecstasy."²

The above cited elements prove that the expressionist theater is not satisfied with the use of the elements such as language and acting, which had been considered for many centuries an exclusive property of the theater. Expressionism goes back to collect from the Greek stage dancing and music. Strindberg writes about this:

"I have introduced three art-forms: monologue, mime and ballet. These are all part of drama, having their origins in classic tragedy, monody having become monologue, and the chorus, the ballet."³

The chorus which is also introduced has different types of functions. It may take the place of an individual, or be the voice of a group of men; it may be a symbol of something, may embody allegories or elements of the unconscious such as fears, dreams,

1. The Columbia Encyclopaedia, Article "Dadaism"
2nd Ed. p. 499.

2. Carl Enoch, op. cit., p. 77.

3. August Strindberg, op. cit., p. 70.

joy, etc. According to Ilse T. Brugger,¹ the chorus in the expressionist theater has the following goals:

"1. It is a means for stylization.

"2. It is a means of expression. It is a means to get closer to the dionysian outward appearances of existence. (Nietzsche and Gebört die Tragödie). Nietzsche considers the chorus of satyrs as the essential point of a tragedy. The chorus embodies the dionysian power in which the unity of all existence is felt. A chorus of natural beings who still remain the same regardless of the changing generations and the history of the people."

It has been observed that the expressionist movement went backwards to the Greek and Medieval stage in search of different resources which would fit the authors' need for intense expression. The place where the dramas were performed also acquired a peculiar outlook. The opinions about the place of performance were divided. On one side there was the tendency of having a theater,² that is, the dramas were shows and the stage a place from where the audience was passively entertained. On the other hand, there was a tendency to abolish the separation between the stage and the spectators' seats. Max Reinhardt said:

1. Ilse T. M. Brügger, op. cit., p. 52.

"1. Tendencia a la estilización.

2. Medio expresivo: deseo de aproximarse a las exteriorizaciones dionisiacas de la existencia. (Nietzsche y Gebört die Tragödie) quien considera como punto esencial de la tragedia el coro de sátiros que corporizan el poder elemental de lo dionisiaco en el cual se siente la unidad de toda existencia: un coro de seres naturales que viven en el trasfondo de toda civilización y que siguen siendo los mismos pese al cambio de generaciones y a la historia de los pueblos."

2. Ilse T. Brügger, op. cit., p. 56

"The spectator must not have the idea that he is a mere stranger...one must make him believe that he has an intimate connection with everything that is happening on the stage and that he participates in the denouement of the plot."¹

That is, the audience is entertained and at the same time it takes part as an active element of the theater. According to this point of view, the stage is not only a small part of the theater, but it includes the orchestra and the proscenium where the actors move breaking all limits in the room.

In relation to the acting, it is said that:

"The acting ceased almost completely to be psychological in the Stanislavsky manner, returning in some degree to the baroque declamatory style. The actor was urged to spread his arms boldly before the audience, so to speak as he would not in real life. Movements were jittery and gestures unpredictable, delivery jerky and shrill. The expressionists claimed the right to violate, deform and reshape outward nature just as far as such violation furthered emotional expressiveness."²

The scene design also had its own peculiarities. It contained a hysterical view of environment: leaning walls, doors and windows, trees in human shapes, etc. giving the aspect of unreality and unearthliness to the familiar world. It derived certain strangeness from the cubist method in painting of breaking familiar space into unfamiliar planes and prisms.

"But while the cubist painting is a study of the functions of space, Expressionism is interested in geometrical forms as a means to frame certain points of spiritual development. Expressionism owes less to Picasso than to the fantastic painters like Ernst, Chagall or the primitives and the insane."³

1. Ilse T. Brügger, op. cit., p. 56
2. Gorelik, op. cit., p. 253.
3. Ibid., p. 248.

The abstract treatment of space, certain lines and footlights were essential to the expressionists. The stage is quite bare of furniture. It receives its peculiar appearance by means of straight and curved planes and lines and also a certain play of lights to outstand the essential points of the action.

August Strindberg abominated the current painting of furniture and kitchen utensils on the walls. He proposed that the straight back wall be done away with. A diagonal wall he thought would help make the stage action more lifelike. Moreover, regarding the scenery, the break from the realist, detailed, homey, scenery was made. The audience to an expressionist play may watch on the stage the projection of movie films, slides, signs hanging from the walls, musical sounds and strange noises which have symbolic meaning. They may also listen to voices coming from loud speakers, see stairs which lead to nowhere, and other elements which may call their attention immediately.

Finally a summary of the characteristics of expressionist theater could be made as follows:

1. The plays are highly subjective.
2. There is an autobiographical tendency in them.
3. The outer reality is distorted.
4. There is a representation of psychic states.
5. The plays are so built that they border the realm of dream and hallucination.
6. Concerning the structure the plays are often divided into several scenes.
7. In the characters types and symbols are found. Some of the characters have allegorical significance. Choruses appear as part of the characterization.

8. The characters are involved in most exalted contrasts. They move in a struggle of opposites.
9. The dialogue is changed for monologues.
10. The language suffers from incoherencies and grammatical distortions; Verses are intercalated.
11. Pantomime, music and ballet are introduced into the action.
12. The scenery is given an abstract treatment.
13. There is a tendency to abolish the boundaries between stage and public.

In spite of the fact that we are living in a new era of the theater, expressionist dramas still call our attention and appeal to our sensibilities. The troublesome world situation in our days seems to have very similar problems to those that worried the expressionist generation of artists in the early decades of this century. The way to look at life and the way to express this view of things might have changed, but the question that was troubling these artists so much and made them express their despair is essentially the same. The expressionist movement already belongs to the history of literature nevertheless, the study of Expressionism seems to become necessary whenever an interpretation of the contemporary theater be attempted. In our days the expressionist theater can be felt alive within the new dramatic expressions of our contemporaries.



CHAPTER II

The Influence of Strindberg Upon O'Neill.

Part I

The Beginnings: Before Breakfast and The Stronger.

It was my intention in the first chapter to set the basis upon which the main concern of my thesis lies, namely the influence of Strindberg on O'Neill's expressionist plays. I intend in this chapter to start the study of the influence in two one-act plays which might be considered as the first two short plays in which similarities are the closest. Both short plays are not typically expressionist; but the reason I selected them for this prime study is that both The Stronger and Before Breakfast have certain characteristics which would later be developed in the full expressionist plays, two of which will be analyzed in the next chapter.

From the summary of expressionist characteristics given in the first chapter, I will take the following into consideration for the analysis of Before Breakfast and The Stronger:

1. The subjectivity
2. The representation of psychic states
3. The scene division
4. The monologue
5. The pantomime

This chapter will begin with a discussion of a statement by O'Neill about his own works. We have to take into consideration that the task of literary critics has been greatly diminished by the writers themselves in our time. Radio and television programs, newspaper and magazine articles, lectures and

recordings, even movie pictures have helped to a better knowledge of the writers' points of view in their own works. A danger obviously appears in taking these intimate confessions "au pied du lettre." One should always be aware that what a writer thinks and says of himself would be misleading. A writer's opinion on his work might not coincide with actual facts.

While accepting the Nobel Prize in 1936, O'Neill's response to the judges upon receiving the award was the following:

"For me, the greatest happiness this occasion affords...is the opportunity it gives me to acknowledge, with gratitude and pride, to you and to the people of Sweden, the debt my work owes to that greatest genius of all modern dramatists, your August Strindberg. It was reading his plays when I first started to write back in the Winter of 1913-14 that, above all else, first gave me the vision of what modern drama could be, and first inspired me with the urge to write for the theater myself. If there is anything of lasting worth in my work, it is due to that original impulse from him, which has continued as my inspiration down all the years since then - to the ambition I received then to follow in the footsteps of his genius as worthily as my talent might permit, and with the same integrity of purpose.

"Of course, it will be no news to you in Sweden that my work owes much to the influence of Strindberg. That influence runs clearly through more than a few of my plays and is plain for everyone to see. Neither will it be news for anyone who has ever known me, for I have always stressed it myself....For me, he remains now, as ever, as Nietzsche remains in his sphere, my master of masters, still to this day more modern than any of us, still our leader. And it is my highest hope that perhaps the shade of the greatest Strindberg, hearing of this year's Nobel Award for literature, may

have smiled to himself with, I trust, a little pride and self-satisfaction, and said, 'Congratulations, son of my spirit'.¹

Of course these declarations should not be considered as the most accurate truth, but they constitute a starting point for a challenge to trace Strindberg's first influences on O'Neill. An attempt will be made to determine whether O'Neill was right in acknowledging the Scandinavian playwright as the most significant influence upon his creative inspiration.

O'Neill's great awakening to Strindberg did not occur until 1913 when a fortuitous accident confined O'Neill to a sanatorium. There at the age of twenty-four he discovered in drama a new and exciting world. He was not to remain a common theater-goer anymore. Neither was he going to be regarded only as the son of a popular actor. He started to be highly interested in playwriting.

Through Clayton Hamilton, dramatist and critic and a close friend of the O'Neills, Eugene O'Neill became acquainted with Strindberg.² Strindberg was not well known in America in the first decade of the century. The first translations of his works appeared in 1906 when Foet Lore published four one-act plays: Debit and Credit, The Outcast, Simoom, and The Stronger. In 1909 Swanwhite, The Creditor, and Miss Julie also were in print.³ Strindberg's death

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1. Draft of the Nobel Prize Acceptance Message, M.S. 123. V.C.A.L., quoted by Murray Hartmann; Strindberg and O'Neill (New York: New York University dissertation, 1960), pp. 32-33.
 2. Doris Alexander, The Tempering of Eugene O'Neill, (New York; Harcourt, Brace & World, Inc., 1962) p. 190.
 3. Carl Enoch, op. cit., pp. 228-229.

in 1912 increased his importance in America and the first performance in English of The Father took place that year. The Chicago Little Theater presented Creditors and a little later The Stronger was staged in small theaters in Baltimore and Northampton, Massachusetts. Commentaries on Strindberg's plays experienced a similar increase. There appeared sixty two critical articles printed in 1912 (five times as many as in the entire previous decade).¹ One of the early significant criticisms of Strindberg's works was made by Clayton Hamilton who precisely analyzed "this huge and brooding giant of the North"... "who is not so much an observer of the life about him as a brooder of the life within him." Hamilton made special reference to The Dream Play, The Link, and The Dance of Death, and traced Strindberg's development, from Naturalism to Symbolism.² This was one of the articles which O'Neill read carefully while he was at the sanatorium. From then on O'Neill became a voracious play reader. He read the Greeks, the Elizabethans, and practically all the classic playwrights - and of course all the moderns, Ibsen and Strindberg, especially Strindberg.³ Barrett Clark said that O'Neill had made up his mind and decided to become a playwright by the time he left the sanatorium:

"It was at this enforced period of reflection that the urge to write first came to me. The next fall...I began my first play 'The Web'."⁴

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1. Constance D. Mackay, The Little Theater in the U.S., (New York: 1917) pp. 3-12.
 2. Murray Hartman, op. cit., p. 18
 3. Barrett W. Clark, Eugene O'Neill the Man and His Plays, (New York: Dover Publications, 1947), p.25.
 4. Barrett H. Clark, op. cit., p. 29.

It is presumable that O'Neill read Strindberg in the Bjorkman translations since he knew no Swedish and could translate German with great difficulty.¹

O'Neill began to write plays in the fall of 1913. Fifteen months later he had completed thirteen plays, eleven of them were one-act. It is interesting to note that most of the plays which O'Neill had probably read (Strindberg's plays) were one-act plays.

In Provincetown, in the summer of 1916, O'Neill wrote Before Breakfast, his shortest one-act play.

Of Strindberg's dramatic works the shortest is The Stronger which he used to call a "scene." This miniature play was written in 1889 along with other one-act plays under the influence of Antoine's naturalist Little Theater in Paris; the Theatre Libre for which several avant-garde playwrights, like Strindberg, wrote short fifteen-minute pieces known as "quart d'heures."² Strindberg had learned that drama should abandon Scribean intrigue in favor of a forceful simplicity of form and the psychological analysis of "an intense feeling."³ By that time Strindberg had discovered that Antoine's Little Theater had impressed him greatly. The brief one-act plays of the French dramatists, who had pleaded for

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1. When I asked Mr. Donald C. Gallup, Curator of the Collection of American Literature at the Yale University Library, some questions about O'Neill's background, he answered that he was "quite certain that Eugene O'Neill did not read Swedish and therefore must have read the works in English translation."
 2. Strindberg himself opened an experimental theater in Copenhagen where The Stronger appeared at the opening in March, 1889.
 3. Raymond Williams, Drama from Ibsen to Eliot, (London, Clark, Irwin and Co.Ltd., 1954), p.100.

the adoption of this concise and concentrated type of play, fitted Strindberg's needs for his new writings.¹ Strindberg liked the intimate nature of a spectacle and the emphatic statement of the theme. In The Stronger Strindberg achieved the simplicity, the intimacy, the intensity, the compactness and the force which he had looked for in the one-act play form. But he was to add something of his own; appalled by the world of the inside, that is, the life of our ego, Strindberg created a new dramatic form called monodrama; a play in which one character would be on the stage and would carry on a conversation with wordless characters or voices off stage. This method would be developed in later plays into long monologues, or in conversations held between two characters who actually portray two different sides of a single man. The monodrama technique could be said to rely mainly on the conversation of characters with themselves.²

O'Neill's Before Breakfast may be undoubtedly called the twin quart d'heure of Strindberg's The Stronger. The plot of this play concerns a sensitive

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1. A. Strindberg had joined the staging of dramas at the Theatre Libre and took increasing interest in it to the point of establishing his Intimate Theater in Stockholm in 1907. He had found the best means for the experimental play for the limited cast and simplified scenery which was one of his contributions to dramaturgy. His "Chamber Plays" written in the same year, were not only embellished by chamber music, but were analogous to them in their musical structure. In Strindberg's word: "important theme, meticulous treatment." Elizabeth Sprigge: op. cit., p. 209.
 2. In The Road to Damascus, the Beggar, The Stronger, and the Doctor are one man; three personalities belonging to one complex character.

writer who is nagged into suicide by a discontented wife. He takes the story from The Breadwinner, a short story from Strindberg's Married collection which had appeared in English translations three years before. Besides, O'Neill must have also been greatly impressed by the ending of Lady Julie so that in Before Breakfast, and in later plays, he makes his characters leave the stage to commit suicide (Diff'rent, Mourning Becomes Elektra, The Rope, and The Iceman Cometh).

In the two dramas there is a bird's-eye view of happenings before the plays open. Both plays are compact. Every word which is uttered means a lot to the action. No time is wasted in loose talking. There has been enough already before the play commences. The authors let the audience know it, almost guess it. The two dramas depict a climatic point where a huge amount of controlled feelings is freed at once. The Stronger seems to be even more compressed. Everything happens so fast that it seems as if the second character needed a little extra time to appear on the stage. One of the characters speaks for fifteen minutes without any interruption. The speech is fluent, fast and strong like the water of a river flowing into a pit. In later Expressionist dramas Strindberg and O'Neill develop this device. The act division in some of their middle-length expressionist plays is changed into scene division. The action this way suffers from no long interruption and it is a continuous flow of events. The effect achieved by this means is deeper than that achieved by the act-divided plays where the spectator has had time to think and analyze what is happening. Before

Breakfast and The Stronger are so short, so compact, that the spectators have not yet made themselves at ease in their theater seats when happenings on the stage have already piled up and reached a climatic tension which has to be released. The spectator is bewildered by the fast denouement. The end in both plays is sharp, cutting. An answer from the silent characters is expected by the audience. Nevertheless no word is uttered by them. Mrs. X leaves the stage and the spell-bound Miss Y behind while Mrs. Rowland leaves the stage in horror and her silent dead husband behind.

There is the same intention in the two plays: to give the idea of a complex situation in which more than two people are involved by means of a single character. Strindberg's idea or conflict takes place here. "In modern drama the struggle takes place between souls. It is a battle of brains, not a dagger fight."¹ The expressionist characteristic of subjectivity is an embryo in these plays. The struggle takes place within the characters. It is a struggle of souls, of personalities, of ideas, of sexes. The idea of having only one speaking character on the stage makes it subjective. It is through only one character that the conflict is brought up and developed to the audience. It is as if a complex of past and present events went through one single individual to be screened and at the same time this process was shown to the audience.

In The Stronger the duel begins from the title itself. Who is the stronger? a question left for

1. August Strindberg: Preface to The Father: (New York: Doubleday Anchor Books, 1955), p. V.

the audience to answer after watching the play. The battle is held between two strong feminine personalities. Strindberg gives clues for everybody to draw their own conclusions. Who is the stronger woman: the talkative Mrs. X or the silent Mrs. Y? Is the first one stronger because she has the man she wanted?; because she feels pity for the unmarried and childless Miss Y? or is all that a symptom of a deep hatred for being herself deeply hurt by the infidelity of her husband and Miss Y? Is Miss Y the strongest woman? She did not capture the man by means of marriage links, but anyhow she has been able to keep him as a lover. Miss Y has conquered a man in a very sly manner, and moreover, she seems to have Mrs. X within her power through her own husband:

"Mrs. X.- That is why I had to embroider tulips on his slippers, because you liked tulips. That's why we had to spend the summers at Lake Malar - because you didn't like the open sea; that's why my son was named Erkie, because your father's name... that's the reason I had to wear your colors, read your authors, eat your favorite dishes, drink what you liked...."¹

In Before Breakfast the question set by Strindberg could be regarded as a statement here. There is a duel of souls here, too, but one fighter is notably stronger than the other. In Strindberg's drama one character struggles to annihilate the other. The conflict goes on after the play is over. The drama is just one moment or one phase of the struggle. In Before Breakfast the end of the struggle will have to take place on the stage and the audience will witness the fall of one soul to the other.

1. August Strindberg: The Stronger, Translation by Arvid Paulsen (New York, 1960) p. 172.

If we consider "the duel of souls" of Strindberg not in a very literal sense, it would be possible to go beyond the stage production and realize that what Strindberg tried to portray was a state of mind rather than a "duel of souls." Thence the drama seen on the stage would be an objective means of portraying something which is happening in thoughts. Mrs. X, the protagonist, according to this point of view, is on the stage facing a speechless rival. She could be herself, in front of a mirror where she could be practicing the role she would perform in front of Miss Y. Miss Y would only be the image Mrs. X wants to meet. She talks to Miss Y's image whose face would project the desired effect of Mrs. X's hurting words. This could be true if we consider that Mrs. X had been suffering from suspicion and jealousy. She had been deeply hurt in her pride for the fact that she had always regarded herself as the stronger woman. She can not bear the situation any longer and makes up the emotional explosion. The aforesaid can be proved by asking what would have happened in real life if the two ladies would have to stand one in front of the other? The passive Miss Y would not behave so passively. She would have probably left the stage at hearing the insults, or otherwise she would have started an argument, thus turning the so-called "duel of souls" into a battle of insults. Strindberg skillfully and in a very subtle way carries on the action to the world of the imagination without the audience being very much aware of it.

1. Eugene O'Neill, "Before Breakfast," in The Plays of E. O'Neill, (New York, Random House, 1955), p. 625.

In Before Breakfast something similar happens. What Mrs. Rowland is doing is going back to her past miseries in order to renew them in the present. Every morning the picture in Mrs. Rowland's mind is the same: a dingy flat and an unbearable atmosphere of resentment and hatred. In her mind she has a dream: she is expecting the end of the battle to take place. She wishes that her greatest enemy, the millionaire Rowland's son, the Harvard graduate, the poet, the weak creature, her husband surrenders to herself. She is expecting the end of the battle to take place. That is why in the play she "knows" what comes next. Because it is her own imagination we are witnessing on the stage. She "knows" about the new lover her husband has as well as she "knows" he kills himself with the razor blade. She says she knows it because it is what she has been expecting for many years. She has been dreaming of it to happen. I think that what the play portrays is the state of mind of living in a dream. Whatever is happening on the stage has happened over and over in Mrs. Rowland's mind everytime she has drowsily drunk her cup of coffee in the lazy hours of the morning; that is, Mrs. Rowland lets her imagination fly and weave the end of their story.

Language should be taken into consideration to prove the subjectivity of the plays. The action, as in any monodrama, is carried on by means of a false dialogue. Actually it is a monologue for as it is stated at the beginning of the analysis, in this type of one-act play only one character speaks. The supposed respondents are voiceless. Pantomime and sounds are used by the silent characters as a means

to excuse the so-called dialogue. If the plays are considered to be representations of states of mind, these monologues fit them perfectly. Monologues have proved to be good means to express the characters' intimate selves. It is a good way to externalize their inner conflicts on the stage. In The Stronger the speech reveals several moods of the character. Mrs. X turns from pity to terrible anger; from being disgusted she becomes self-reliant and suddenly she is full of pity again. On the other hand the speechless character is supposed to react at each one of these moods by means of pantomime. In the stage directions it is read whether her movements express amazement, curiosity or laughter.

In Before Breakfast the same thing happens. The monologue shows Mrs. Rowland's attitudes of hatred, resignation, resentment, shame, frustration, anger and bewilderment, a gradation of moods. The speechless character in this play is invisible to the audience so the effect of a monologue is completely achieved. The voiceless character is felt by the audience by means of sounds and the momentary appearance of his hand behind a door. His movements we can follow through Mrs. Rowland's speech, like in The Stronger.

I consider Before Breakfast and The Stronger similarities to be very important from the point of view of structure, characterization and ideas. In the next chapter, two full expressionist plays will be analyzed. In them we shall find that there are close similitudes between their structure, their characterization and the ideas implied in them, and those found in The Stronger and Before Breakfast.

The structure of The Road to Damascus derives from the one-act play, the monodrama technique of Strindberg's especially in the first part of the trilogy. The typical monologue which is used in Before Breakfast and The Stronger will be thoroughly used in the expressionist plays to be analyzed. The monologue will be developed into a dialogue between two or more characters who are in fact the different personalities of one individual character. The pantomime will be used when silent characters appear on the stage as in The Stronger and Before Breakfast; and of course, the subjective quality will be present in these plays which will be portraying the "battle of souls" like in the one-act plays analyzed in this chapter. The main theme found in The Stronger and Before Breakfast, that is, the battle of sexes will take place in the expressionist plays and will be developed into the struggle of opposites common in this type of plays. The strong feminine characters in The Stronger and Before Breakfast will be the antecedents to the feminine complex characters in The Road to Damascus, and The Great God Brown being one of their predominant characteristics, their role as man's worst enemy.

CHAPTER II

Part II

The Road to Damascus as the Fountain Spring of Expressionist Influence.

In the first chapter reference was made to the expressionist characteristics in drama. It was stated that the expressionist theater is highly subjective. The autobiographical tendency, the distortion of reality, the representation of psychic states of mind, the portrayal of phantasies and visions like tableaux of inner experience, the dream-like characters, the telegraphic dialogue, the structure of the plays: the incontinuity of scenes as fragments, all seem to be related intimately with the subjectivity. In this chapter the analysis of the Road to Damascus will be carried on having in mind this main expressionist characteristic focussed upon the characters, the ideas and the structure of the play.

Strindberg, the father of Expressionism, considered his characters as parts of his own countless selves.¹ It was Strindberg's intention to divide one character into several in order to portray the com-

1. "... I live and I live the manifold lives of all the people I describe, happy with those who are happy, evil with the evil ones, good with the good; I creep out of my own personality and speak with the mouths of children, of women, of old men. I am king and beggar, I have worldly power, I am the tyrant and the down-trodden hater of the tyrant; I hold all opinions, and profess all religions, I live in all the times and have myself ceased to be." quoted by E. Sprigge, op. cit., p. 206.

plexity of a human being. His characters are created in such a way that they constitute an outlet of the artist's own multiplied personality. The radiation of the writer's ego pervades his writings.

Strindberg shows a great interest in projecting what he calls his "souls" on the stage. Strindberg is interested in his characters as seen from within: the way they feel, the way they think, the way they dream, the way they are. Their psychology is more important than their physical appearance. In Strindberg's words:

"I have drawn my characters vacillating, broken mixtures of old and new ...My souls are conglomerations of past and present stages of culture, scraps of books and newspapers, fragments of men and women, torn shreds of Sunday attire that are now rags such as to make up a soul."¹

Eugene O'Neill was also interested in the inner life of his characters. Thence his admiration for Strindberg's methods of characterization. O'Neill blamed the prevailing attitudes of the theater in his time. He said that they had endured for too long the banality of surfaces. He blamed the playwrights for heeding the superficial appearance of people and for not being able to go beyond their skin!²

O'Neill as well as Strindberg experimented with new dramatic forms. In search of new ways to portray their "souls", both playwrights found out that the radiation of the ego was a new procedure for their expressionist characterization.

Strindberg's Road to Damascus (1898-1902), The Dream Play (1901), Swanwhite (1902), and

1. Watson E. Bradlee, op. cit. p. 294.

2. Eugene O'Neill. "Strindberg and Our Theater," Provincetown Playbill, (Season 1923-24) pp. 1-3.

The Great Highway (1909), and O'Neill's Strange Interlude (1928), The Iceman Cometh (1939), The Great God Brown (1926), Days Without End (1934), and the Emperor Jones (1920) all have, as a strong, distinctive expressionist peculiarity, the radiation of the ego.

I consider The Road to Damascus to be the first main example of Strindberg's expressionist characterization.¹ This play, a trilogy, has as one of the main peculiarities, the radiation of the ego.² The reason this trilogy will first be analyzed is that it has become a real source of expressionist devices in Strindberg's later dramas as well as in O'Neill's.

The title, The Road to Damascus, immediately raises the question of the meaning of the play. It is an allusion to the Biblical narrative in the Acts of the Apostles of the Journey to Damascus. Saul, the persecutor, has an inspiring vision which converted him into Paul, the apostle of the gentiles. Strindberg was inspired to write in the trilogy the progress of The Stranger as he journeyed in life to convert himself. The Stranger, resembling Saul, would be inspired during his journey and would be converted from the suffering and tortured individual into the resigned believer.

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1. There is a pronounced autobiographical tendency in The Road to Damascus as in most expressionist plays. The Stranger's wanderings could be traced in Strindberg's autobiography The Inferno. (London: Hutchinson and Co., 1962).
 2. The first plays of Strindberg that O'Neill read and studied thoroughly for stage production were The Dream Play and The Dance of Death. The first one is a good example of expressionist characterization. In this play the radiation of the ego is notorious.

The Road to Damascus is not a superficial and easy drama. Its structure and its complex characters make it difficult to be understood.

The plot is a complex account of a fascinating individual (maybe the author himself) and his present and past lives. The fascinating individual in the play may be recognized mainly by the name of The Stranger. He is the single consciousness who holds sway over the rest of the characters who are only radiation of his ego. In the whole play, the atmosphere of dream pervades, typical in some expressionist dramas. The trilogy is a vivid picture of the Stranger's inner subjective world. His memories, his imagination, his fancies, his dreams, his nightmares become objective on the stage. They become real, palpable, visual, audible. It is as if we could read the inner life of a man through his picture-like mind. The Stranger's restless struggles with his inner controversial selves and the outside world take place on the stage.

Reading the trilogy chapter by chapter the method used by Strindberg seems somewhat clearer. The action clears up when one realizes that the radiation of the ego is achieved by the intermingling of the protagonist's consciousness with his unconsciousness; by the juxtaposition of his present and past sufferings and his progression to a new life.

To understand this play one has to remember that neither time nor space nor reality exist as in other plays. One has to forget the idea of a climatic scene and the logical denouement. The spectator and the reader submerge themselves in a dream world where everything may happen without any previous logical

cause. One may expect anything to happen whether incongruous or false. There are only two levels: the conscious and the unconscious. In both of them the audience will identify itself with the protagonist.

The action follows no pattern whatsoever for the spectator or the reader to become fully aware of the conscious or unconscious ground on which the characters move, as if the author wanted these changes to be intuitively grasped. Sometimes the difference may appear clear. For instance, the first scene of the play could be a typical scene of a naturalist or realist play. A man introduces himself to a woman. Nothing could be more common. The dialogue falls into the grounds of a usual conversation between two strangers who meet in the street. It is in this that the audience learns a great deal about the main character's life in the first scene. We know that the Stranger has been disappointed by life and has sunk in the worst of pessimisms. "I found that everything was against me: rich and poor, men and women, parents and children....Tell me, do you think me mad?" (Part I, Sc. 1, p. 30).

This meeting is only apparent; actually it takes place in the Stranger's mind as he starts remembering the episodes of his life. The Stranger's radiation of the ego starts at this point. Further on, as the rest of the characters appear one recognizes his inner selves one by one. Several characters split from the Stranger's inner life: The Lady - through whom he is looking for his redemption; the Beggar, the Confessor, the Dominican, the Tempter, the Doctor, all embodying the protagonist's multiplied selves like ghosts of the past still troubling the present life of the Stranger.

The expressionist characterization relies upon the characters who embody the Stranger's frailties, regrets, ambiguities, desires, frustrations, etc. They are the Stranger's inner selves who prove the fact that he is unable to accept himself as a unified personality. All of these selves are embodied in male characters and will be analyzed first. Later on, the feminine characters will be brought to an analysis. They embody the Stranger's ideas and thoughts about women.

At the end of the chapter, minor characters, embodying the Stranger's projected memories will be mentioned.

One has to have in mind that all the characters seem to have a life of their own on the stage, but one has to remember that they are alive only in connection with the Stranger, for they belong to him, they are parts of him. All of them constitute one main character. The monodramatic expression takes shape here where one definite character is the basis of the structure of the play.

The Beggar is the stronger self of the Stranger. The Beggar is half real, half unreal. The first impression one gets coincides with the Stranger's: "Are you real, may I touch you?" (Part I, sc. 1, p. 32) Here the similarities between the Stranger and the Beggar start. The Stranger doubts whether he himself is real. He doesn't know it. He believes himself to be half human: a changeling. He feels he was substituted by the elves for the baby that was born.

In the first part of the trilogy, the Beggar embodies the Stranger as an ambitious man who has been frustrated. He is begging for happiness.

"I have always succeeded in everything I've undertaken, because I've never undertaken anything. I should like to call myself Polycrates, who found the gold ring in the fish's stomach.... I grew tired of success and threw the ring away. Yet, now I've grown old and regret it. I search for it in the gutters." (I-1-32)

The Beggar is the Stranger who is discontented, full of resentment for he has not been able to appreciate anything he has achieved. Like the Beggar, the Stranger is looking for happiness, for the happiness he has never been able to hold. Considering themselves as half-real individuals, both have been unable to fit within humans. They do not find happiness in this world where everything and everybody disappoint them. The description of the Beggar fits both. They are so much alike that people mix them up:

"Beggar: Perhaps he's (the Stranger) on the list and not me.

Landlord: It looks like it. In any case, both of you had better clear out.....

Stranger: This Beggar must be a wretched fellow. Is it true he resembles me?" (I-1-p.39)

Later on, at the middle of Part I, the Beggar reveals himself as the Stranger's conscience. This will be his main role throughout the play. The Beggar is the Stranger's conscience who is bothering him. The Stranger refuses to acknowledge the Beggar for it is painful to know the truth about oneself.

Beggar: "Once I asked you whether you knew who I was, and you said it didn't interest you. In return I offered you my friendship, but you refused it rudely" ... "You don't deceive me" (I, sc. 13, p. 96)

because as his conscience the Beggar knows the Stranger. It is part of him.

There is a continuous struggle between the Beggar (under this name or as "the Dominican" or

"the Confessor") and the Stranger. The Stranger is always reluctant to accept his evils. He fights against his conscience and sometimes he arrives at the point of acceptance just to go back to a refusal and denial of his past sinful life. He seems unable to accept his responsibility regarding his behaviour.

The Beggar splits into two during the Stranger's delirium in the middle of Part I. The other character will be called the Confessor. He plays the role of the accuser, the curser. The Confessor speaks as a priest would. He warns the Stranger and tells him about God's wrath destroying those who forsake Him. The Confessor could embody the religious learnings of the Stranger which become an accusing ego to their owner.

In the second part of the trilogy the Beggar splits again into a new character: the Dominican.

In the stage directions it reads:

"The Stranger goes out through the door at the back. The Lady crosses to the door and lets in the Dominican - who is also the Beggar."

(Part II, Act. IV, sc. 2, p. 182.)

The Dominican is like the Confessor the accuser, the curser and the persecutor. The Beggar reminds the Stranger of his sins and pities him; the Confessor warns him and foretells his future sufferings after death; and the Dominican persecutes him like an obsession. He is like a ghost which makes the Stranger be in despair. He appears and disappears behind the windows and behind the doors.

Stranger "Who is the Terrible One who follows me and cripples my thoughts? Did you see no one? (The Dominican makes the sign of the cross in the air and disappears)" (Part II, sc. 1, p.141)

The Stranger's reaction to the Dominican is fear. He fears the Dominican the same as he fears

the Confessor, because he fears God's punishment. He fears his own conscience. The action arrives to a climax when the Stranger rebels against the Beggar, the Confessor and the Dominican. He rebels against his conscience that foretells new sufferings and punishments. The Stranger feels himself to be the victim of The Powers. The only way to take revenge is through scientific knowledge. Science against religious faith, facts against beliefs, God's creation against man's creation.

The Stranger: "I am the destroyer, the dissolver, the world incendiary; and when all dies in ashes, I shall wander hungrily through the heaps of ruins, rejoicing at the thought that it is all my work" (Part II-Act II-sc. 1, p. 140)

The Stranger has been defeated by fate. He has been a failure as a husband, as a friend, as a writer, and even as a father. He goes on in life with the hope of becoming a scientist, the discoverer of the formula to make gold. He hopes to find in science the happiness and the truth he has been searching in life in vain. His attempt to become a scientist becomes his next failure. In the play, the Stranger's deceit is portrayed in one of the best scenes in the play. It is the scene of the banquet built up as a nightmare. The Stranger's dream turns out to be a terrible nightmare. Everything which the Stranger expects, that is, fame, honours, money, good reputation, turn out to be the opposite: the banquet is given by a Society of Drunkards to a man who is mentally insane. This is a typical scene of an expressionist play. It reaches the realm of dream and hallucination. The Stranger's unconscious rules the whole action. His inner selves are poured forth into

this scene. Reality is distorted: tables, goblets, disappear as well as people; sounds of assorted musical instruments are heard, some playing afar, some from within the room; the characters wonder whether they are dead or alive; their behaviour is either that of a wild beast, a drunkard, or that of a judge, or a madman. The scenery changes successively from a sophisticated banquet room, to a Beggar's table, to a wretched serving counter, to a stand for beer, and to an empty room.

If The Road to Damascus is considered as a long monologue of the Stranger with his selves like an expressionist way of projecting the ego, the scene of the banquet is the best proof. It is the Stranger speaking to himself as the Beggar. He speaks in a loud voice as if wanting to analyze his deeds; as if becoming aware of his failure; as if feeling pity for his folly. In the stage directions this is stated. Everything and everybody disappear including the Beggar.

"The stage is darkened, and a medley of scenes, representing landscapes, palaces, rooms, is lowered and brought forward; so that character and furniture are no longer seen, but the Stranger alone remains visible, and seems to be standing stiffly as though unconscious."
(III-1-157)

Immediately after everything has disappeared and nobody is on the stage but the Stranger, he speaks to the Beggar. "It seems in hell, unless I dreamed everything." (III-ii-157) The Beggar is just a means to portray the protagonist's thoughts. The monologue goes on. According to the stage directions the stranger is in a cell. But it is not a prison cell of those surrounded by iron bars. It is the cell the Stranger feels he is trapped in. He "feels"

in a cell because he isn't able to find a way out of his problems. He feels himself at the point of exhaustion. He has been defeated yet he doesn't want to admit it. Here the monologue. The Stranger talks to himself as the Beggar.

Beggar: "Bow yourself or break"

Stranger: I cannot bow

Beggar: Then break. (The Stranger falls to the ground. The same confused medley of scenes as before.)" (Part II, sc. 3, p. 160)

As usual in the expressionist theater the states of mind are portrayed. The prison cell in which he is "breaking", is only a representation of the way the Stranger feels at that particular moment in his life.

The Beggar, under the name of the Confessor in Part III of To Damascus parallels the role of Virgil in the Divine Comedy. He is the leader, the usher who will take the Stranger through the bridge between worldly life and worldly death (hell) into monastic life (heaven). They both have to cross a river and climb up to the white house in which "peace and purity should dwell" (Part III-Act I-sc. 1-p. 192) Their path will be full of the Stranger's memories springing up beside them like flashlights. While the Stranger walks up and remembers the Confessor explains to him whatsoever comes to sight:

"It is the bank of farewell" says the Confessor. "On the other side you'll be quite unknown to the brothers." (Part III-Act I-sc. 1-p. 197) Little by little the Stranger gets rid of his past by remembering and by living his sufferings all over again. He gets rid of his possessions which still bound him to the world. He cannot keep anything, his books, money, personal belongings or his memories. By doing

so, the Stranger undergoes a process of purification by which he intends to believe and he achieves it:

Stranger: "No, one knows nothing, hardly even that one knows nothing; and that is why, you see, I've got as far as to believe." (Part I-sc. ii, p. 210)

In the last part of the trilogy the Confessor seems detached from the Stranger who is almost at the point of salvation. The Stranger feels at peace with himself at last. He seems to accept himself; to accept life as it is. He has had no other way out of his sufferings but resignation. He arrives at the conclusion that he has been misunderstood in the world. Life is a series of misunderstandings among humans. The explanation to his wonders he finds in the Confessor's words:

Confessor: "You're a child, who's lived a childish world, where you've played with thoughts and words. You've lived in the erroneous belief that language, a material thing, can be a vehicle for anything so subtle as thoughts and feelings. (Here at the monastery) we've discovered that error, and therefore speak as little as possible, for we are aware of, and can divine, the innermost thoughts of our neighbour." (IV-i-p. 270)

In the Second part, another self of the Stranger appears. It is called the Tempter. He will laugh at the Stranger's attempt to free himself from his evil self. The Tempter appears at this point of the trilogy because the Stranger is on the verge of conversion. Like the traditional convert, the Stranger has to be tempted in order to prove his strength. When the Tempter appears the Stranger asks:

"who are you?

Tempter: Your brother. Don't we resemble one another? Some of your features seem to remind me of my portrait." (Part III-Act II-p.225)

The Tempter plays both the part of the Stranger's weak self who falls into temptation and commits all types of sins and at the same time the self that excuses the Stranger's weakness for sin. On one hand, the Tempter pities Man, on the other, the Tempter blames God, the terrible Powers for making men sin. Man is innocent. He is just the object of the cruel Powers. Man suffers punishments for the sins he has been doomed to commit:

Tempter: "..... but all life's a tissue of offenses, mistakes, errors, that are comparatively blameless owing to human weakness, but that are punished by the most consistent revenge. Everything's revenged, even our unjudicious actions. Who forgives? A magnanimous man - sometimes; heavenly justice, never!"
(Part III-Act III- p. 230)

In Part three, when the Tempter plays the role of a sinner he goes to trial. The Tempter is the accused, he is the Stranger, he is Man. The Tempter is being judged for the sins he has been doomed to commit. The Tempter acquires new shades in his characterization. He is the unbeliever, the heathen, the atheist:

Tempter: "(I) ... was from the beginning one of those strange birds who, in their youth, go in search of their Creator - but without ever finding him, naturally!"
(Part III-Act III-sc. 1-p. 237)

In the best scene of the third part, the Tempter is judged by human justice. He takes the name of the Florian, the accused man who goes to trial for being involved in murder and of having polluted young women. The Tempter's sins are similar to the Stranger's. The trial goes on and as it proceeds, the Tempter proves that the accused is innocent, that Man is innocent. The characters implied in

this scene become symbolic (like in many expressionist plays):

Tempter: "Who was Adam's seducer! That's just where we want to go back to. Eve! Come forward, Eve, Eve. (He waves his cloak in the air. The trunk of the tree becomes transparent and Eve appears,;...) Now, Mother Eve, it was you who seduced our father. You are the accused: what have you to say in your defense?

Eve: The Serpent tempted me!

Tempter: Well answered! Let the serpent come forward. (Eve disappears) The Serpent! (The Serpent appears in the tree trunk) Here you can see the seducer of us all. Now Serpent, who was that beguiled you?

All: Silence! Blasphemer!

Tempter: Answer, Serpent ... Causa finalis, or the first cause - you can't discover that! For if the Serpent is to blame, then we are comparatively innocent - but mankind musn't be told that! (Part III-Act III-sc. 1- p. 239)

In the last scene of the trilogy the Tempter springs from the Stranger himself. The Stranger is left alone, in meditation shortly before he dies to be born to a new life. According to the stage directions: the Confessor goes out. The Stranger, left alone, is last in thought. Nevertheless the Tempter is with him up to the last moment. Temptations, doubts, weakness accompany him up to the last moment in this world.

The Doctor is another character in The Road to Damascus. He is the Stranger's obsession of having stolen a man's wife. The Doctor embodies the Stranger's guilt imprinted in his soul. He says:

"And I shall reach you, as the thunder will, whether you hide in the depths of the earth or of the sea ... Try to escape me if you can!
(Part I, Act IV, sc. 1, p. 169)

Little by little this curse takes shape. The doctor who in the first scenes seems detached from the Stranger, becomes part of the Stranger. His

lives in the Stranger's mind making the Stranger adopt new behaviours. The doctor seems to steal the Stranger's personality. When the Doctor appears for the third time after his wife has left him he has grown old. His hair is gray and his general appearance is like the Stranger's. In the stage directions:

"The Doctor comes in, his gray hair long and unkempt. He is wearing a tropical helmet and a hunting coat, which are exactly similar to the clothes of the Stranger." (Part II-Act I- p. 130)

It is the Doctor's hatred for the Stranger that makes him curse the Stranger and at the same time become like him. The doctor's curse turns true. The Stranger is obsessed by the Doctor who from now on will live within him to torture the Stranger as well as torturing himself forever:

Doctor: "Our house, our roses, our clothes ... now our child. I'm within your doors, I sit at your table, I lie at your bed; I exist in your blood, in your lungs, in your brain; I shall lie like a stone in your path, so that you stumble; I shall be the thorn in your path that pricks your hand when you go to pluck a rose. My soul shall spin itself about you like an ox by means of the woman you stole from me. Your child shall be mine and I shall speak through its mouth; you shall see my look in its eyes (Part II-Act I-p. 132)

The Doctor resembles the Dominican because he is also the curser, the persecutor, the visible reminder of the Stranger's sin. In some instances, the Doctor, like the Dominican, appears threateningly behind the windows and disappears.

Lady: There, at the window. It is he!

Stranger: I can see no one. You must be wrong.

Lady: No, I saw him. The werewolf!

Can't we be rid of him?

Stranger: Yes, we could. But it'd be useless, because he has an immortal soul, which is bound to yours. (Part II-Act II-sc. 1- p. 138)

The Doctor is half real, half unreal like the Beggar, the Confessor, the Dominican and the Tempter. He is linked to another character, Caesar, who is apparently mad and is the Doctor's patient. The Doctor and Caesar's behaviour is illogical, incongruent. They speak nonsense most of the time. It seems as if both characters embodied the Stranger's madness created by his torturing sins. Their behaviour portraying mental illness is carried on like this. At the beginning of the play the Doctor is in charge of Caesar for he is mad. In the later part of the play the Doctor loses his wits and Caesar takes care of him. In the banquet where everything and everybody is a strange part of a mad nightmare Caesar speaks logically. He tells the truth.

Caesar talking of the Stranger:

"But he's more than a king, he's a man of the people, of the humblest. A friend of the opposed, the guardian of fools, the bringer of happiness to idiots. I don't know whether he's succeeded in making gold. I don't worry about that, and I hardly believe it." (Part II-Act III-sc.1-p.151)

He is the Stranger's self who lives reality; who is aware of things as they actually are; the one who is not living a nightmare. While the Stranger is insane, Caesar and the Doctor are sane. When the Stranger is sane, Caesar and the Doctor seem mad. This produces a counterbalance effect on both Caesar and the Doctor who are conflicting selves of the Stranger's. As part of his dreadful memories of his past both characters die when the Stranger's past dies. At the end of Part II they vanish, die with the rest of the Stranger's memories. The Doctor appears again at the end of the play as father Isidor. He will not be the Stranger's obsession anymore

because the Stranger is at peace with himself and so is he. The Doctor as the symbol of hatred and madness has learned to forgive and to understand his fellowmen, up in the monastery where people are purified.

Besides the projection of the ego embodied in several characters who play the roles of the protagonist's complex selves, the radiation of the ego takes another shape. It is the Stranger and his memories toward his relationship with women. The female characters who appear in To Damascus radiate from the Stranger's ego. The play is a long monologue in the expressionist way in which the feminine voices are also a means to portray the Stranger's inner world. The Stranger seems to be wandering deep in his thoughts and wonders whether his relations toward women are fruitful or frustrating. Women in The Road to Damascus become the struggle of the Stranger's own feelings to love them and hate them, fear them and desire them. He never knows whether the Lady, the main feminine character, the symbol of womanhood will help him or crush him; whether she is the deliverer who will save him from his sufferings, or whether she is the Powers' tool to destroy him.

The Stranger's struggles are closely related to his relation to women. Besides being a stranger to himself, he is a stranger to women. In his attempt to find his own place in the world the Stranger gets lost in his attempt to understand another individual who is as complicated as he is: the Lady.

The Stranger and the Lady's opposite feelings of love and hatred are portrayed through the action in a very subtle way. I would say that the sharpest characterization is that concerning the Stranger and

his relationship with the Lady. It may be so because of their different sex. There are more differences between the Lady and the Stranger than between the Stranger and the rest of his male selves. Strindberg seems to be at his best in this respect. The scenes where the Stranger and the Lady appear take a very peculiar pattern. The action follows an ascending line in which the love-hatred combination reaches a climax. The scene repeats like a melody throughout the entire play. The love-hatred tune is carried on like the tune variations in a symphony.

The strong bond of love-hatred between man and woman will take part in the play as the cycle of eternal recurrence. What happens in the first scenes of To Damascus happens all through the play; has happened to bygone generations and will happen to the new ones.

The love-hatred theme appearing constantly throughout the play is like the frame wherein the characters move. The love-hatred formula becomes a struggle of opposites for the characters. The struggle of opposites is a characteristic which pertains to the expressionist theater. In The Road to Damascus the characters seem to rotate from one extreme feeling into the other, like puppets playing an inevitable role in the eternal recurrence of life. The love-hatred bond goes in The Road to Damascus very closely related to the feminine characters.

According to Strindberg's conception of women there are two main opposing trends. On one hand what could be called an Oedipus complex in which the female character is the mother, the fountainhead of life, the ideal maternity; one who gives love and has the power to understand and forgive. She plays

the role of mother-mistress whom the male characters search for. On the other hand there is misogyny that is, woman as the eternal enemy of man. She is the egotistical, selfish, domineering, sly female whom the characters love and hate with the same intensity of feelings.

The term "Oedipus complex" is found for the first time in Totem and Taboo and in most of Freud's writings.

"Sigmund Freud defined the Oedipus complex as the complex set up in the unconscious by the aggressiveness of the son against the father, who obstructs or absorbs the love of the mother, which is the child's first and most permanent need. Inasmuch as this need is primarily a sexual impulse, the father's position as rival lover promotes feelings of filial hatred and violence. When, in the course of maturation, we do not succeed 'in withdrawing our sexual impulses from our mothers, and in forgetting our jealousy of our fathers,' to that extent we become psychoneurotics."¹

The use of the term Oedipus complex is only a medium for expressing ideas about the characterization in Strindberg. Freud's explanation of the term he uses in his scientific books help to analyze and describe the feminine characters from the point of view of their psychology which is an exciting approach. Besides it has to be taken into consideration the fact that expressionist writers were deeply influenced by the psychological theories new in their times.

Misogyny is as old as Eve. The inferior status of women in the early ages of humanity was changed in the Hebraic-Christian period that raised the woman's status a little, while the Latins rejected

1. Hartman. Op. cit. p. 59

her as the conductor of original sin and source of man's temptations. Celibacy was considered to be the best state of man while love and passion were labelled as a mortal sin only necessary for the perpetuation of the race. This hostility pervaded until the XVIII and XIX centuries. It was then that the French Revolution and the feminist writers equalized women's political, legal and social rights; on the other hand there was a recrudescence of the misogynic feelings; the leader of the anti-feminist movement was Arthur Schopenhauer who had a general contempt for women and a depreciation of her natural endowments. In his own words:

"that undersized, narrow-shouldered, broad hipped, short-legged race" among whom "the most distinguished intellects....have never managed to produce a single achievement in the fine arts that is really great, genuine, and original," "woman...is by no means fit to be the object of our honour and veneration, or to hold her head higher than man or to be on equal terms with him."¹

"Strindberg was influenced by the XIX century feminism and particularly by its misogynist countercurrent as voiced by Schopenhauer and Nietzsche,² heirs of centuries of endured pagan and monastic woman-hatred." Strindberg considered himself to be the heir of Schopenhauer.³ Just

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1. Hartmann. Op. cit. pp. 115-116.
 2. Strindberg claimed that he had anticipated Nietzsche's "Struggle for Power" thesis in such works as The Father and The People of Hemsö, he stated in 1888: "Those who have followed my career as a writer...know sufficiently well how early I adopted the so-called Nietzschean standpoint with regard to conventional morals and the emancipation of women, to give me my due, and Nietzsche his with clear consciences." In Hartman Op. cit. pp. 127-129.
 3. Sprigge, Op. cit. p. 44.

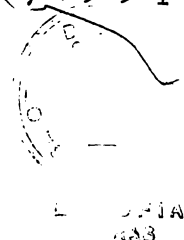
between 1885 and 1887, (at the time he wrote To Damascus) Strindberg wrote a series of essays called Married¹ where it could be noticed that he was thoroughly convinced that women should be stripped of romantic camouflage." He had begun to work on a volume of stories about marriage which exploded chivalry and romance as senseless fantasies, and showed the real relationship between the sexes as a fight based on the instinct of reproduction and the economics of living."² Most of the stories were caricatures of married life with touches of humour to relieve the so-called realism... In the preface, Strindberg aimed at destroying the Nora cult with which, in his own point of view, Ibsen had infected Scandinavia...."³

It is interesting to notice that when A Doll's House came to Stockholm woman's emancipation became the slogan. Strindberg found Ibsen's play absurd and Nora a provoking audacity.⁴

After some years, when Hedda Gabbler appeared (1890) Strindberg thought her his own creation similar to Laura in The Father and Tekla in Creditors. Then he said about Ibsen's new play:

"...how my seed has fallen in Ibsen's brain-pan - and germinated. Now he carries my semen and is my uterus. This is my Wille zur Macht and my

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1. These articles have already been mentioned in connection to The Stronger and Before Breakfast in Chapter II.
 2. Sprigge, op. cit. p. 95.
 3. "The famous Norwegian male blue-stocking had written a play on the subject, and all feeble minds were obsessed by a perfect mania of finding oppressed women everywhere. I fought against those foolish notions, and consequently was dubbed 'mjsogynist' an epithet which has clung to me all my life." (Confessions of a Fool - Ellie Schleussner, New York, 1925-p. 219) in Hartman, op. cit. p. 121.
 4. Sprigge - op. cit. p. 130.



desire to set other's brains in molecular motion.."1

Strindberg in The Road to Damascus portrays the relationship between man and woman in a poignant way. In the course of the action the woman plays several roles: daughter, wife, lover, mother, sly female and the feminine ideal which would be a combination of the child-wife-lover-mother roles in one individual. In The Road to Damascus all these roles will be played by the Lady who, as I stated before, is the projection of the Stranger's thoughts, of his ideas about women, of his concept about women.

It is clear, at the beginning of the play, that the Lady is part of the Stranger's projected mind. In the first scene she appears as an expected guest:

The Stranger: "It's you! I almost knew you'd come." (P. I, sc. 1, p. 25)

That is, "I knew you would come to my mind. I knew you would be here as part of my memories." That is what the Lady will be in the play. She has no life of her own. Her figure, her speech, her mind will only be the Stranger's projected thoughts. Since the first part of the trilogy it is a fact that the Stranger can read her thoughts; and he can read them because they are his own:

Lady: "You're beginning to read my thoughts.

Stranger: We no longer have secrets from one another." (Part I, sc. 3, p. 52)

1. Strindberg could have said the same words if he had read O'Niell's Strange Interlude, Mourning Becomes Elektra, Diff'rent, the First Man, Before Breakfast and Desire Under the Elms, where misogyny is obvious and the duel of sexes pervades their atmosphere.

The Lady as part of the Stranger's experiences loses her individuality. It is as if the character wanted an independence which she would never be able to get; because she belongs to another character, she is part of him:

Lady: "I don't deny it, but my ego wasn't my own

Stranger: What I've experienced is my own and no others. What I've read becomes mine, because I've broken it in two like glass, melted it down and from this substance blown new glass in novel forms.

Lady: But I can never be yours.

Stranger: I've become yours."

(Part III-Act III-sc. 3, p. 253)

It is through the Lady that the Stranger looks for his redemption. It is also the Lady who will be the source of his sins, sufferings and happiness because it was "a woman who brought sin into the world and another who brought expiation." (Part I-sc. viii- p. 77) In the first part of the play the Lady portrays the roles of wife-mistress-friend. It is she who helps the Stranger and gives him strength to go on living and believing again.

Stranger: "I grow strong. I shall be strong now, and so I'll follow you." (I-i-p.40)

But at the same time her love starts destroying him. In scene iii suspicion and discord come between them and grow to reach a climax at the middle of Part I, where the Stranger leaves the Lady and becomes insane.

In the second part of the trilogy the Lady is portrayed as the devil-like woman, the sly female who has got hold of the Stranger's destiny.

Lady: "I like torturing and humiliating him."

She interferes with the Stranger's plans concerning his scientific investigations. The Lady has

become a devil because she embodies the Stranger's evil influence through his writings. By digesting his ideas she has become as evil as the Stranger.

Mother: "The fault's his own.(the Stranger's) But he's changed my daughter: in other days she was neither hot nor cold; but now she's on the way to becoming evil." (Part II-Act I-sc. i-p. 118)

Stranger: "Ingeborg! I have made you evil,.... (Part III-Act II-p. 219)

The Stranger escapes from woman, from his own hatred; from his own ideas; from his own influence, from his own deeds which are personified by the Lady.

It is in the third part of The Road to Damascus, that the Lady appears to be mainly as a symbol of the Stranger's ideal of a woman. The Lady becomes the tender, good hearted, understanding woman in her role of wife-mistress-mother. She becomes the mother who protects him, and loves him and caresses him. The mother the Stranger never had, and the one he yearns for:

Lady: "I beg you, by the love that once united us, by the memory of the child that drew us together, by the strength of a mother's love - a mother's - for so have I loved you, erring child, whom I've sought in the dark places of the world and whom I've found hungry and withered from want of love!....

Stranger: Mother!

Lady: Yes, my child, your mother!"
(Part III-Act III-sc. i - p. 242)

This ideal picture of woman vanishes in the last scenes of the play. Here the Lady's role goes back again to be man's enemy. It is in this part of the play when the Stranger's memories pass by like in a kaleidoscope. The love-hatred bond occurs in these last scenes over and over again until the Stranger seems to stop and think and arrive at a conclusion: We are doomed in the eternal cycle of life:

Stranger: "Then we must hate one another.

Lady: And love one another, too.

Stranger: And hate because we love. We hate each other ... We hate our bond, we hate our love; we hate what is most loveable, what is the bitterest, the best this life can offer. We've come to an end." (Part III-Act III-sc.iii-p. 255)

In the past part of To Damascus the Stranger remembers and as he does so, his memories become visible on the stage. These memories are related to minor incidents in the Stranger's life, but it is interesting to cite them because the characters are more dream-like, more pertaining to a world of memories and hallucinations than the rest of the characters who are seen in the previous scenes.

Pantomime plays an important role in these memories for the characters do not speak like the Lady, the Beggar or the Tempter, etc. The characters appear on the stage speechless, as in a silent movie, like visions, like ghosts of the past.

Stranger: And who are they? (Three children dressed in summer clothing, two girls and a boy, come on to the bridge from the right.) Ho my children! (the children stop to listen, and then look at the Stranger without seeming to recognize him. The Stranger calls.) Gerda! Erik! Thyra! It's your father! (The children appear to recognize him; they turn away to the left.).... The children dance off to the left and disappear. The Stranger falls to the ground.) (Part II-Act IV-sc. ii-p. 177)

The Daughter who appears at the beginning of Part III belongs to the minor memories of the Stranger. She appears suddenly as the Stranger wishes to see her. It is like a magic lamp which makes wishes come true. The Confessor promises: "She'll come to you" while the Stranger wishes to see his daughter. In the stage directions:

(He, (the Confessor) beckons once more. A boat appears on the river, rowed by a young girl. She is wearing summer clothing, her head is bare and her fair hair is hanging loose.)"
(Part III-Act I, p. 198)

She belongs to the Stranger's best and worst memories as a father. Unlike the other memories, the Daughter talks to her father just to blame him for his behaviour toward his children. Here again we have the Stranger apparently talking to somebody who is a ghost. He is really talking to himself as he "sees" his past before him.

Further comments could be made in this chapter, namely those in connection with the chorus, the music, the structure of the language, the pantomime. All of them appear in The Road to Damascus making it the most typical expressionist play of Strindberg's. I have taken into consideration mostly the subjectivity in relation to the radiation of the ego in the characters, and the struggle of opposites for two reasons mainly: firstly because I consider them to be the most interesting aspects of the expressionist plays and secondly because in the comparison of Strindberg and O'Neill's plays in the following pages, stress will be made preferably on the discussion of their similarities with reference to these two above-cited peculiarities.

CHAPTER II

Part III

The Comparison between The Road to Damascus
and The Great God Brown.

O'Neill like Strindberg, had in his mind the idea of multiplied selves involved in a single individual. In several of his plays O'Neill experimented new methods of characterization which might fit his complex characters better.

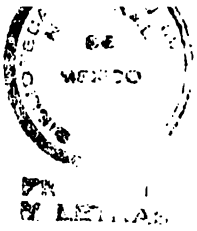
The most outstanding of O'Neill's methods is the use of masks. The masks represent or embody the other self, or selves, of one character. When a character has more than one self-image, and is not sure which is the true one, or when he knows at last that one self is an illusion, but still cannot put it aside, he wears a real or a figurative mask. The idea of using masks for his characters became O'Neill's utmost preoccupation. He wrote:

"One of my principal obsessions is the re-introduction of masks as a medium in the theater. My idea about masks is that they can be made acceptable to the modern audience - as they were in ancient times - but in a new sense. People do recognize, from their knowledge of the new psychology, that everyone wears a mask - I don't mean only one, but thousands of them."¹

O'Neill declared that he would have liked to have masks on the characters of the Emperor Jones, on all the characters of The Hairy Ape, (when they met Yank and he starts 'thinking') on the seven main characters of All God's Chillun Got Wings, on Marco Millions and on all the characters of Mourning Becomes Elektra.²

1. Arthur and Barbara Gelb, O'Neill, (New York: Harper and Bros., 1962), p. 740.

2. Alfredo Croissant, El Teatro Americano, p. 55.



O'Neill employed the masks in the stage productions of several of his plays. In The Hairy Ape, for instance they were used although O'Neill does not mention them in its production in 1922. Also in the same year, O'Neill had called for a "pale mask with features undistinguishable" to be worn by the figure of Death in The Fountain.¹ All God's Chillun Got Wings required a congo mask. In Marco Millions, (1925) the chorus was adorned with a mask, the men with a male mask of grief, the women with a female. The chorus of Lazarus Laughed and the main character were all wearing masks or half masks depicting different ages and different types of people.

Several years later, in November 1932, O'Neill published an article called Memoranda on Masks. There he expressed his main purpose in full.

The main points of his essay can be thus summarized:

1. The mask is the freest solution for the modern dramatist's problems.
2. It is a way to express the greatest possible dramatic clarity and economy of meaning.
3. Its values are psychological, mystical and abstract.
4. It is a symbol of inner reality.
5. It helps to project the unconscious.
6. The mask is dramatic in itself.
7. It belongs to the Imaginative Theater.
8. The masks are not a skillful resurrection of archaic props.

1. Edwin A. Engel-The Haunted Heroes of Eugene O'Neill (Cambridge, Mass.: Harvard University Press, 1953), p. 92.

9. It is more subtly suggestively dramatic than any actor's face.
10. The masked mobs can play the role of a main character such as King, Hero, Villain, etc.

The use of masks for the characterization in the modern theater is not O'Neill's accomplishment. There was a new trend which welcomed the old Greek masks to the American stage in the first two decades of our century.

"In 1919 Gordon Craig published a volume of essays and notes, The Theater - Advancing, many of which appeared before 1910. Here he lamented the deterioration of Dancing, Pantomime, Marionettes, Masks, 'things so vital to the ancients' all essential parts of their respected Art of the Theater at one time or another."¹

In 1917 Ernest Fenollosa and Ezra Pound published Noh or Accomplishment, A Study of the Classical Stage of Japan.² The Japanese theater being one of the few that has masked characters, and has kept the tradition for centuries. Yeats the Irish playwright, anticipated by six years the use of masks in O'Neill's The Great God Brown. He said:

"The face of the speaker should be as much of art as the lines that he speaks or the costume that he wears, that all may be as artificial as possible.... The masks apart from beauty may suggest new situations at a moment when the old ones seem exhausted; The Only Jealousy of Emer was written to find what dramatic effect one could get out of a mask, changed while the player remains upon the stage to suggest a change of Personality."³

Like Yeats, O'Neill considered the masks to be a way of showing their "souls". What mattered to

1. In Edwin A. Engel; Op. cit. p. 89.

2. Ibid, p. 90.

3. Ibid, p. 91.

both of them was what mattered to Strindberg, too. Their plays would be highly subjective. What mattered to them was to project the inner world, the inner reality of the character into their plays, to project, according to the expressionist standards, the subjective by objective means.

Although O'Neill did not introduce masks into the American stage, the plays in which they are used and the new way to use them especially in The Great God Brown are quite original.

Strindberg's spiritual son, O'Neill, put his master's The Ghost Sonata¹ on the stage in 1924 around the same time he was working on The Great God Brown. O'Neill called for masks as the better means for the characterization. (Some of The Ghost Sonata's characters descend directly from the main characters of To Damascus. (Hummel and the Colonel have his counterparts in the Stranger and the Doctor; the Mummy resembles the Lady). The Ghost Sonata of which the theme is to expose the evils and sufferings of certain people who live closely connected one with the other, proved a good field for experiments to take place using the masks. Maybe the masks as portraying different personalities were worn by the actors in this play to differentiate the masked faces of the characters when they are in society and when they are by themselves. In the playbill delivered during the stage production of Strindberg's play, Kenneth McGowan wrote an article on the history of masks since the Primitive Man. The author emphasized the

1. The Spook Sonata was the first joint production of the Provincetown Players under the direction of McGowan, Jones and O'Neill himself.

fact that when wearing a mask, man "experiences a kind of release from his inhibited and bashful circumscribed soul. He can say and do strange and terrible things as he likes it."¹ This could be the reason why O'Neill insisted on the masks for the Ghost Sonata. He wanted to make the characters' behaviour more spontaneous and thus closer to their innermost realities.

Three years after O'Neill and his Company produced The Ghost Sonata he attempted to write a play with the intention of using the masks to help in the discovery of the characters' personalities. The Great God Brown appeared in 1926.²

"O'Neill's play is the first in which masks have ever been used to dramatize changes and conflicts in character. He uses them as a means of dramatizing a transfer of personality from one man to another."³

This is important for as it has been said before, the expressionist theater deals with the radiation of the ego as the transferring of personality from one man into objects.

In To Damascus and the Great God Brown the similarities are great especially concerning the expressionist characteristics. The plays are highly subjective, the characters and the ideas show an autobiographical tendency, the distortion of reality and the radiation of the ego play a definite role.

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1. Provincetown Playbill, op. cit. No page number.
 2. In 1924 O'Neill wrote a dramatic arrangement of Coleridge's poem The Ancient Mariner. Here for the first time O'Neill used masks. It has never been published - quoted by Barrett H. Clark in Eugene O'Neill, The Man and His Plays, (New York: Dover Publications, 1947) p. 103.
 3. Kenneth McGowan in Ibid. p. 103.

There is symbolism concerning the characters as well as allegorical significance. They move in a struggle of opposites and their dialogue becomes sometimes an actual monologue.

The comparison of the plays can be started with the names of the male characters: *The Stranger*, Dion Anthony. The expressionist theater tends to represent things and people as they are within our minds. Its fundamental feature is to portray things and characters that mean rather than are. This is reflected in the names of the characters in both plays. The character's names reveal their role, their soul complex or their destiny. It might be said that they are embodiments of the ideas an author desires to expose in relation to a father, a beggar, a lady, etc. In the case of To Damascus and The Great God Brown the authors like most expressionist authors are interested in Man more as the essential creature than as an individual.

The Stranger is Man battling against the "Powers"; wondering about Man's fate; and striving to understand himself for *The Stranger* is a stranger to himself. He is Strindberg's concept of Man fighting against his destiny; man in search of the eternal wonder of life; man in search of himself. While Dion Anthony is man struggling between human will and fate, between passion and misunderstanding, between the good and the evil forces of the inner self. It is Man conceived as a young Pan,¹ the pagan God of fertility,

1. The terror that men feel in lonely places was believed to be caused by Pan. Thence his name became panic. Dion is depicted as the image of a young Pan. (Encyclopaedia Britannica, Vol. 12, p. 36.)

the worshipped creature who reigns over Nature; as Dionysus, the pagan god of fertility mixed up with a saint, with Anthony; the hermit, the Christian martyr,¹ the flesh-denying conscience.

It could be said that from Hamlet to the Stranger and to Dion Anthony the ontological problem is the same, "to be or not to be".

The same ontological problems are present in the expressionist plays where the protagonists question about the dilemma of life and the wonder of death.

If one goes further into the plays themselves, and starts the comparison one is able to start selecting their many likenesses. Both Dion Anthony and the Stranger are frustrated artists. Dion Anthony has failed to become a painter while the Stranger has also failed to become an accepted writer. Both characters are extremely sensitive. Dion Anthony will become a neurotic and a drunkard at the contact with the hostile materialistic world. The Stranger will also become a neurotic, a drunkard, at feeling that the hand of the Powers is frustrating him. Dion Anthony is depicted as a frustrated business man while the Stranger is depicted as a frustrated artist. Their frustrations, their neuroses, their failure to adjust themselves to the society they live in, and their search for God, constitute part of their prob-

1. Eugene O'Neill said about this: "I had hoped the names chosen for my people would give a strong hint of this. Dion Anthony - Dionysus and St. Anthony - the creative pagan acceptance of life, fighting eternal war with the masochistic, life-denying spirit of Christianity as represented by St. Anthony -" in Barret H. Clark, op. cit., p. 104



lems and sufferings. These problems start in both plays in the Stranger's as well as Dion Anthony's childhood. Both characters' problems appear long before the curtain opens:

Dion Anthony	The Stranger
"I had loved and trusted him and suddenly the good God was disapproved in his person and the evil and injustice of men was born ...So I became silent for life and designed a mask of the Bad boy Pan in which to live and rebel against the other boy's god and protect myself from his cruelty." (Act II-sc. 3-p. 295)	"Say that he became a werewolf because, as a child, he lost his belief in the justice of heaven, owing to the fact that, though innocent, he was punished for the misdeeds of another." (Part I-sc. 8, p. 76)

Both characters grow desperate, anguished, anxious. Their sufferings spring from the fact that they feel lonely. Both wonder: who am I? Both are frightened of life for they have lost their faith in their Creator; they are weak, disappointed at not finding Him, at being deserted by Him. They feel lost in life. They are afraid.

Dion Anthony	The Stranger
Cybel: "You're not weak. You were born with ghosts in your eyes and you were brave enough to go looking into your own dark - and you got afraid." (Act II-sc. 1- p. 337)	"For forty years I've been waiting for something: I believe they call it happiness; or the end of happiness....But don't go, I beg you. I feel afraid ..." (Part I-sc. 1- p. 25)

The great sensibility of both characters make them wear shields to protect themselves. The Stranger wants to take mud-baths that would harden his skin against "the pricks of life". Dion wears a mask like the mud-baths for he wonders: "Why was I born

without a skin, O God, that I must wear armor in order to touch or be touched?" (Prologue p.-315)

Both believe themselves to be toys in God's hands. They both ask themselves the same questions:

Dion Anthony

"Why am I afraid to dance, I who love music and rhythm and grace and song and laughter? Why am I afraid to live, I who love life, and the beauty of flesh and living colors of earth and sky and sea? Why am I afraid of love, I who love love?...Or rather, Old Graybeard, why the devil was I ever born at all?"(Prologue - p.315)

The Stranger

"Why? Why is one born into this world an ignoramus, knowing nothing of the laws, customs and usage one inadvertently breaks? And for which one's punished. Why does one grow into a youth full of high ambition only to be driven into vile actions one abhors? Why, why?"
(Part I-sc. 7- p. 75)

The two characters have essentially the same problems which will make them split into struggling selves. The disintegration of the individuals becomes necessary. Strindberg's new method of having several characters portray the roles of the various selves of a conflicting individual was followed by O'Neill in The Great God Brown. The split personalities will be portrayed by means of masks in The Great God Brown.

If one goes back to the Stranger in The Road to Damascus it could be remembered that his struggling selves became united into the redeemed, purified Stranger at the end of the play. The Stranger finds peace within himself by learning to believe and to be resigned to accepting life as it is. Dion Anthony's personality at first splits into two represented by the mask and his own face. Both personalities grow different one from the other.

The mask becomes a combination of Pan and Mephistopheles. The evil side destroys the creative one. On one hand, the real face looks more and more saint-like and more tortured on the other. There are actually four personalities: the real two-sided face, the saint-martyr combination; and the two-sided mask, Mephistopheles - Pan one.

Here is how they develop in the Prologue up to the middle of Act II.

In the prologue Dion's face "is masked. The mask is a fixed forcing of his own face - dark, spiritual, poetic, passionately supersensitive, helplessly unprotected in its childlike religious faith in life - into the expression of a mocking, reckless, defiant, gaily scoffing and sensual young Pan." (Prologue, p. 310)

It has to be noticed that there is an effort on Dion's part to get rid of his mask and finish the struggle. Over and over again this happens in the play. Dion thinks he can live without his armor, his mask. He thinks he has found his way through woman's love. He thinks he is loved, he is understood; he thinks he believes, but he is disappointed when he learns that everything is just a dream. With further disappointments his personalities grow more and more different. In Act I

"His real face has aged greatly, grown more strained and tortured, but at the same time, in some queer way, more selfless and ascetic, more fixed in its resolute withdrawal from life. The mask, too, has changed. It is older, more defiant and mocking, its sneer more forced and bitter, its Pan quality becoming Mephistophelean." (Act I-sc. 1-p. 320)

By Act II, Dion's real face has developed to its highest point. The qualities of a martyr and those of a saint take full shape:

"His face is that of an ascetic, a martyrdom, furrowed by pain and self-torture - yet lighted from within by a spiritual calm and human kindness."

As to the mask, it has also reached a climatic development, its development being the opposite counterpart of the real face:

"the mask is now terribly ravaged. All of its Pan quality has changed into a diabolical Mephistophelean cruelty and irony." (Act II-sc. 1-pp. 336-37)

In the middle of the play the four personalities have fused into two strong ones: the real face, the saintlike personality, having become so by suffering; the Pan one being destroyed completely by hatred.

"The real face" is gentler, more spiritual, more saintlike than ever before" (Act II-sc. 2-p. 241) while the mask, having been stricken by another disappointment

"is in a wild state. (It)...has a terrible deathlike intensity; its mocking irony becomes so cruelly malignant as to give him the appearance of a real demon, tortured into torturing others." (Act II-sc. 3-p. 345)

Besides these four selves which fuse into two at the middle of the play, there might be considered another one which is embodied by a character and not by a mask. He takes the name Billy Brown. He embodies the image of Dion Anthony, the Dion Anthony everybody would have liked him to be. Brown is the Dion accepted by society, the successful businessman, the symbol of materialism. Billy Brown is Dion's opposite counterpart. He is what Dion lacks and yearns for. Dion, on the other hand is what Brown lacks and yearns for. It is as if both characters made the perfect individual. Both need each other.

Brown needs Dion's creative power, his sensibility, his love, in order to reassure himself he is alive. Dion needs welfare to be accepted in society, to be loved and understood by those who surround him. The dualism composed by Dion Anthony-Billy Brown could be clarified by one of the characters, by Margaret. Margaret has a tendency to stick to her ideal of a man. She is never able to love real men, but her own ideal of a man. Margaret loves the creative qualities of Dion and the material success of Billy Brown. She is in love with her own ideal: Dion the artist, the lover, but she abhors Dion as the unloving father and selfish drunkard. In Billy Brown she admires and loves the healthy good-looking businessman, the good friend, the bread-winner, but abhors the prosaic soul of the materialistic semi-god.

The struggle between Dion Anthony and Billy Brown goes on throughout the whole play. In this struggle envy takes a first place. There is a strong feeling of trying to steal one another from his personality, as both selves of a single individual needed each other in order to survive.

One self cannot live without the other. It is as if both characters tried to become united into one individual, but at the same time both tried to retain their entity. Both are eager to possess the other's personality. Brown craves to possess Dion's power to love. He thinks to attain it by stealing Dion's mask. He needs Dion's mask to become him. Going over to The Road to Damascus, one could find the same eagerness in one character to possess the others' personality. In this play the struggle takes place between the Stranger and the Doctor. In both plays,

the act of stealing the personality, of becoming the other, is a means of revenge:

The Great God Brown

Billy Brown: "Now I'm drinking your strength, Dion - strength to love in this world and die and sleep, and become fertile earth, as you are becoming now in my garden - your weakness the strength of my flowers, your failure as an artist painting their petals with life! Come in with me while Margaret's bridegroom dresses in your clothes,...your clothes begin to fit me better than my own!' Hurry, Brother! It's time we were home. Our wife is waiting. Come with me and tell her again I love her! Come and hear her telling me how she loves you! I love you because she loves you! My kisses on your lips are for her. Then you - the I in you - I will live with Margaret happily ever after. She will have children by me!...Your children already love me more than they ever loved you!"
(Act III-sc.2-pp.307-308)

To Damascus

Doctor: "Our house, our roses, our clothes, the bed-clothes not forgotten, and now our child. I'm within your doors, I sit at your table, I lie in your bed; I exist in your blood, in your lungs, in your brain; I am everywhere and yet you can't get hold of me...When you sit at your work, I shall come with a poppy, invisible to you, that will put your thoughts to sleep, and confuse your mind, so that you'll see visions you can't distinguish from reality...My soul shall spin itself about you like a spider's web; and I shall guide you like an ox by means of the woman you stole from me. Your child shall be mine and I shall speak through his mouth; you shall see my look in its eyes, so that you'll thrust it from you like a foe."
(Act I-Part II-pp. 131-132)

In Act II the selves are several: Dion's real face, Dion's mask, and Brown. The Saint, the demon and materialism. At this same act, Dion dies, that is, his saintlike-martyr personality dies. The demon self lives in a new body. Dion, the Pan-Mephistopheles, the destructive power lives in Billy Brown.

Dion wills his mask to Brown "for him to become me". From that point on, the Billy Brown-Dion Anthony combined personality inherits the struggle of selves. The personalities will again start growing different. There will be four different selves: Brown's real face, Brown's own mask, Brown's real face being ravaged and haggard, tortured and distorted by the influence of Dion's Mephistophelean mask, and Dion's Mephistophelean mask. His real face grows similar to Dion's face. Billy Brown becomes evil. In his attempt to steal Dion's positive personality, the creative one, Brown was destroyed by the Mephistophelean part of the Fan-Mephistopheles mask. At the end of the play four selves remain: the face distorted by Dion's demon (by Dion's Mephistophelean mask); Billy Brown's own mask as the business-man; Billy Brown's real face which nobody knows; and Dion's mask. In a process of hatred and revenge, of a struggle within Dion Anthony-Billy Brown the struggling personalities destroy each other, murder each other. The ideal individual, the Great God Brown cannot coexist with the Great God Fan in one individual. If the end of both plays are compared, a similarity can be noticed. Strindberg's "battle of souls" within the Stranger take him to his destruction. He has to die in order to regain his unity. The same happens with O'Neill's character. The influence of Strindberg's To Damascus upon The Great God Brown cannot be denied as far as the analysis of the protagonists is concerned. O'Neill also applied these expressionist devices to the feminine characters. The analysis of them will be made starting with their names. As it has already been

stated, the names of the characters in the expressionist plays are symbolic or allegorical. This is true in To Damascus where the Lady leads the feminine roles and in the Great God Brown where two characters, Margaret and Cybel become the Lady's counterparts. The authors wanted to go beyond the individual to show us Womanhood. The Lady is called "Woman," and as the Stranger puts it in his own words: "I'd like to christen you myself - let me see, what you ought to be called? I've got it. Eve!" (Part I-sc. 1-p. 28) That is, the name has a specific significance within the drama. The feminine character will be the Lady, Woman, giving her the allegorical condition of womanhood and at the same time, woman as conceived by the Christians. Eve, woman who brought sin into the world.

O'Neill, as well as Strindberg gives the feminine characters a similar treatment. Margaret in The Great God Brown is depicted as having "the abstract quality of a Girl instead of the individual Margaret." (Prologue, p. 264) Not only that, but he had a special intention in mind when he called his character Margaret. O'Neill had the intention of making Margaret the modern direct descendant of the Marguerite of Faust - "the eternal girl-woman oblivious and blind to everything but her end of maintaining the human race."¹

Cybel, together with Margaret completes the symbol of Womanhood in The Great God Brown. The name, symbolizes "the incarnation of Cybele, the Earth

1. Barret H. Clark, op. cit. p. 104.

Mother doomed to segregation as a pariah in a world of unnatural laws, but patronized by her segregators, who are thus themselves the first victims of their laws."¹

Both Margaret and Cybel taken as a duality can be compared to the Lady in the same way that the Stranger was compared to Dion Anthony. The Lady as the symbol of womanhood performs the roles that Margaret and Cybel play in The Great God Brown, although it is to be noted that the role of a woman as an eternal enemy of man is stronger in the Lady than in the Margaret-Cybel combination.

Margaret as well as the Lady are girls, childish women who look for protection and love. Here their similarities as such:

Margaret	Lady
"(She whispers like a girl) Dion! Margaret! Peggy! Peggy is Dion's girl - Peggy is Dion's little girl - Dion is my Daddy - O.)"(Prologue, p. 314)	"(The Lady weeps into her handkerchief. The Stranger takes it from her and dries her eyes) Dry your eyes, child, and be yourself.)" (Part III-Act I-p. 206)

Margaret, like the Lady also plays the role of a wife. Their similarity springs from the fact that both characters are highly possessive. Their possessiveness makes the wife develop into the friend, the lover and the mother. The Lady and Margaret become the owners of their husbands personalities. They consider their husbands as their life-long possessions. They both consider their husbands as their children, their friends, and their lovers.

1. Eugene O'Neill, a "letter to the New York Evening Post", (New York, Feb. 13, 1926) quoted by Barret H. Clark, op. cit., pp. 104-105.

Margaret	Lady
"But now you're here. You're mine! My lover! My husband! My boy!" (Act III-sc. 3-p. 361)	"I have mine here: my friend, my husband, my child!" (Part I, sc. 3, p. 241)

Cybel, the other important feminine figure in The Great God Brown takes after the Lady especially as a mother and as a lover.¹

Both the Lady and Cybel are symbols of Mother Earth in whose warm lap and womb Man can seek for peace and happiness. It is in Mother Earth into which Man dies and is brought to a new life again. Strindberg said: "I am a woman hater, just as I hate the earth which binds my spirit because I love it..."² "Woman is the earth spirit who effectuates a certain harmony with the earth-life. To this earth life we must bring our sacrifices."³

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1. When O'Neill was asked about the psychologist's influence on him he stated that Jung was the one who had impressed him greatly: "Of all the books written by Freud, Jung, etc., I have read only four, and Jung is the only one of the lot that interests me." quoted by Barret H. Clark, op. cit., p. 136. Jung's and some of O'Neill's typical feminine characters coincide. Jung's typical female is physically creative, realistic, unselfish and passive - the mother lover. She is the Earth mother representing cycles in Nature (Cybel, Mrs. Fife, Abbie, Margaret, Beatriz, Kukachin) quoted from Doris V. Falk: O'Neill y la Tensión Trágica (Argentina: Editorial Sur, 1959), p. 63.
 2. Sprigge, op. cit., p. 165.
 3. August Strindberg, Zones of the Spirit, (New York, 1913) p. 171, quoted by Hartman, op. cit., p. 167.

Cybel, resembling the Lady plays two roles. She is the pure mother image and the mother-mistress.

In The Great God Brown, Dion yearns for the love of a mother he has never had either in his own mother¹ or in his wife. Dion Anthony's mother was like the Stranger's own mother.

They have never been able to give love to their children. They have never been mothers to them. Dion's mother is depicted as childlike, immature, possessive and egotistical while the Stranger's mother is described as cruel and unloving.

Dion	Stranger
"And my mother? I remember a sweet strange girl,.... she played mother and child with me for many years.... " (Act I-sc. 3-p. 333)	"Your voice reminds me of a mother, for my mother never caressed me, though I can remember her striking me. You see, I was brought up in hate." (Part I-sc. 1-p. 28)

The search for an ideal mother seems to become one of the most important features in both plays. From the beginning to almost the end of both plays the characters long for the beloved mother image. Both characters believe they can find it in their wives thus making marriage an incestuous link. The Oedipus complex is clear. The love triangle is made by the son who loves his mother and hates his father. In The Father² a play by Strindberg one of the characters speaks like this referring to the love between mother and son: Laura speaks to her husband:

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1. In To Damascus it is a fact that the Lady is the Stranger's mistress and has been several men's lover, too.
 2. This play was written before The Road to Damascus in 1887, and could be considered as one of the best plays of Strindberg. The Oedipus complex is very clear throughout the play as it is in O'Neill's Mourning Becomes Elektra.

"I loved you as if you were my little son. But ... the joy I felt in your embraces was followed by such a sense of guilt my very blood seemed tainted. The mother became the mistress - horrible!"¹

The Stranger and Dion's fathers are alike. Both have never loved their children, neither cared for them.

Both Dion and The Stranger hate them as sons-rivals.

Dion's father	Stranger's father
"When he lay dead, his face looked so familiar that I wondered where I had met that man before. Only at the second of my conception. After that we grew hostile with concealed shame...our ogre, <u>her</u> husband..." (Act I-sc. 3-p. 333)	"I never went to my father's funeral, because he turned me out of the house when my sister married. I was born out of wedlock when my family were in bankruptey....I hated my parents and they hated me." (Part I-sc. 1-pp. 28-29)

The hatred for their fathers does not have a deadline. It goes beyond to the Father God image. For both characters God the father is unfriendly, cruel, domineering, like their own fathers. Both Dion and the Stranger will look for redemption through a woman, a Mother God image good and loving like their ideal mothers.

Both The Stranger and Dion get married just as a means to find the ideal of theirs in the oedipal relationship. They are the children who want to be loved and understood. The lonely children and the lonely lovers.

1. August Strindberg, "The Father" in Strindberg Seven Plays, (New York: Bantam Books, 1960) p. 39, 40.

Dion

"...back into life, with naked nerves jumping like fleas, and in due course of nature another girl called me her boy in the moon and married me and became three mothers in one person!"
(Act I-sc. 3-p. 334)

Stranger

"When I was helpless and thought the end was near, a desire grew in me to fall asleep on a mother's knee, on a tremendous breast where I could bury my tired head and drink in the tenderness I'd been deprived of...call me your child, and then I'll love you...."
(Part III-Act II-p. 220)

In O'Neill's play the search for the mother in Margaret, the wife, fails completely. It is Cybel the one who will be the mother, the one who gives strength to human weakness.

In The Road to Damascus the Lady like Cybel in The Great God Brown is mother-earth that protects her children unselfishly; Cybel is the mistress, the fecund earth that gives herself thoroughly to her lovers: it is Mother Earth to whose womb Man returns to find peace and warmth.

Cybel

"(Cybel takes off her mask and sits down by Brown's head. He makes an effort to raise himself toward her and she helps him throwing her kimono on his bare body, drawing his head on her shoulder)
Brown....The Earth is warm.
Cybel: Sssh! Go to sleep, Billy.
Brown: Yes Mother....
Cybel: I know you're tired....
Brown...Thank you, Mother...what is the prayer you taught me?

Lady

Lady"...You shouldn't love me but your Creator
Stranger: He is unfriendly like my father.
Lady....Come back to me, prodigal one; and bury your tired head on my heart, where you rested before ever you saw the light of the Sun.
(a woman comes over to her during this speech; her clothing falls from her and she is seen to have changed into a white robed woman with....full maternal bosom)
Stranger: Mother!

Cybel

Cybel: Our Father Who
Art!

Brown: I have found
Him....The laughter of
Heaven sows earth with a
rain of tears, and out
of Earth's transfigured
birth-pain the laughter
of Man returns to bless...
upon the knees of God.
(He dies) "
(Act IV. sc. 2, p. 274)

Lady

Lady: Yes, my child,
your mother!"
Part III-Act p. 242)

In the first two parts of The Road to Damascus, the Lady is the real woman as conceived by the Stranger. She is the Stranger's idea of what women are, namely, a combination of wife, lover, enemy-child.

In the last part of the trilogy she embodies the Stranger's wish of how women should be, namely a combination of wife-child-mother-mistress. It could be said that Margaret is the Lady's descendant as the embodiment of Dion's idea of women as they really are. The ideal of a woman found in the past part of To Damascus is found in Cybel, Dion's ideal. It should not be forgotten that the Lady for the most part of the play has no life of her own. She is a projection of the Stranger's ego. As for Margaret and Cybel, they also are projections of Dion's own personality and embodiments of his ideas, but on the other hand, Margaret and Cybel besides being symbols are individuals, detached from Dion. As individuals both feminine characters are seen from within. It was O'Neill's intention to show their soul complex. In order to achieve it O'Neill uses the masks as he did with the men characters. Both Margaret and Cybel have two contrasting personalities. Margaret's

mask is the face she shows before the world to hide her sufferings and her disillusion. She is the Margaret everybody knows, the Margaret who loves and is loved by her children and husband, the happy Margaret, the courageous Margaret. On the other hand the real face portrays her real personality. When Margaret is unmasked she is the woman who day-dreams of being happy, of being loved. She is the Margaret, the adolescent who does not want to accept people as they are, life as it is; she is the woman who is afraid of giving herself to others; the woman who is unable to face facts. She is the egotistic, possessive individual. Both opposing personalities in Margaret reconcile in the third act when she becomes united again. From then on, it is as if Margaret's introspection has reached its end. In The Road to Damascus the Stranger fails to reconcile his views about women because he has never been able to understand women. The love-hatred bond between he and the Lady has been created by lack of understanding. It will be at the end of the trilogy when the stranger realizes he is doomed to suffer from this opposing feeling and accepts it with resignation. It is then that the Stranger's personality regains its unity. In The Great God Brown Margaret's mask was created in order to show the relationship between man and woman: lack of understanding.

The Great God Brown

Dion: "This domestic diplomacy! We communicate in code when neither has the other's key..."(Act I, sc. 1, p. 322)

Dion: I love Margaret. I don't know who my wife is" (Act I-sc. 1-p. 337)

The Road to Damascus

Stranger: "Ingeborg!
Lady: It's the first time you've called me by that name.

Stranger: The first? I've never met Ingeborg;
I've never known you..." (Part III-Act III-sc.3-p. 250)

In The Great God Brown Margaret also regains her unity but not by accepting the fact that her problem is based on misunderstanding like the Stranger does. Margaret will find her ideal in the Dion-Anthony-Billy Brown combination. As soon as she possesses the artist-lover-child personality she loves in Dion and the good businessman-friend-husband-father who understands her in Billy Brown, her mask becomes useless. From that point on her personalities being united, she gives herself to enjoy her dream. She is happy and contented with life.

"I'd gotten pretty resigned, too - and sad and hopeless, too - and then all at once you turn right around and everything is the same as when we first married - much better even, for I was never sure of you then. You were always so strange and aloof and alone, it seemed I was never really touching you. But now I feel you've become quite human - ... I'm so happy, dear!" (Act II-sc. 3, p. 361)

Cybel, the other feminine character who completes the symbol of womanhood in the play has also a divided personality. Her two personalities although different, do not create a conflict in Cybel as an individual. The mask she wears is only a means to set the differences between her personality as a prostitute and her personality as the ideal mother. It is interesting to notice that while the conflicting selves of Dion and Margaret make their personalities split, Cybel's personalities do not provoke any conflict whatsoever. On the contrary, she is a peaceful, contemplative character; her two selves are like two well-adjusted pieces of the "unmoved idol of Mother Earth" as she is called. Her real face is that of a

"strong sensual blonde of twenty...her figure full breasted and wide hipped, her movements slow and languorous like an animal's, her large eyes dreamy with the reflected stirring of profound instincts" (Act I-sc. 3-p. 320)"

The masked face of Cybel reveals the rouged and eye-blackened countenance of the hardened prostitute. The ideal mother, the pure, virgin-like individual, tender and unselfish coexists with the polluted one, the woman who gives herself to all men regardless of what they are. Cybel's personality as a prostitute tends to blend with the unmasked personality so that both grow to become at the end of the play, the idol of Earth. As Mother Earth she resembles the Confessor and the Lady who also becomes highly symbolic at the end of To Damascus.¹ To a certain extent one could say that these characters are the revival of the Greek chorus. Being involved in the action, they became spectators of it. Cybel, the Lady and the Confessor pity man's destiny in the same way that the chorus of Old Men pities Eodipus' destiny.

O'Neill's feminine characters followed a close relationship with Strindberg's. Both playwrights seemed to have undergone the same happiness and the same love-hatred ambivalent feelings toward women.² The same relationship is followed by the men characters in To Damascus and The Great God Brown. As it stated in the first chapter, the expressionist art

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1. The Daughter of Indra in The Dream Play and Elleonora in Easter resemble O'Neill's character, too.
 2. Agnes Boulton, O'Neill's wife wrote about him: "Gene was impressed by Strindberg's anguished personal life as it was shown in his novels.... particularly of his tortured relationships with the women who always seemed to be taking advantage of him... These novels Gene kept by him for many years...." quoted by Murray Hartman, "Desire Under the Elms in the light of Strindberg's Influence", in American Literature, (Duke University Press, 1961, Vol. 33-No.3) p. 361.

is characterized by the autobiographical tendency in it. Besides the extraordinary similarity of O'Neill and Strindberg's love lives, their ideas about women seem to derive from the same sources. Strindberg read Nietzsche and so did O'Neill. O'Neill had grown a special taste for reading Nietzsche before he had written any play. Thus Spake Zarathustra became O'Neill's bible. He wrote to a friend: "Zarathustra ...has influenced me more than any book I've ever read."¹ O'Neill made it a habit to copy passages from Nietzsche and repeat them by heart. O'Neill might have taken the German philosopher's ideas about women. Nietzsche considered misogyny as a basis in pre-Christian culture associating it vaguely with the aristocratic principles of the superman: "Procreation depends on the duality of the sexes, involving perpetual strife with only intervening reconciliations."²

The perpetual struggle between man and woman as portrayed in Eugene O'Neill and Strindberg's plays constitute in part the struggle of opposites which characterize the Expressionist theater.

Concerning this expressionist characteristic there could be added some other similarities. *Dion Anthony* and *The Stranger* always move in a struggle of opposites. It seems that neither one can stand aside from contradictory feelings or ideas. Both characters find themselves involved in an eternal hesitation between opposites: feeling and thinking, loving and hating, cursing and praying.

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1. (In a letter to Benjamín de Cásseres, a critic and a poet) quoted by Arthur and Barbara Gelb, op. cit., p. 121.
 2. The Philosophy of Nietzsche; Modern Library Edition. New York: 1937 p. 951; quoted by Hartmann, op. cit., p. 129.

Both of them look for redemption and forgiveness. On one hand they seek their salvation through prayer, on the other hand, they both are evil sinners. Both desire to believe in something, but at the same time they both are unbelievers. The Stranger's struggle in concrete terms appears on the stage like this: The Stranger and the opposite sex; love and hate: The Stranger and religion; the heathen and the redeemer: The Stranger and life; resignation and rebellion.

Dion Anthony also moves in a struggle of opposites very similar to the Stranger's. Dion Anthony and women; love and fear: Dion Anthony and religion; the pagan and the christian: Dion Anthony and Society; the rebellious and the conformist: Dion Anthony and life; the lover and the hater.

The struggle of opposites, the expressionist characteristic found in both plays is linked to the idea of the eternal recurrence of life. The influence of Nietzsche in both playwrights is obvious.¹ Strindberg and O'Neill make their characters be born, live, suffer and die, moving always in a struggle of opposites inevitably as parts of the everlasting fountain of eternity. Both characters look for eternal peace

1. "Tú nacerás de nuevo, eternamente a través de este devenir...Tú renacerás con tus humillaciones y tus angustias....Eternamente, tú ganarás a fuerza de dolor el instante eterno....Un ser muere y renace eternamente: Dionysos...Podemos volvernos Dionysus: el resucita en nosotros. Henry Lefebvre, Nietzsche, (México: Fondo de Cultura Económica, 1940) pp.70-71. quoted by Yolanda Barragán in Common Traits in Some of the Characters of Eugene O'Neill, (México: University of México, 1963), Chapter II, p.3.

they cannot find within themselves. The Stranger goes through the road to Damascus up to the monastery where he intends to find the peace he has lost. Dion Anthony looks for this paradisiacal peace in the womb of Mother Earth. Both die in order to be born again.

What is interesting from the point of view of Expressionism is the way both authors structured the plays in order to symbolically give the idea of life conceived as an eternal cycle. In To Damascus, the play is structured as a trilogy. The idea of eternal recurrence is stressed throughout the three parts mainly by the love-hatred relationship which never seems to have an end. The cycle of sufferings and short-lived happiness repeats itself like a long eternal chain of happenings: The same takes place in the Great God Brown:

To Damascus

"(A woman enters with a child to be baptized.)
Tempter: Look! A little mortal who's to be consecrated to suffering.
Stranger: Poor child!
Tempter: A human history that's about to begin. (A bridal couple cross the stage) And there - what's loveliest and most bitter. Adam and Eve in Paradise, that in a week will be a Hell and in a fortnight Paradise again."

(Part III-Act IV-sc.iii-p. 285)

Stranger:-"When we began it wasn't the beginning and it won't be the end when we are ended. Life is a fragment, without beginning or end."

(Part III-Act II-sc. 1, p. 217)

The Great God Brown

Cybel: "Always spring comes again bearing life! Always again! Always, always forever again! - Spring, again! - life again! - summer and fall and death and peace again! - but always, always, love and conception and birth and pain again - spring bearing the intolerable chalice of life again!"

(Act IV-sc. 2, p. 375)

In The Road to Damascus the first part is structured in such a way that it is a cycle in itself. The division is made by seventeen scenes. The first one coincides with the last one, in a successively way the second one coincides with the sixteenth and so on. The action reaches a climax precisely at the middle of the Play (Part I) or scene ninth and from then on the same scene takes place successively backwards in the same spots. As for the end of the play the same characters appear at the same place where the play began. In the second part the scenes seem to be repeating over and over again by means of focussing the problems which trouble the Stranger from different points of view. This also happens in the third part of the trilogy up to the end when the Stranger arrives to a Monastery in order to die and be born again. Symbolically the monastery is a place where the history of life is kept and oddly enough it is the story of human struggle of opposites repeating all over again, in the eternal cycle of life. The collection of famous mens' portraits in the so called monastery, is the objective proof: All of them have two heads, each one portraying the struggling opposites

Melcher: "Number two in the catalogue. Ah, yes; that's two-headed Doctor Luther. The youthful champion of tolerance and the aged upholder of intolerance. Have I said enough?"
(Part III-Act IV-sc. i-p. 278)

So the Stranger goes to the monastery after he has lived all through his life by remembering it over and over. He goes to the monastery in order to die and be born. In there his story will be kept as a new example of what life is: an eternal cycle where everything repeats itself.

The structure of the Great God Brown is similar to that of To Damascus (especially part I). There is an introduction, an epilogue and four acts go in between. The prologue and the epilogue like scene I and scene XVII in To Damascus turn out to be built up in the same way as if the authors wanted to say that the bygone generation and the coming one have to live through the same ordeals, the same sufferings, the same happiness. Everything which had to happen in the past and which will have to happen in the future is happening in the play. This is the interlude between one generation and the other.

Prologue

Mother"(Dion's mother)
The nights are so much colder than they used to be! Think of it, I once went moonlight bathing in June when I was a girl- but the moonlight was so warm and beautiful in those days, do you remember, Father?"
(p. 309)

Epilogue

Margaret:"But the nights now are so much colder than they used to be. Think of it, I went in moonlight bathing in June when I was a girl. It was so warm and beautiful in those days. I remember the Junes when I was carrying you boys...!"
(p. 377)

The monologues in The Great God Brown like in The Road to Damascus have the purpose of discovering the inner thoughts of the characters. We find monologues especially in Dion and Cybel. There are several instances in the play when Dion talks to himself. He takes the mask off and talks to it. The saint talks to the demon.

Dion: "He raises his hand over the mask as if he were blessing it, closes the book and puts it back in his pocket. He raises the mask in his hands and stares at it with a pitying tenderness) Peace, poor tortured one, brave pitiful pride of men, the hour of our deliverance comes. To-morrow we may be with Him in Paradise!" (He kisses it on the lips and sets it down again....)
(Act II, sc. ii-p. 342)

When Cybel speaks as "an idol of Mother Earth" she speaks to herself. It is her thoughts and feelings about Man expressed in a loud voice. It is a monologue, an aside, an introspective look into the character.

Finally I will just add a comment derived from the above considerations. Like in most expressionist dramas there is a pessimistic view of humanity in To Damascus and The Great God Brown. "Man has to be pitied" seems to be the conclusion arrived at by the authors. The poor creature called Man is doomed to live eternally suffering, eternally longing to find himself a place in the Universe; eternally trying to understand himself; eternally bewildered by the riddle of life and death; eternally frustrated in his endeavour to understand it.

CONCLUSION

The end of this thesis means for me the beginning of further studies in several of O'Neill's plays as compared to those of Strindberg. When the thesis was started I did not realize the enormous field which could be covered by the comparison of the playwrights' plays. The plan I had set at first for this study can be applied not only to the expressionist plays, but to the realist; the ideas, the characters and the structure offer good topics for further analysis. August Strindberg seemed to have collected all his ideas in To Damascus. It is as if suddenly he had become aware of infinite resources which his creative power had in store. Strindberg started writing To Damascus after he had lived through a countless number of new experiences during his mental breakdown he called "the Inferno". The Road to Damascus is a collection of these experiences where such phenomena as hallucinations, insanity, nightmares, anxieties, are fully exposed. The play as a stage production brings innumerable headaches to the producer. The characterization is so complex that, no matter what resources he employs to make the radiation of the ego clearer, there will always be a feeling of bewilderment in the spectators. This play might turn out better in a good film. Something similar could be said of The Great God Brown: although the play has been put on the stage successfully; nevertheless, the changes in the masks of the characters are so subtle (as they are read in the stage directions)

that it is impossible to have the audience be aware of every little difference between them.

The influence of Strindberg upon O'Neill is valuable for it gave ideas to be developed in new and original plays. Some of them were only experiments like Days Without End which could be called a modified copy of The Great God Brown. One of the problems which troubles Dion Anthony will be the main theme here: the religious struggle between the believer and the heathen. O'Neill made his main character John Loving split into several selves. Instead of using masks O'Neill adopts Strindberg's method of having different characters embody the different selves: John and Loving. Two actors perform the roles of a single individual. Loving will be visible for the audience but non-existent for the rest of the characters for "he is the same age, of the same height and figure, is dressed in every detail exactly the same. His hair is the same dark, streaked with gray. In contrast to this similarity between the two, there is an equally strange dissimilarity. For Loving's face is a mask whose features reproduce exactly the features of John's face - the death mask of John who has died with a sneer of scornful mockery on his lips." (Act I - Stage Directions, pp. 493-494)

The two selves, like the Stranger's in To Damascus and Dion Anthony's are conflicting. There is a duel between the evil self (Loving) and the Christian self (John). John Loving is like the dualism between Dionysus-Anthony. As in the analyzed plays, the protagonist is bound to woman in a love-hatred bond. There are two feminine characters: Elsa and Lucy whose roles are the same as the Lady, Cybel and Margaret: Elsa is the wife-mother-child while Lucy

is the mistress and the enemy of man.

It could be said that the Tempter resembles Loving for he is the voice of experience, of nationality. The Beggar, the Doctor and the Stranger conglomerate in John while the Confessor and the Dominican - the all-knowing characters are like Father Baird in Days Without End. Some paragraphs in this play are very much like The Great God Brown and To Damascus:

Loving "He saw his God as deaf and blind and merciless - a Deity who returned hate for love and revenged Himself upon those who trusted Him!" (Act I - p. 511) Wouldn't these words belong to the Stranger and to Dion Anthony?

The idea of having two actors to portray an individual gives room for monologues for when Loving speaks nobody hears him except his half-self John.

The influence in To Damascus is felt in some other plays, also experimental. In Strange Interlude the idea of split personalities, the masks, is carried on by the inner monologues of everyone of the characters. The action is carried on simultaneously on two grounds: the characters' behaviour before the world and their real inner selves. The main feminine character, Nina, is the Lady's direct descendant and such themes as the eternal recurrence of life can easily be traced.

In the Iceman Cometh (1939) the influence of To Damascus is present. In this play, there is not a real action. The play is built up in the same "moods", or "states of mind" in which the characters are in the first scenes as repeating over and over again following the circle of eternal recurrence.

The characters appear in the first act and present their inner problems. The split personalities, the masks in this play are the pipe-dreams. There is a struggle among the different selves of the characters: "I have been... I would have liked to be and I am" Each one of the characters has avoided facing his problem. The bar is the meeting place for all lonely souls to keep relative company: all of them are equally unhappy, equally unfortunate, equally weak as the Stranger and Dion. Talking about themselves, their pipe-dream is their main concern. They are like the Stranger, having monologues within themselves in which they relate what they would like to be. It seems as if they become sober for some minutes in order to remind themselves of the problems which make them drink in order to go on living their pipe-dream. The characters are involved in a series of lies which make their life bearable, but at the same time the struggle between the lie and the truth is destroying them.

The projection of the ego as memories of living fears on the stage is present in O'Neill's Emperor Jones (1920). This play is a psychological study of fear. The play is built up following Strindberg's monodrama technique of scene division based almost on one speaking character. Most of the play except the first and the last scenes, which constitute the introduction and the epilogue is a monologue. The main character, the Emperor Jones projects his inner fears on his way to save his life. The memories are projected on the stage taking several shades: from his little formless fears, going back to his past murders and fears into symbolically the atavistic fears

of the negro race. The symbol of increasing fear is portrayed by the heart-like pounding drums of the negroes.

The Hairy Ape (1922) is like the Emperor Jones an excellent expressionist play which descends from Strindberg's works. The main character, Yank, is split in his problem of belonging. During the whole play Yank is troubled at trying to adjust his ape self to the thinker self. It could be said that The Hairy Ape is a monologue - an out-loud monologue. In most parts of the play he speaks with voices as a means to justify the dialogue, but they are only a means to bring out the troubled mind of Yank. His confusion is projected in several scenes which, like in To Damascus, seem to pass by like in a kaleidoscope. The people on Fifth Avenue, the jail, the gorilla, are just projections of his bewildered mind. Yank begins to think. He is in an intermediate place between the thinker and the gorilla trying to reconcile both and identifying with neither.

In Strindberg as well as in O'Neill, many similarities are to be found. Both tried to find a meaning in life. Hate and love destroy the life of their characters, love being the main power to preserve the self. Both playwrights were experimenters of the theater; both tried to explain the unexplained impulses and processes of the human mind. Both are considered as masters of the psychological drama: Strindberg the forerunner, O'Neill the son of his spirit.

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