Recitation, Reference, and Reworking: Literary Allusions in the Plays of Eugene O'Neill

BAKALÁŘSKÁ PRÁCE

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně, že jsem řádně citovala všechny použité prameny a literaturu a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného či stejného titulu.

I declare that the following BA thesis is my own work for which I used only the sources and literature mentioned, and that this thesis has not been used in the source of other university studies or in order to acquire the same or another type of diploma.

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Souhlasím se zapůjčením bakalářské práce ke studijním účelům.

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Chapter 1 – Introduction

Eugene Gladstone O'Neill is considered to be one of the most influential figures of modern American drama and one of the greatest playwrights of the 20th century. In his work, O'Neill explores the inner workings of characters' minds very often haunted by demons of their past and personal or family trauma. The sincerity of the portrayal is in some cases supported by the autobiographical aspect of his writing. In *Long Day's Journey Into Night* and its sequel, *A Moon for the Misbegotten*, O'Neill draws from his personal experience and family life in order to create a credible sketch of human lives and interactions. Even though the autobiographical feature of O'Neill's work is prominent, it is not only his past, which serves an inspiration for O'Neill. Besides drawing inspiration from his personal experience, O'Neill's work very often displays signs of his working with other texts. Intertextuality is one of the notable features of his work and analysis of the application of literary pieces in his writing allows creating a picture, which depicts the plays of Eugene O'Neill in the context of the literary canon. O'Neill himself admitted reading extensively:

> I read about everything I could lay hands on: the Greeks, the Elizabethans – practically all the classics – and of course all the moderns. Ibsen and Strindberg, especially Strindberg.[1]

His reading experience inevitably influenced his writing, and the intertextuality caused by his reading is one of the prominent features of the work of Eugene O'Neill.

This thesis aims to present and analyse the different aspects of O'Neill's work being influenced by other texts and to examine how the intertextual features affect the course of the dramatic development of the plot. The intertextuality of O'Neill's work

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[1] Barret H. Clark, *Eugene O'Neill: The Man and His Plays* (New York, Dover: 1947) 25.

is multi-dimensional, and therefore the thesis divides it into three subtypes proposed by the title of the thesis itself: recitation, reference, and reworking. Each of the subtypes is to be discussed in a separate chapter and by close reading plays, which appear to showcase this particular type; the thesis will provide evidence and analysis of O'Neill's intertextual work.

In order to create an organized and clear differentiation between the different aspects of intertextuality, the second chapter presents an overview of the theoretical background of the topic of intertextuality. This theoretical chapter establishes the terms and vocabulary by drawing from essential texts on intertextuality to present the theory necessary for the analysis of O'Neill's work with literary allusions. *Intertextuality* (2000) by Graham Allen, *Intertextuality: Theory and Practices* (1990) by Michael Worton and Judith Still, or *Palimpsests* (1987) by Gérard Genette introduce the aspects and means of working with other literary texts and create a foundation for the thesis by introducing the most influential theories on the topic of reference. The theory of intertextuality is a complex literary theory, and its understanding is essential for creating an eloquent analysis of the different aspects of the intertextuality of O'Neill's work. The second chapter will, therefore, present a survey of the most influential theories of intertextuality, starting with the work of Saussure and covering theories of Genette, or Riffaterre, whose work on intertextuality shaped the understanding of the term.[2] Most importantly, this chapter discussed the work of Julia Kristeva, who coined the term intertextuality itself.

As previously mentioned the thesis divides the intertextuality of the plays of Eugene O'Neill into three categories and each of them is analysed in a separate chapter, these are organized from the most explicit form to the most implicit. It is

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[2] Graham Allen, I*ntertextuality* (London: Routledge, 2006) 209.

impossible to keep each type of intertextual feature of the work of Eugene O'Neill separate, as they often come hand in hand and, therefore, the thematic division of the chapters is in some cases sacrificed for the sake of clarity of the argument. The thesis analyses O'Neill's best-known play *Long Day's Journey Into Night* and its sequel *A Moon for the Misbegotten*, which both showcase more explicit aspects of O'Neill's intertextuality: direct quoting and also straight forward references. The ensuing chapter analyses *Mourning Becomes Electra* and *Desire Under the Elms* as examples of adaptation and – the most implicit form of intertextuality. The plays were selected for the analysis for their clear showcasing of individual aspects of intertextuality and their representation of the level of complexity of O'Neill's work with other texts.

The third chapter discusses the most explicit form of literary allusions in the work of Eugene O'Neill – direct quotation. Quoting is probably the most dominant aspect of the intertextuality in his work; "his characters are forever quoting – usually from poets, on occasion from playwrights."[3] Both *Long Day's Journey Into Night* and *A Moon for the Misbegotten* share the abundance of literary allusions, especially in direct quoting. This feature is very prominent especially in *Long Day's Journey Into Night*, and as Egil Törnqvist states: "rarely has a writer been so explicit about his literary preferences in a fictive work."[4] The amount of quotations brings another dimension to the plays and makes each character more complex through their knowledge and understanding of literature. In *Long Day's Journey Into Night*, the Tyrones appear not to be able to communicate without the aid of writers and poets through whose works they are trying to express their feelings. This notion of reference

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[3] C.W.E. Bigsby, *A Critical Introduction to Twentieth-century American Drama (Volume One 1900-1940) (*Cambridge: Cambridge University Press, 1989) 96.
[4] Egil Törnqvist, "O'Neill's Philosophical and Literary Paragons," *The Cambridge Companion to Eugene O'Neill*, ed. Michael Manheim (Cambridge: Cambridge University Press, 1998) 18.

carries on in *A Moon for the Misbegotten* in the character of Jamie/Jim Tyrone who preserves the explicitness of literary referencing present in the prequel.

The next chapter discusses the second notion of intertextuality: the references; still rather explicit, but in contrast to quoting, it is not as direct. In *Long Day's Journey Into Night*, O'Neill opens with detailed stage directions, which describe the individual titles on the bookshelves in the Tyrone household. Another notion of intertextuality covered in this chapter is characters discussing essential works of literary canon present not only in *Long Day's Journey Into Night* but also in *A Moon for the Misbegotten*. This practice depicts each character's education and literary preferences and gives an insight into their minds, which is one of the most noticeable impacts of the literary allusions.

If references and quotations in *Long Day's Journey Into Night* and *A Moon for the Misbegotten* were to be called explicit, then adaptation in *Desire Under the Elms* and *Mourning Becomes Electra* should be categorized as implicit, when regarding the work of O'Neill. Where in *Long Day's Journey Into Night* and *A Moon for the Misbegotten* O'Neill states in his stage directions that character quotes a particular author; in other plays, the intertextuality is much more subtle. These implicit features are discussed in the fifth and final chapter of the body. This implicitness appears in works such as *Mourning Becomes Electra* or *Desire Under the Elms*, where O'Neill draws thematic inspiration from Greek tragedy. This notion of intertextuality appears to be prominent in his work. According to Törnqvist: "Of central importance to him [O'Neill] as a playwright was how to find a modern equivalent of the Greek sense of fate."[5] This notion of O'Neill's writing is not prominent only in his Greek tragedy

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[5] Törnqvist, 22.

inspired works, as most of his plays appear to have an intertextual overlap of some sort.

In *Desire Under the Elms* and *Mourning Becomes Electra,* O'Neill explores the possibilities of adapting ancient tragedies and their themes in the modern setting of New England with contemporary problems and issues. *Desire Under the Elms* is his first play, which draws inspiration from Greek tragedy and O'Neill adapts the theme of *Hippolytus* by Euripides to fit the setting of rural New England of the 1850s. However, the inspiration is not only thematic; "…O'Neill seizes upon the dramatic devices utilized by the Greeks, and thrusts them into his own, contemporary dramatic mould."[6] O'Neill uses traditional Greek themes of incestuous love and murder, at the same time tries to keep the structure and devices authentic, and yet he reworks the piece in such a way that creates an entirely new and attractive play, whilst still staying true to his manner of depicting human psyche and inner workings of the human mind.

Similarly to *Desire Under the Elms*, *Mourning Becomes Electra* is O'Neill's attempt to adapt Greek theatre. Some critics argue that *Mourning Becomes Electra* also has some features of *Hamlet*'s revenge but even the title of the play suggests, once again, Greek inspiration. In this case, O'Neill landed on *Oresteia* trilogy of Aeschylus, which he felt "has great possibilities of revealing all the deep hidden relationships in the family than any other" tragedy.[7] So once again in *Mourning Becomes Electra*, O'Neill draws inspiration from Greek tragedy not only in terms of the plot but also dramatic devices. He takes a traditional Greek tragedy and adapts it in order to fit the story into Civil War-era New England.

The aim of this thesis is to analyse how O'Neill works with literary allusions, references, and intertextuality of these four plays. It establishes the theory of

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[6] Arthur and Barbara Gelb, *O'Neill* (New York: Dell Publishing, 1965) 314.
[7] Louis Sheaffer, *O'Neill: Son and Artist* (New York: Cooper Square Press, 2000) 336.

intertextuality in general terms in a separate chapter in order to make the analysis of O'Neill's texts clear and universally understandable in the literary canon of American literature. The thesis then divides the intertextual features of O'Neill work into three subtypes in order to create a systematic survey of his work with other literary texts: direct quotation, reference, and reworking. Each of them is discussed in a separate chapter, providing a detailed analysis of the four selected plays. Working from the most explicit of these: direct quoting to the implicit adaptation of Greek tragedy, this thesis explores how Eugene O'Neill employs intertextual devices. It explores O'Neill's way of handling the literary allusions and analyses how the intertextual features change, dominate or enhance each of the plays. It provides an examination of the intertextual features, draws a connection between O'Neill's own work and the words and motifs he borrows from prominent figures of the literary canon that preceded him; and finally analyses the way in which the intertextuality reforms and shapes the notion of his narrative and allows his characters to express their minds and opinions.

Chapter 2 – Intertextuality

2.1 Linguistic Foundation of the Theory

"The text is a tissue of quotations drawn from the innumerable centres of culture."[8]

–Roland Barthes

Barthes' celebrated essay "Death of the Author" is a response to the work by Julia Kristeva[9] in her essay "Word, Dialogue and Novel," where she first coined the term "intertextuality." However, Kristeva's path was predestined by the work of Mikhail Bakhtin and Ferdinand de Saussure, whose literary theory Kristeva used, criticised and reworked in her creation of the theory of intertextuality itself. The exact beginning of the discussion regarding the intertextual level of text appears to be untraceable, as Bakhtin and Saussure start on the very ground level of linguistics; each of their approaches is different, yet nevertheless influential. For Ferdinand de Saussure the process of constituting a sentence, or utterance, is a combination of two axes – syntagmatic and paradigmatic; and "the meanings we produce and find within language, then are relational."[10] The relation between the two axes constitutes the sense of a sentence. It is essential to incorporate the understanding of the axes of language when considering Saussure's key terminology of "linguistic signs" as it can be reworked, applied to the "literary sign," and it can explain the theory of intertextuality at its very core.

However, the aspect of literary sign is not as straightforward as Saussure's linguistic sign, as authors – besides selecting words – also select storylines, characters

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[8] Roland Barthes, "The Death of the Author," *Image, Music, Text*, trans. Stephen Heat (London: Fontana, 1977) 146.
[9] Drew Eisenhauer and Brenda Murphy, "What Is 'Intertextuality' and Why Is the Term Important," *Intertextuality in American Drama: Critical Essays on Eugene O'Neill, Susan Glaspell, Thornton Wilder, Arthur Miller and Other Playwrights* (Jefferson: McFarland & Co, 2013) 2.
[10] Allen, 10.

or narrative strategies.[11] Saussure's reinforcement of the non-referential nature of signs connects with the reading experience, where signs refer not to objects in the world of the reader, but to the "literary system out of which the text is produced."[12] This understanding of literary sign inevitably results in re-imagination of the original authorial work. If any literary piece produced by a writer is merely a complex – or a system – of different references that reach outside of the text itself into the literary context within which the original text was produced; the text itself can be hardly considered an original piece when it is undoubtedly tied with other texts. Saussure's theory, therefore, allows the reader to question the word, its signification, by extension also the author himself and the originality or uniqueness of his work. The connection of the theory of linguistic signs with Mikhail Bakhtin's claim regarding the cultural and historical circumstances of writing is, therefore, one that should be made. Even though this thesis examines the level of reference between texts, the understanding of intertextuality has its foundation in linguistics.

Bakhtin's specific view of language is essential to the understanding of intertextuality alongside Saussurean linguistics. In contrast to Saussure, Bakhtin discussed the broader application of language and its context in history and society.[13] All these connections are made by Allen, whose overview in *Intertextuality* (2000) provides clarity and summarizes the essential connections between the works of Saussure and Bakhtin. It is also Allen, who associates the theories of Saussure and Bakhtin and subsequently the theory introduced by Julia Kristeva. However, Kristeva's work concerning the study of intertextuality is the matter of the late 1960s, whereas Mikhail Bakhtin's work relevant to the theory dates back to the 1920s. Similarly to Saussure's *Course in General Linguistics* (published in 1916), the theory

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[11] Allen, 11.
[12] Allen, 11.
[13] Allen, 11-12.

of Bakhtin is structural, which inevitably contrasts the post-structural stance of their successor Kristeva more than forty years later.[14] Bakhtin's work can be in some aspects regarded as a reaction to Saussure, as he – to some extent – argues against him. Bakhtin states that Saussure's theory is lacking the human-centred aspect and is too abstract. For Bakhtin, the crucial word is utterance, which captures "the socially specific aspect of language lacking in formalism and Saussurean linguistics."[15] This notion is crucial to Bakhtin's understanding of intertextuality; as language utilized by authors is inevitably influenced by the social contexts of the setting, as well as the social context of the authors' themselves. Therefore, the work of an author is, according to Bakhtin, performance with historical and social significance, transcendental not only within space and circumstances of the event but also time.[16]

The perception of time and the social context are equally important for Bakhtin, and he strongly opposes Saussure's synchronic system of language. According to him, language is always in a "ceaseless flow of becoming."[17] The language constantly reforms, develops and absorbs external and internal influences and reflects the transformations of the social and historical context. Consequently, the author does not have any control over the language, and so the intertextual feature of his texts is not merely the conscious use of references or inspiration by other text, but the development and instability of language force him to operate on the intertextual level nevertheless. This inescapable intertextuality results in a situation where there is no way to produce a completely original text because such a text would be difficult to understand for the reader as the missing context precludes the clarity of the text. Allen

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[14] Michael Worton and Judith Still. *Intertextuality: Theories and Practices* (Manchester: Manchester University Press. 1990) 16.
[15] Allen, 17.
[16] Allen, 17-18.
[17] Mikhail Bakhtin, *Speech Genres and Other Late Essays*, trans. C. Emerson (University of Texas Print: Austin, 1986) 66.

rephrases Bakhtin by stating that it is in fact perspective, that is the most crucial aspect of language. If written language obeys the same rules as spoken utterance than it inevitably responds to previous utterances (texts) but it also "seeks to promote further responses."[18] If it is impossible, for the author, to be original then perhaps "The Death of the Author" and the epigraph might be a valid response to the inaccessibly of originality.

2.2 Julia Kristeva

Julia Kristeva was one of Roland Barthes' students, and therefore the reciprocal influence appears to be only logical. It was Julia Kristeva, who finally in 1966 wrote the text, which would later become the first brick built on the linguistic foundation by Saussure and Bakhtin, first brick in the making of the theory of intertextuality. Kristeva rereads Saussure and Bakhtin and reshapes their primarily linguistic theory to fit the literary discussion. She analyses the work of Bakhtin; however, she does not use his terminology – dialogue and ambivalence – but reworks this into a more analytical model of two axes: horizontal and vertical. The horizontal axis of subject-addressee and the vertical axis of text-context, in Kristeva's model, coincide and bring to light a crucial fact: "each word (text) is an intersection of words (texts), where at least one other word (text) can be read."[19] Kristeva then argues that this intersection is in Bakhtin's theory undeveloped and this insufficiency (or what Kristeva calls a lack of rigour)[20] may result in an inaccurate linguistic theory. Nevertheless, it is the first step towards the literary theory of Bakhtin. This understanding of Bakhtin then shapes the term, as Kristeva states:

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[18] Allen, 19.

[19] Julia Kristeva, *The Kristeva Reader*, ed. Toril Moi (New York: Columbia University Press, 1986) 37.

[20] Kristeva, 35.

Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality* replaces subjectivity, and poetic language is at least *double*.

The word as a minimal textual unit thus turns out to occupy the status of "mediator", linking structural models to cultural (historical) environment, as well as that of "regulator," controlling mutations from diachrony to synchrony, i.e., to literary structure. [21]

If we were to apply Kristeva's theory to a literary piece, then every single word of such a text would link it to a context and, at the same time, embed it into a literary structure.

One of the terms of Bakhtin that Kristeva reworked to one of her axes is the term "ambivalence," which implies that imprinting of text into history and vice versa is inseparable same as writing and reading. The texts can reply to other texts, as well as be replied to and thus create the dynamics of corpus creation. Similarly to ambivalence, the "dialogue" as the second axis of Kristeva originates in Bakhtin, who emphasizes that narrative inevitably introduces dialogism, which is inherent to language. [22] To reiterate the importance of Bakhtin's theory for Kristeva, the ambivalence of any text is the essential precondition for its intertextuality. During the process of creation of text, the influence of reading experience or even previous writing inevitably influences one's creation of text and its originality. As mentioned previously, the plantation in a context is a crucial requirement for any text to be comprehensible for the audience. The reader is therefore inevitably the one to decide, whether the author is accurate by referring to other literary texts to mark the concept,

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[21] Kristeva, 37.
[22] Kristeva, 39.

or whether the intertextual level of said book is too heavily interfered with and the result lacks the minimal level of originality. Finally, the question of the importance of the author himself still prevails as a consequence of the rhetoric of Roland Barthes.

2.3 "The Death of the Author"

Even though Julia Kristeva is considered to be one who keyed the term intertextuality as such, Roland Barthes' 1968 essay is probably the best-known piece discussing this topic. Barthes' key argument appears to be that once the author enters the process of writing, he dies, as he becomes irrelevant, and the only thing that prevails is his story.[23] Barthes considers the author to be a product of our society, where the narrative is no longer the leading force of literature. Nowadays, the writer is recognised as a celebrity, and his work is, therefore, judged based on his public appearance. This practice is on the rise (according to Barthes) ever since the Middle Ages, through the time of English empiricism and French rationalism, which celebrated human individualism and thus the authorial figure becomes an indispensable part of the process of writing as it brings to the fore the individual persona of the writer.[24] This phenomenon not only shaped the art of literature, but it also shaped the development of music or visual arts as well. This practice, however, did not prevail without any attempts to change that and to experiment with the set strategy.

The text is, for Barthes, inevitably multi-dimensional space, even without consideration of the author: "multidimensional space in which a variety of writing, none of them original, blend and clash."[25] The quote inevitably resonates with the

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[23] Barthes, 145.
[24] Barthes, 142-143.
[25] Barthes, 146.

epigraph of the 2.1 section and concludes Barthes understanding and agreement with the theory of Kristeva.

> The writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any of them.[26]

Therefore, for Barthes, a text is a combination of different influences, which, however, should not succumb the author and his voice. Barthes reduces the author into a mere scriptor, whose work is to transcribe, modify and conjoin the different influences of text, context, social situation, history, and background. The work should be concentrated, ultimately, not in the author but in the reader as the final destination and purpose of the text.[27] Then again, the mixture of all the different influences is eventually elemental for the reader, as their understanding is the key to understanding and enjoying the text. Barthes is coming back to Julia Kristeva and stresses the importance of context, which creates the intertextuality; and the intertextuality consequently makes the work universally comprehensible for the readership.

2.4 Post-Kristeva Era and Terminology

Kristeva's work on intertextuality marks an essential milestone in the course of critical theory and signifies a shift in the understanding of working on the levels beyond the general comprehension of belles-lettres. Kristeva's theory of intertextuality also coincides within the genre of literary theory with a transition from structuralism to poststructuralism. Allen fittingly describes this transition as:

> One in which assertions of objectivity, scientific rigour, methodological stability, and other highly rationalistic-sounding terms are replaced by an

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[26] Barthes, 146.
[27] Barthes, 148.

emphasis on uncertainty, indeterminacy, incommunicability, subjectivity, desire, pleasure and play.[28]

This shift undoubtedly sustains the newly developed theory of intertextuality. The intricate system on the intertextual level created by the author is much more suitable for more of an abstract and liberal stance. It also makes Barthes and his dead author in general terms graspable as an actual theory and not a mere statement of a single person. However, the structuralistic approach, which is symptomatic for the theory of Genette or Riffaterre, still prevails in the post-Kristeva era.

Genette establishes his structural theory based on the text as an entity, which is not original, unique, unitary whole; but particular articulation – selection and combination – of an enclosed system.[29] This theory appears to correspond with the understanding of Bakhtin, Barthes, or Kristeva herself, all previously mentioned and therefore Genette and his *Palimpsests* (1982) are only fitting to be discussed, even though, he acknowledges the theory with different terminology. Kristeva's term "intertextuality" provides Genette with a terminological paradigm and by the time he was writing the book (marked as 13 October 1981), he claims that he is inclined to recognize five types of transtextual relationships.[30] The first type is the one explored by Kristeva and Genette defines it in a more restrictive sense, "as a relationship of copresence between two texts or among several texts."[31] Theoretically speaking, such an occurrence would be an actual presence of one text within another. However, Genette points out that intertextuality is not only direct quoting; less canonically, the term also covers the practice of plagiarism. Genette then presents a scale, which is the one that the

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[28] Allen, 3.
[29] Allen, 96.
[30] Gérard Genette, *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Clause Doubinsky (Univesity of Nebraska Press: Lincoln, 1997) 1.
[31] Genette, 1.

structure of this BA thesis follows: moving from the most explicit quoting (Chapter 3 – Recitation) to less explicit allusion (i.e. Chapter 4 – Reference); to the most implicit, he calls it "sometimes hypothetical," presence of intertext that requires familiarity of the theme utilized (discussed in Chapter 5 – Reworking).[32] This thesis, which focuses on how the intertextuality affects the plot and the characters, does not claim to provide linguistic analysis of O'Neill's work. Therefore, this division appears to be sufficient. However, for the sake of providing a complete and unified chapter on intertextuality, Genette's theory (with regard to Riffaterre) will be presented nevertheless.

Genette states that what this thesis refers to as "reworking" – meaning a thematic inspiration – is a field of study of Michael Riffaterre. His definition appears to be much broader: Riffaterre's intertextuality corresponds with Genette's transtextuality. He quotes Riffaterre's texts "La trace de l'intertexte" and "La Syllepse intertextuelle,"[33] which state:

> Intertextuality is […] the mechanism specific to literary reading. It alone, in fact, produces significance, while linear reading, common to literary and nonliterary text, produces only meaning.[34]

Genette argues, however, that Riffaterre's approach is restrictive, as it examines the literary works on the level of "semantic-semiotic microstructures." [35] Such a proposition does not allow considering the two texts as a whole, which comes back to the study of Saussure, who also worked on the semiotic level. This approach then may appear far too pedantic and theoretically linguistic and therefore not entirely suitable

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[32] Genette, 1-2.
[33] Trans. Terese Lyons.
[34] Genette, 2.
[35] Genette, 2-3.

for the purpose of this thesis, similarly to the remaining four types of transtextual relationships outlined by Genette.

The second type of transtextuality according to Gérard Genette is the tying of a literary work with its "paratext," such a tie may be present in the form of a title, a subtitle, preface, epigraph, illustration or a dust jacket. This is a concise selection from an extensive list provided by Genette; and all of these features, according to him, provide the text with either setting or commentary and all of them provide additional information, which is not vital to the text, but the text is not complete, or whole, without them. Genette's third type – metatextuality – is what he generally labels as commentary, which gives a context to a text by mentioning another text, without an actual quote. Metatextuality, as a subtype of intertextuality, is discussed in Chapter 4 of this thesis. The fourth type: hypertextuality Genette defines as a relationship of a "hypertext" and its "hypotext." Such a relationship can be, according to Genette, observed on an example of *The Odyssey* and *Ulysses.* [36] The topic of hypertextuality and related theory of adaptation is discussed in Chapter 5. Finally, the fifth type, which Genette titled "architextuality", is the most abstract from the list. "Architextuality" is a relationship between a text and its form. The words such as "a poem," "a novel," or "an essay," however, does not have to occur in the title.[37]

Gérard Genette's *Palimpsests* is one of the reactions to Kristeva's theory, and one of the most influential texts regarding the topic of the intertextuality of the 1980s and that is the reason why it is featured in this chapter. However, as previously mentioned, this thesis aims to provide an analysis of the intertextual features of the plays of Eugene O'Neill concerning the storyline, mindset of characters, and features on the plot level of his work. Therefore, this theory was mentioned to concludes the chapter

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[36] Genette, 3.
[37] Genette, 3.

on the theory of intertextuality and the next chapters will not discuss terms such as "architextuality," or "paratext;" it will instead focus on the means in which O'Neill in his plays works with other texts of literary canon and how this practice affects the plot. The full list of the five types of transtextual relationships according to Genette was presented above in order to illustrate the complexity of intertextuality but more importantly to present his theory as a complete unit and not a mere selection relevant to this thesis.

So, once again, the thesis – for the sake of clarification – distinguishes three basic types of intertextuality: direct quoting (in the work of Genette – the true intertextuality) and recitation, reference (Genette's metatextuality) and reworking (which could resonate with Genette's relationship between "hypertext" and "hypotext"). The following chapters present an overview and analysis of the intertextual features of the four plays by Eugene O'Neill, which were selected to benefit the structure and support the claim of the thesis.

Chapter 3 – Recitation and Direct Quoting

3.1 Direct quoting

The most explicit intertextual feature of the plays by Eugene O'Neill is undoubtedly direct quotation. Genette discusses this form of intertextuality in his study as the first type, referring to Kristeva, noting that this is the narrowest use of the term intertextuality – the presence of a text within another text.[38] O'Neill's writing presents these quotes directly, where each quote is marked in the detailed stage directions, which specifies the author of the quote; in some instances, even the title of the poem, collection, novel, or even philosophical essay. The frequent quoting is probably the most prominent feature of *Long Day's Journey In to Night*, where the three men of the Tyrone family always appear to have a quote ready to fit the conversation. The manner of expression perseveres in the character of Jamie in the sequel *A Moon for the Misbegotten*, where his style of speech contrasts the Hogan family. Besides the contrast between the characters, the intertextuality on the level of direct quoting brings to the table a lyrical aspect, which appears to be surprising considering the general style of the plays. This lyricism is noted by many critics of O'Neill, namely Bigsby in his *A Critical Introduction to Twentieth-century American Drama*, where he notes that: *Long Day's Journey Into Night* "accommodates places, where the lyricism occasionally breaks through the prosaic crust and crystallises into a merely literary apprehension of beauty and harmony."[39] This lyrical aspect of the play establishes a platform through which the characters communicate.

It is apparent that the Tyrone family in *Long Day's Journey Into Night* is dealing with a communication barrier and it appears that the quotes make it easier for them to

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[38] Genette, 1.
[39] Bigsby, 104.

talk to each other and to express their feelings. In some instances, it is evident that they are hiding behind words of others in order to hide their vulnerability or emotional investment. Eugene O'Neill invites well-known literary pieces to complete his plots and to help his heroes to express themselves, which gives his plays an entirely new dimension. In the quoting, the spectator can read between the lines of what the characters are saying. Whether it is James Tyrone's belief in the eternality of Shakespeare, Edmund's interest in the philosophy of Friedrich Nietzsche or Jamie's fascination with Oscar Wilde, their favourite authors reveal more about them than they would wish to.

> The father and the sons are always ready with an apt quotation. Indeed, in a sense they live fictional roles, play out the literary conceits which they derive from art rather than life.[40]

In this quote, Bigsby articulates the whole notion of the quoting; each of the characters is a troubled individual, who is struggling to express his feelings and, therefore, it appears to be much easier for them to adopt words from the books. Similarly, as they hide away from their trauma in the fictional worlds, they also bring pieces of these alternative universes to their lives for the sake of suppressing their troubles. Besides the suppression of emotions, the intertextuality also allows the reader to sense the different approaches to the life of the individual characters, as their different tastes in literature reveal their beliefs, fears, and dreams.

3.2 *Long Day's Journey Into Night*

The patriarch of the Tyrone family – James Tyrone – appears to be very old-fashioned and the content of his bookshelf reinforces this claim. He often refers to Shakespeare,

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[40] Bigsby, 94.

and due to his influence, his sons cannot deny the impact of their father's upbringing and Shakespeare on both of them. Both sons are struggling to suppress their literal background, but both young Tyrones have their distinct tastes, which might have been initially shaped by their father but inevitably developed past his influence. James Tyrone is a retired actor, and his sons bring him nothing but disappointment, due to their life choices, but from time to time, he appears to see beyond that:

> It stands out as a performance, an area, which is recognised as such, as it is James Tyrone in *Long Day's Journey*, who sees in his son a touch of a poet. But his son is not at that moment reaching for poetry. He is trying to find language, which can genuinely express his ephemeral but vivid sense of transcendence meaning.[41]

Edmund is reciting Baudelaire in order to avoid the true expression of his feelings. All the Tyrones lack the tools for direct communication; they choose to communicate their feelings by quoting an author, who depicts their imminent feelings.

If Shakespeare were an author through whom James Tyrone and his sons reconnect, then Charles Baudelaire would be a poet, who serves as a bone of contention between James and Edmund. The youngest Tyrone reveals his true nature by reciting Baudelaire's prose poem, by which he discloses the consolation that lies in alcohol for him:

> Be always drunken. Nothing else matters: that is the only question. If you would not feel the horrible burden of Time weighing on your shoulders

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[41] Bigsby, 104.

and crushing you to the earth, be drunken continually. Drunken with what? With wine, with poetry, or with virtue, as you will.[42]

Edmund is trying to impress and even shock his father by quoting poetry so different from James's beloved Shakespeare and according to Michael Manheim: "Edmund's immediate purpose in these quotations is to justify his drinking."[43] At this moment, poetry reveals more than Edmund wants to. He would not be willing to admit that he is a borderline alcoholic, and yet he recites a poem that suggests that drinking is the easiest way to escape reality. He speaks through the poetry without realizing it, and yet again, the explicit intertextuality of the play reveals what the characters wish to remain hidden.

Such a quote inevitably secures a reaction from the father, who expectedly dislikes it. James's reaction to the recitation appears genuine, and his disgust is evident: "Pah! It's morbid nonsense. What little truth is in it you'll find nobly said is Shakespeare. (*Then appreciatively*) But you recited it well, lad. Who wrote it?"[44] The appreciation of the recitation shows James's pride in his son, even though they lack connection, James is troubled by Edmund's drinking problem, and their relationship is probably broken beyond repair, James cannot suppress his former actor training and appreciates Edmund's effort. When he answers question regarding the author, James states that he never heard of Baudelaire,[45] which once again shows the father's ignorance regarding modern authors and, consequently, anything new in general. Again, James presents himself as old-fashioned. His ignorance evolves into anger when Edmund continues with reciting Baudelaire's *Epilogue* and then claims that this

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[42] Eugene O'Neill, *Long Day's Journey Into Night* (London: Nick Hern Books, 2013) 79-80.
[43] Michael Manheim, "The stature of Long Day's Journey Into Night," *The Cambridge Companion to Eugene O'Neill*, ed. Michael Manheim (Cambridge: Cambridge University Press, 1998) 212.
[44] *Long Day's Journey Into Night*, 80.
[45] *Long Day's Journey Into Night*, 80.

poem was written about his brother, even though Baudelaire "died before Jamie was born."[46] According to Marc Maufort, Edmund chooses this particular poem "in order to characterize Jamie's immoral conduct."[47] Surprisingly, a critique of his own brother's morals does not outrage the oldest Tyrone. Once again the father and the son communicate through words of poets, rather than expressing their minds by themselves as it is the truth hidden in the poem, which Edmund would not be willing to admit directly – the fact that he does not believe in God.

Such a statement, even though, delivered through words of Baudelaire, inevitably incenses the father. James Tyrone, as a progeny of Irish Catholics, has no sympathy for any atheistic views; Baudelaire's *Epilogue* is just enough to make the oldest Tyrone outraged.

> Filth and despair and pessimism! Another atheist, I suppose. When you deny God, you deny hope. That's the trouble with you. If you'd get down on your knees […] and pray. When you deny God, you deny sanity.[48]

When Edmund decided to recite Baudelaire to his father, it must have been evident to him that this kind of poetry will infuriate his father. However, this is the dynamics of the Tyrone family; they spend a great deal of time by provoking each other, as it appears to be the only type of interaction they are capable of. John Henry Raleigh describes this behaviour as swarming: "They are always swarming all over one another, simultaneously loving and torturing each other"[49] It is only symptomatic that many of the provocative statements, which induce wild reactions and discussions, are

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[46] *Long Day's Journey Into Night*, 80.
[47] Marc Maufort, "American Flowers of Evil: Long Day's Journey Into Night and Baudelaire," *New Essays on American Drama*, ed. Gilbert Debusscher and Henry I. Schvey (Atlanta: Rodopi, 1989) 15.
[48] *Long Day's Journey Into Night*, 81.
[49] John Henry Raleigh, " O'Neill's *Long Day Journey into Nig*ht and New England Irish-Catholicism," *Eugene O'Neill*. ed. John Gassner (Minneapolis: University of Minnesota Press, 1965) 138.

quotes from their favourite authors. The Tyrones are discussing literature, as it is one of the very few topics they have in common. Literature is also a medium through which they address various topics, some of them less severe, some of them very sensitive – such as religion.

In the final scene of the play where Mary enters in her old wedding dress, act marking her morphine addiction striking again, Jamie recites from Swinburne's "A Leave-taking" and this quote is perhaps the best utilized one, as it uncovers the general feeling of hopelessness of the three Tyrones haunted by Mary's reoccurring illness.

> Let us rise up and part; she will not know.
> Let us go seaward as the great winds go,
> Full of blown sand and foam; what help is here?
> There is no help, for all these things are so,
> And all the world is bitter as a tear.
> And how these things are, though ye strove to show,
> She would not know.[50]

This poem marks the definiteness of the final scene, and as Michael Manheim notes, it captures the terrible beauty of it.[51] Hardly would a different quote divulge feelings of a hopeless husband and desperate sons more accurately. So if during the whole play, the characters may have tried to speak their minds in their own words, here Swinburne says it all, and there is nothing to add.

The complexity of quotation in *Long Days Journey Into Night* confirms the vigour and conviction of the importance of intertextuality for Eugene O'Neill as rarely has an author produced a piece, which would manage to absorb and employ as many quotes and remain a coherent and original text. The omnipresent quotations might appear overwhelming, but if O'Neill were to omit some, the integrity of the whole play would be impaired. It is the complexity of citation that creates the irreplaceable feel of the

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[50] *Long Day's Journey Into Night*, 108.
[51] Manheim, 216.

play. Each quote of the Tyrones gives another dimension to the play and allows their thoughts to be heard. The quoting allows James, Jamie, and Edmund to express their feelings, to communicate, and ultimately brings them closer; even though, it initially creates more conflicts than accord amongst them. Jamie transfers this notion of self-expression to the sequel *A Moon for the Misbegotten*.

3.3 *A Moon for the Misbegotten*

In contrast to *Long Day's Journey into Night*, Eugene O'Neill was evidently – when writing *A Moon for the Misbegotten* – much more parsimonious concerning the quotation. On the contrary, what these two plays have in common are the autobiographical features. If Long *Day's Journey Into Night* left O'Neill, according to his wife, tortured by the experience of writing;[52] then *A Moon for the Misbegotten* was nowhere easier than its prequel. This play is "an imaginative rearrangement of Jamie's last days, arising as much out of penitence on O'Neill's part as out of a desire to vindicate his brother."[53] The autobiographical aspect of the play somehow resonates with its intertextuality, as O'Neill himself – as previously mentioned – was a passionate reader. Therefore, it seems reasonable that most autobiographical plays will also display a higher number of quotations. O'Neill was heavily influenced by his reading, and the frequency of intertextual features in his most autobiographical plays appears to correspond with that. O'Neill pays homage to his brother and maintains his personality similar to the one depicted in *Long Day's Journey Into Night*. Jamie – in the sequel referred to as James or Jim – still struggles with expressing his thoughts

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[52] John Gassner, "The Nature of O'Neill's Achievement: A Summary and Appraisal," *O'Neill: A Collection of Critical Essays*, ed. John Gassner (Minneapolis: University of Minnesota Press, 1965) 165.
[53] Gelb, 305.

and emotions and, therefore, his habit of quoting prevails. Once again, Jamie is "attempting an ironic distancing"[54] from himself.

Nevertheless, it appears that Jim is aware of the fact that the Hogan family has less of an understanding for literature and his beloved poetry and, therefore, his quoting is not as frequent as in the *Long Day's Journey into Night*. Jamie feels to be irrelevant, and this feeling of his is accentuated through the treatment by other characters, and Bigsby defines it as emptiness:

> The dominant mood is one of emptiness. There is a vacancy about his [O'Neill's] characters. They are radically incomplete in ways, which they themselves often detect. Jamie, in *A Moon for the Misbegotten*, recognises it…[55]

The question then remains, if the vacancy of which Bigsby speaks is the result of Jamie's disposition in general, after all, he just buried his mother and his life is falling apart, or whether it is the hollowness prevailing in the lack of connection to the other characters. As observed in *Long Day's Journey into Night*, Jamie's only manner of connection to others was via literature, and that is not a viable option in the sequel.

He acknowledges that when talking to Josie and even apologizes for his recitation. "Was I reciting poetry to you? That must have been hard to take."[56] Jamie's own acknowledgement of his fancy supports the discussion regarding the quoting, which some of the critics praise, others find it excessive. The debate starts with *Long Day's Journey Into Night*, where the quotations, according to Bloom, "rise to the occasion of the 'grim ballet of looks' prescribed in the stage directions;"[57] but they continue after

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[54] Bigsby, 96.
[55] Bigsby, 110.
[56] Eugene O'Neill, *A Moon for the Misbegotten* (New Haven: Yale University Press, 2006) 142.
[57] Harold Bloom, *Eugene O'Neill: Modern Critical Views* (New York: Chelsea House, 1987) 12.

A Moon for the Misbegotten, where Steiner finds the quoting in the theatre ridiculous.[58] Wikander concludes this scrutiny stating:

> The critics' debate about O'Neill's reliance upon snippets and quotations, in the later plays, is enacted in a character's own mockery. O'Neill's awareness of his bad writing, then, opens up broad areas in the discussion and criticism of drama, where text and performance exist in a constant dialect, with meaning constantly contingent and negotiable.[59]

Jamie is scarcer in quoting in *A Moon for the Misbegotten* than in *Long Day's Journey Into Night*. However, in the most vulnerable and escalated situations, he still resorts to the hideaway of literature. In the intimate scene with Josie on the stairs, Jamie opts for reciting from Keats's "Ode to a Nightingale" and states that the quote "seems to belong tonight – in the moonlight – or in my mind."[60]

> Now more than ever seems it rich to die,
>
> To cease upon the midnight with no pain,
>
> In such ecstasy![61]

Jamie vocalizes that death is near several times during the night and the recitation corresponds with his disposition. Jamie expresses his feelings to Josie, so perhaps this is the first time when a Tyrone is honest and does not hide behind quoting. It is important to note, however, that Jamie resorts to honesty in a state of total loss and helplessness. The reason that he can be frank with Josie is either the fact that she does

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[58] Matthew H. Wikander, "O'Neill and the Cult of Sincerity," *The Cambridge Companion to Eugene O'Neill*, ed. Michael Manheim (Cambridge: Cambridge University Press, 1998) 223.
[59] Wikander, 223.
[60] *A Moon for the Misbegotten*, 89.
[61] *A Moon for the Misbegotten*, 89.

not allow him to quote – as she would not comprehend it – or his devotion and trust in her.

However, when Josie mentions that the dawn is approaching, Jamie does not in the delirium miss the opportunity to recite.

> Dawn?
>
> *He quotes drowsily.*
>
> But I was desolate and sick of an old passion,
>
> When I awoke and found the dawn was grey.[62]

This quote by Dowson occurs to Jamie in the state of near death and; therefore, the quoting appears to be utterly intertwined with his personality to the point, where he quotes even while almost asleep. Then again in this mental state, is this cry of poetry a way to hide his feelings? In this scene, he appears to be honest and blunt when talking, so perhaps this final quote of the play is just a habit, which Jamie acquired while living with his father and brother. When Jamie was talking to James and Edmund, he had the option to quote, as he was not mocked and the recitation enriched the discussion, whether the opponents agreed with the quote or not. In *A Moon for the Misbegotten*, the quoting options are limited.

These limitations are not derived solely from lack of compassion and understanding from other characters but also due to the derision. Phil Hogan ridicules his landlord for his fondness of literature. His son Mike follows his father's footsteps and does not miss an opportunity to comment on Jamie's education. "I hate Jim Tyrone's guts, with his quotin' Latin and his high-toned Jesuit College education…"[63] This hatred towards Jamie is derived from the general circumstances of their

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[62] *A Moon for the Misbegotten*, 138.
[63] *A Moon for the Misbegotten*, 11.

relationship, rather than his education directly, but the fact that Mike mentions it supports the argument that their different backgrounds and the contrast between them are part of the reason why Jamie chooses not to quote as often. However, not all of the members of the Hogan family are annoyed by the way Jamie expresses himself. Josie appears to be fond of it.

In Josie's case, the liking of Jamie's poetic side goes hand in hand with the fact that she has feelings for him. She is the sole character in *A Moon for the Misbegotten*, who has a kind word for Jamie and who truly listens to what he has to say. She mentions being fond of the way he talks, and she holds his education accountable for his personality traits.

> I like him, if that's what you mean, but it's only to talk to, because he's educated and quiet-spoken and has politeness even when he's drunkest, and doesn't roar around cursing and singing, like some I could name.[64]

Josie connects to Jamie even beyond his quoting and manages to see through the mask of cynicism to observe the real James Tyrone, Jr. and his inner demons. Jamie spends his life trying to connect to others by quoting only to finally find a simple farm girl, with whom he creates a bond that grows with every revelation he makes.

In *A Moon for the Misbegotten*, the quotes are piece by piece being replaced by truth and sincerity, when Jamie Tyrone finally finds a way, how to be open and how to speak frankly. The setting of the play initially appears to be the reason why he quotes far less than in *Long Day's Journey Into Night*. However, as the plot gradually disentangles the relationship between Jamie and Josie, it becomes evident that it is not the lack of audience that caused the gradual disappearance of quoting. It appears to be

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[64] *A Moon for the Misbegotten*, 25.

Josie and her tender treatment and behaviour towards Jamie, which enables him to express his feelings. If in *Long Day's Journey Into Night* the Tyrones appear to lack the ability to express themselves without the aid of literature, in *A Moon for the Misbegotten* Jamie Tyrone learns in his total despair that he is able to express himself and share his fears and feelings when he meets Josie, who allows him to feel vulnerable and safe in her arms.

Chapter 4 – Reference

4.1 Stage Directions

The intertextuality of plays of Eugene O'Neill does not lay solely in the direct quotation and recitation of the characters. Besides these, O'Neill employs another still rather explicit intertextual device. These are the intertextual features labelled by Genette as metatextuality, as discussed in Chapter 2. These are such instances of application of intertextuality, where it remains still rather explicit, but it is not a direct quote. The text mentions an author or a book without an actual quotation. In *Long Day's Journey Into Night*, the most distinctive presence of metatextual features occurs in O'Neill's detailed stage directions. As was mentioned in one of the previous chapters, O'Neill's stage directions are very detailed, which is an outcome of his belief that plays should live in print long after their staging. Therefore, he utilizes detailed stage directions to ensure that a simple reading of the play in print would be a complete experience. As Arthur Gelb states: "Many of O'Neill's elaborate stage directions were set down for the reader, rather than the member of a viewing audience."[65]

One of such instances of intertextuality would be the stage directions of Act One in *Long Days Journey Into Night*. Besides the elaborate description of the living room, which serves as a setting of the first act, Eugene O'Neill provides the reader with a detailed description of two bookshelves. When staging a play, these would be probably hardly visible for the audience, and yet, O'Neill chooses to include in the stage directions names of authors, which should be visible on the spines of the books.

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[65] Arthur Gelb, "Onstage He Played the Novelist," *The New York Times*, August 30, 1964, available online: http://www.eoneill.com/library/on/gelbs/times8.30.1964.htm. 4 June 2019.

As Michael Basile explains, employing the theory of Prague Linguists[66] – namely Jiří Veltruský – supplying the play with "compulsory and exhaustive stage directions" would "discourage creative revivals on the stage."[67] This view would explain the detailed manner, in which O'Neill writes his stage directions but at the same time contrast the novelistic approach by Gelb. The detailed stage directions appear to be directed to the reader in order to substitute for the acting and staging, which is generally indispensable for any piece of theatre. Here once again resonates O'Neill's endeavour in making a piece of theatre a complete experience for the reader.

Nevertheless, the description of the bookshelves at the very beginning of Act One attracts the attention of the reader and raises a question, whether such thorough depiction is necessary. The stage directions foreshadow the events of the whole play. In the two bookshelves, O'Neill presents two sets of books, which correspond to the two characters: James and Edmund. The selection of books depicts the father and son and their personalities before their introduction. The author, once again, employs intertextuality to present the characters rather than expressing it directly. As Egil Törnqvist states, these collections present the generation conflict between the father and his son.[68] The two bookshelves serve as a portrayal of their personalities.

First, introducing books belonging to Edmund Tyrone, O'Neill presents a person interested in modern philosophy, someone who enjoys contemporary literature. Through the book spines on the shelf of Edmund Tyrone, he presents a former "rebellious adolescent,"[69] whose taste in literature corresponds with the fiery and

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[66] Michael Basile, "Stage Directions: O'Neill's Unheard Voice," *eoneill.com* ed. Harley Hammerman (St. Louis: New Jersey City University) available online: https://www.eoneill.com/library/essays/basile.html. 11 June 2019.
[67] Jiří Veltruský, "Dramatic Text as a Components of the Theatre," *Semiotics of Arts,* trans. I.R. Titunik, ed. Ladislav Matějka and Irwin R. Titunik (Cambridge: MIT Press, 1984) 117.
[68] Törnqvist, 18.
[69] Jean Chothia, "Trying to Write the Family Play," *The Cambridge Companion to Eugene O'Neill*, ed. Michael Manheim (Cambridge: Cambridge University Press, 1998) 197.

angry personality. The collection belonging to Edmund Tyrone contains not only modern poetry such as Dowson but also books by Nietzsche or Schopenhauer. The book spines on the first bookshelves read:

> Against the wall between the doorways is a small bookcase, with a picture of Shakespeare above it, containing novels by Balzac, Zola, Stendhal, philosophical and sociological works by Schopenhauer, Nietzsche, Marx, Engels, Kropotkin, Max Sterner, plays by Ibsen, Shaw, Strindberg, poetry by Swinburne, Rossetti, Wilde, Ernest Dowson, Kipling, etc.[70]

This avant-garde collection contrasts with volumes owned by James Tyrone, and as Jean Chothia states, agreeing with Törnqvist, the presented parade of authors exhibits what kind of influence is Edmund under.[71] The youngest Tyrone does not spend his life dwelling in the past as his father very often does. Edmund's choices in literature disclose his character. He sees the world through eyes of modernist poets and existential philosophers – authors that James Tyrone chooses to ignore.

This across-generation misunderstanding is created by James Tyrone's reluctance to educate himself in the work of contemporary authors. Being an actor, he sees the world in Shakespearian colours and collection of his favourite authors reveals his taste and by extension, his character.

> Farther back in a large, glassed-in bookcase with sets of Dumas, Victor Hugo, Charles Lever, three sets of Shakespeare, The World's Best Literature in fifty large volumes, Hume's History of England, Thiers'

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[70] *Long Day's Journey Into Night*, 1.
[71] Chothia, 197.

> History of the Consulate and Empire, Smollett's History of England,
> Gibbon's Roman Empire and miscellaneous volumes of old plays,
> poetry, and several histories of Ireland. The astonishing thing about these
> sets is that all the volumes have the look of having been read and
> reread.[72]

Tyrone's bookshelf holds classics that he, judging by their state, has been reading over and over, which depicts his leaning towards tradition and distrust regarding anything new and unknown. Again, even before James Tyrone airs his views, his book collection reveals his true colours. It is, according to Clurman, confusion rather than hate towards the new modern authors that creates the barrier for the oldest Tyrone.[73] Still, the different viewpoints on life, in general, are amplified by the divergent tastes in literature. As Chothia notes:

> The two sets of books on stage underscore the embattled nature of the
> relationship between father, owner of one, more traditional, set, and son,
> owner of the other, avant-garde collection of volumes…[74]

Eugene O'Neill manages, in *Long Day's Journey Into Night*, to capture the essence of the two characters in two sets of books, which in the first read might appear unimportant or only as the author's effort to make the book "novel-like." The truth, however, is far more complex and connects to the intertextuality through which Eugene O'Neill manages to portray his characters. Connecting the direct quotations discussed in Chapter 3 with the less explicit forms of intertextuality discussed in this

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[72] *Long Day's Journey Into Night*, 1.
[73] Harold Clurman, "Long Day's Journey Into Night," *O'Neill and His Plays: Four Decades of Criticism,* ed. Oscar Cargill, N. Bryllion Fagin and William J. Fisher (New York: New York University Press, 1966) 215.
[74] Chotnia, 196-197.

chapter enables to see the work of Eugene O'Neill with intertextuality in *Long Days Journey Into Night* as a complex, in which each type of intertextuality enhances the use of the other.

The general disposition of *A Moon for the Misbegotten* appears to be different to its prequel, in his stage directions; O'Neill opts for literary references rarely; almost as if the fact that the play lacks characters, which would – besides Jamie – quote, was reflected in the stage directions. *A Moon for the Misbegotten* has no bookshelves, the only allusion present in the stage directions is a comment regarding Jamie's look: "His nose, big and aquiline, gives his face a certain Mephistophelian quality which is accentuated by his habitually cynical expression."[75] Alluding to a demonic character of Germanic literary tradition appears to be inconsistent with what was so far written regarding the intertextuality *of A Long Day's Journey Into Nigh*t and *A Moon for the Misbegotten*. However, considering the mental state of Jamie in the sequel, the reference appears to be apt and overall accentuates his feeling of loss and being out of place in the world, in his life, and in the setting of the play. Eugene O'Neill manages to reduce the amount of the intertextuality of both kinds (intertextuality as such and metatextuality) of the play in order to establish a setting in which the main character feels lost. The literature appears to be crucial not only because it gives him in *Long Day's Journey Into Night* the ability to express himself, but also because it creates a familiar and almost homely environment, which he misses in *A Moon for the Misbegotten.*

4.2 Taste

As previously mentioned, the different opinions regarding literature are, among others, some of the more significant conflicts in the family of Tyrones. In *Long Day's*

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[75] *A Moon for the Misbegotten*, 33.

Journey Into Night, the father and his two sons often disagree and do not hesitate to comment, if they are displeased with favourite authors of the others. Especially James appears to have no patience with the literature that Edmund chooses to read.

> TYRONE (*thickly*). Where you get your taste in authors – That damned library of yours! (*He indicates the small bookcase at rear.*) Voltaire, Rousseau, Schopenhauer, Nietzsche, Ibsen! Atheists, fools, and madmen. And your poets! This Dowson, and this Baudelaire, and Swinburne and Oscar Wilde and Whitman and Poe! Whoremongers and degenerates! Pah![76]

This disposition of James illustrates the true nature of the oldest Tyrone. He is an old-fashioned retired actor, who has little understanding of the modern literature that both of his sons admire and stand by. In this case, Eugene O'Neill utilizes the intertextual references to depict the character of the father in its full complexity. His taste in literature, therefore, depicts James Tyrone as a person, who is not willing to accept the modern authors – that his sons enjoy – as comparable to the classics. His taste undoubtedly corresponds with his bookshelf introduced in the stage directions and together creates an intertextual depiction of the character of James Tyrone.

Similarly to James having objections against his son's taste in literature, Edmund also presents his opinions regarding Shakespeare, whom James Tyrone presents in order to contrast the reading of his sons. Edmund's reaction is perhaps defensive due to his father's previous critiques when he says: "They say he [Shakespeare] was a souse, too."[77] Even though Edmund expresses his objections against the work of William Shakespeare, again it appears that literature connects Tyrone's family. The

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[76] *Long Day's Journey Into Night*, 81.
[77] *Long Day's Journey Into Night*, 82.

sons cannot deny the influence of their father, through whom they were introduced to Shakespeare. James Tyrone, being able to quote numerous of Shakespeare's plays, as he, according to Joseph Cordaro "always have a Shakespearian line ready to fit any occasion."[78] His love for Shakespeare reflects his belief in everything old and traditional better than anything he ever says throughout *Long Days Journey Into Night*. James Tyrone might criticise the taste of his sons, but their knowledge of Shakespeare is undeniable.

> EDMUND. You can't accuse me of not knowing Shakespeare. Didn't I win five dollars from you one when you bet me I couldn't learn a leading part of his in a week, as you used to do in stock in the old days. I learned Macbeth and recited in letter-perfect, with you giving me the cues.[79]

So, however, the sons might express their disagreement with their father's old-fashioned taste, they remain influenced by Shakespeare and the knowledge of the classics has shaped their characters and brought them together as a family. This connection appears to be lacking in the life of Jamie Tyrone in *A Moon for the Misbegotten*, as he has no opportunity to connect to the other characters through literature. Moreover, he is mocked by Mike, as was discussed in the previous chapter. As the character of James Tyrone appears to be slowly fading away in *A Moon for the Misbegotten*, it is more difficult to grasp his personality, as the intertextuality of the play is much sparser. Finally, besides the very few quotes in the sequel, Jamie Tyrone opts for indirect references.

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[78] Joseph Cordaro, "Long Day's Journey into Frankenstein," *Eugene O'Neill Re*view (Spring/Fall 1994): 116, JSTOR http://www.jstor.org/stable/29784529 1 May 2019.
[79] *Long Day's Journey Into Night*, 82.

4.3 References by Characters

Besides direct quoting discussed in Chapter 3, characters of Eugene O'Neill in *Long Days Journey Into Night* often utilize allusions, similarly to those of the author himself in stage directions. Jamie in *A Moon for the Misbegotten* continuous to access literature through metatextuality, the sequel – as mentioned above – is weaker in terms of intertextuality in general. Jamie understands his position and surroundings, which does not welcome his literal knowledge, as discussed previously. Nevertheless, Jamie is unable to completely abandon his upbringing and custom to embrace his education in literature, which facilitates the means of communication for him. Jamie chooses to quote, or even speak Latin in front of Josie's father in order to provoke him, however, when he is alone with Josie, not only does his quoting become more intimate in order to share his feelings with Josie, he even opts for a Shakespearian analogy, which would have made his father proud.

When disclosing his feeling to Josie, Edmund Tyrone compares himself to Hamlet and not only that; he tries to multiply Shakespeare's tragedy.

> TYRONE. I remember I was having a grand time at the Inn, celebrating with Phil, and then suddenly, for no reason, all the fun went out of it, and I was more than ten Hamlets.[80]

Jamie is throughout the whole play vulnerable and comparing himself to the character of Hamlet not only suits his personality, as previously established – literature enables him to express his feelings, but it also suits the plot, where in order to express his true feelings, he chooses to be vulnerable in front of Josie. As Michael Manheim states: "he now has greater capacity to suffer, greater capacity to grow, and greater courage

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[80] *A Moon for the Misbegotten*, 142.

in the face of death."[81] Next to Manheim, Sheaffer expresses the change in tone, stating that *A Moon for the Misbegotten* introduces "bone-deep sadness,"[82] which implies that Jamie, at the end of the play speaks frankly, as he has nothing to lose. Again, he chooses to compare himself to a literary persona and not incidentally; it is a character created by William Shakespeare.

The reference to the Bard of Avon appears to be an echo of his importance in *Long Day's Journey Into Night*. Not only is Shakespeare one of the few authors that all three Tyrones read but also his work somehow ties them together due to James Tyrone's persistence. Jamie alludes to Hamlet by noting his mother's entrance exclaiming: "The Mad Scene. Enter Ophelia!"[83] Such an expressive comment inevitably results in an acrimonious reaction from his brother and father.

> *His father and brother both turn on him fiercely.* EDMUND *is quicker.*
> *He slaps* JAMIE *across the mouth with the back of his hand.*
> TYRONE (*his voice trembling with supressed fury*). Good boy, Edmund
> The dirty blackguard! His own mother![84]

This scene shows how the dynamics of the family relationship works – connection through literature, conflicts created due to literature but the bonds appear to be stronger. The Tyrones fight over literature, connect through it and bond by the shared interest and a special place in this mosaic is dedicated to Shakespeare.

To deny their father's and Shakespeare's influence would be a lost cause for the brothers. In some terms, these two are mutually interchangeable because without

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[81] Michael Manheim, "A Moon for the Misbegotten," *Eugene O'Neill's New Language of Kinship* (Syracuse University Press, 198) *eoneill.com,* available online: https://www.eoneill.com/library/on/manheim/mfm_kinship.htm 13 June 2019.
[82] Sheaffer, 530.
[83] *Long Day's Journey Into Night*, 106.
[84] *Long Day's Journey Into Night*, 106.

Tyrone their family would not possess three sets of Shakespeare, and without Shakespeare James Tyrone would have never become the actor and person he is. Shakespeare's influence is Tyrone's same as Tyrone's influence is Shakespeare's. This impact shows that Jamie and Edmund, willing to admit or not, have a background in canonical literature that influenced them and gave them a foundation in the traditional understanding of the world, which both of them later abandoned. Shakespeare shapes all the Tyrones and creates a framing for the rest of the authors they are reading and inevitably runs through the whole play. The metatextual references in *Long Day's Journey Into Night* might not all be to Shakespeare, but it is the English playwright that appears to be essential in the creation of the dynamics of the Tyrones family and the whole play. Therefore, it is not surprising that Jamie transfers the Shakespearian aspect to the sequel *A Moon for the Misbegotten*.

Chapter 5 – Reworking

5.1 Adaptation

As was previously established, the intertextuality of the plays of Eugene O'Neill does not lie only in direct quoting and references that are present in the text directly. Besides these explicit intertextual features, the plays of Eugene O'Neill possess the subtler, more implicit intertextual quality in the form of inspiration and adaptation. Genette refers to this relationship between the texts as hypertextuality and, as discussed in Chapter 2, it illustrates the relationship of a "hypertext" and "hypotext."[85] To illustrate this phenomenon, this chapter analyses the plays *Morning Becomes Electra* and *Desire Under the Elms,* both inspired by Greek tragedy. This practice is not uncommon, as previously established, intertextuality is in general terms inevitable, and influence of other texts is accepted as being natural. James A. Robinson mentions, in one of his essays on O'Neill that "T.S. Elliot once observed that good poets borrow, while great poets steal"[86] and summarizes the plot of the two selected plays as follows:

> The plot for Mourning Becomes Electra, produced in 1932, was stolen from Euripides, Sophocles and (especially) the *Oresteia* of Aeschylus. But Electra's title indicates O'Neill's interest in the daughter, Lavinia Mannon, who avenges the murder of her father Ezra (Agamemnon) by his wife Christine (Clytemnestra) and her lover, Ezra's cousin Adam Brant (Aegisthus).[87]

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[85] Genette, 3.
[86] James A. Robinson, "The Middle Plays" *The Cambridge Companion to Eugene O'Neill*, ed. Michael Manheim (Cambridge: Cambridge University Press, 1998) 76.
[87] Robinson, 76-77.

This brief summary provided by Robinson explains the immediate inspiration on O'Neill side and – as will be analysed in the next subchapters – many critics, who see the inspiration in Greek tragedy in the work of Eugene O'Neill as almost essential, support this theory. This chapter, therefore, analyses the most implicit form of intertextuality in the plays of Eugene O'Neill presented, which is the inspiration that he drew from Greek tragedy and consonantly O'Neill's adaptation of the two plays.

According to Linda Hutcheon, "adaptation is unavoidably a kind of intertextuality"[88] and therefore, she supports her theory by the work on intertextuality discussed in Chapter 2 – works by Kristeva, Genette, or Barthes. The adaptation as a theory resonates with Genette's "hypotext" and hypertext." As Hutcheon states in *A Theory of Adaptation*:

> An adaptation is an announced and extensive transposition of a particular work or works. This "transcoding" can involve a shift of medium (a poem to a film) or genre (an epic to a novel), or a change of frame and therefore context: telling the same story from a different point of view, for instance, can create a manifestly different interpretation.[89]

The modern medium of film broadens Hutcheon's scope; however, the work of Eugene O'Neill in *Mourning Becomes Electra* and *Desire Under the Elms* corresponds with Hutcheon's "change in frame and therefore context."[90] In these particular cases, O'Neill transports the plot of a Greek tragedy to the modern setting of rural New England and such a transposition Hutcheon describes as "transcultural." Transcultural adaptation is, according to Hutcheon, "nothing new,"[91] as adaptations

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[88] Linda Hutcheon, *A Theory of Adaptation* (New York: Routhledge, 2006) 21.
[89] Hutcheon, 8.
[90] Hutcheon, 8.
[91] Hutcheon, 145.

occurred even in ancient Rome. She also states that such an adaptation should inevitably indicate "alterations in cultural associations."[92] This kind of alternation can be spotted in the work of Eugene O'Neill as he draws inspiration from the Greek tragedies, but he also simultaneously transforms the plot to fit his setting. For example, in *Desire Under the Elms*, O'Neill discards the idea of Ephraim/Theseus being cursed, a narrative device that does not have a place in a modern realistic play.

Since the Greek tragedy inspiration is, besides Shakespeare, the most prominent and massively present in the two selected plays *Mourning Becomes Electra* and *Desire under the Elms*, the following text selectively focuses on O'Neill's Greek adaptations. However, it is essential to mention that besides classical literature and modern playwrights such as Ibsen, O'Neill was also heavily influenced by the philosophy of Friedrich Nietzsche. However, as Törnqvist states:

> While O'Neill readily acknowledged his indebtedness to Nietzsche, he always protested against the frequently heard claim that his plays were too closely patterned on the findings of psychoanalysis.[93]

The comment about psychoanalysis appears relevant, considering the depth of O'Neill's characters and the complexity, with which he presents their mind and feelings, not only through their dialogues but also through their movement and facial expressions discussed in the stage directions. Nevertheless, the complexity of the characters might as well be the product of O'Neill's authorial genius and inevitably, the intertextuality and inspiration behind his writing. The Greek tragedy appears in the plays not only through the plot but also in the means of dramatic tradition.

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[92] Hutcheon, 145.
[93] Törnqvist, 22.

5.2 Greek Tragedy

As was previously established through the autobiographical features of *Long Day's Journey Into Night*, Eugene O'Neill was introduced to the classical authors by his father and this influence perseveres in his work not only as the intertextuality discussed in this thesis. However, the Greek tragedy appears to be prominent in later parts of his life, following the youth influenced by Shakespeare. As Sheaffer presents in his book O'Neill told a couple of Greek actors that:

> He began devouring the Greek classics when he turned playwright, while the couple, returning the compliment to their heritage, said that when they appeared in *Desire Under the Elms*, a prominent Athens critic called O'Neill the first dramatist since Sophocles with the classical sense of tragedy.[94]

It is no surprise that this unnamed critic viewed O'Neill's work equal to the classics of the Greek tragedy. He adapts the plays – this is evident – but besides the adaptation, his inspiration in ancient theatre provides the later plays of Eugene O'Neill with the deep sense of tragedy, and his craftsmanship creates a drama, which competes with writers such as Sophocles or Aeschylus.

His deep appreciation of Greek tragedy was probably enhanced by the fact that O'Neil's son – Eugene Jr. was a Greek scholar and partially deepened his father's interest in Greek theatre. As Arthur and Barbara Gelb mention in their book, it was Eugene Jr., who "helped in a minor way to influence O'Neill's decision to attempt the classical trilogy."[95] However, "the classical trilogy," meaning *Mourning Becomes Electra*, was not O'Neill's first attempt to adapt a Greek tragedy. It was *Desire Under*

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[94] Sheaffer, 591.
[95] Arthur and Barbara Gelb 400.

the Elms, which is the first play, where "the influence of Greek tragedy is clearly manifested."[96]Even the author himself admits that his "devouring" of the Greek classics influenced his writing, as he stated: "what has influenced my plays the most is my knowledge of the drama of all time – particularly Greek tragedy."[97] Eugene O'Neill takes the tradition of Greek drama, with its tragic heaviness, reworks the topic in the setting of rural nineteenth-century New England and present the audience with characters, whose eternal struggles correspond with the modern environment. In his work, Eugene O'Neill demonstrates Hutcheon's "cultural adaptation."

5.3 *Desire Under the Elms*

As previously mentioned, *Desire Under the Elms* was Eugene O'Neill's first attempt to adapt a Greek tragedy. According to Robinson, this play is a combination of "ancient and modern, foreign and native,"[98] and this is precisely what connects *Desire Under the Elms* with his other plays influenced by Greek tragedy. O'Neill uses the traditional theme, adapts it to correspond with the modern setting, and reintroduces it to the audience in a new fresh reworking, in which the debris of the original is sensible. On this debris, he builds a new play, which brings the ancient topic to the audience in a modern alteration and the setting of rural England. In the case of *Desire Under the Elms,* the setting is not a family mansion/Grecian temple as in *Mourning Becomes Electra*, so initially the setting of the farmhouse appears to be less suitable; however, the thematic inspiration, even if not as direct as in *Mourning Becomes Electra*, still prevails. Eugene O'Neill presents the story of a young man falling in love with his stepmother, Phaedra (in the case of *Desire Under the Elms* – Abbie) and the confliction of the young man's loyalty.

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[96] Arthur and Barbara Gelb, 314.
[97] Arthur Nethercot, "The Psychoanalyzing of Eugene O'Neill," *Modern Drama 3* (December 1960) 248.
[98] Robinson, 70.

The parallel between the tragedy of Hippolytus and the play of Eugene O'Neill, therefore, appears to be clear. It is the tragedy of a forbidden love, which O'Neill transfers to a more familiar setting. However, the author did not adapt the original Greek tragedy unconditionally, in contrast to Euripides, the Hippolytus of Eugene O'Neill - Eben does not resist the temptations of his stepmother and chooses to deceit his own father. As Berlin states, Eben lacks the chastity of Hippolytus.[99] This change might be O'Neill's attempt to present this ancient motif with alternation, and perhaps it corresponds with the "cultural adaptation." O'Neill presents a man that displays signs of character corruption, which is perhaps a notion brought to the play by the modern time. Many of O'Neill's characters are psychologically complex personas, whose motivations are often selfish and their actions are influenced by their complicated situation. Therefore, it is valid to view the change in the essential plot twist as O'Neill's effort to present a convoluted situation and create a more significant conflict, which exceeds the original and corresponds with the crooked reality of the play. Eben fights for his place in the households – and consequently in the world –with his two half-brothers. As Berlin states, what prevails in Euripides and O'Neill is tragedy.[100]

The dramatic impact of the play prevails to be dominant for Eugene O'Neill. When he decides to adapt a Greek tragedy, he does not merely copy. He seizes the characters, sets them to the setting of rural England and starts to rewrite the details, and yet he remains cautious of the balance. He finds equilibrium between the original motif and the adaptation. Eugene O'Neill in *Desire Under the Elms* creates a new version of Euripides' Hippolytus, which, however, stands by itself without the necessary connection to the original. The theme remains valid and contemporary, and the whole play does not simply hold the title of a revised version of the original.

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[99] Normand Berlin, "Passion Hippolytus Phaedra Desire Under the Elms," *The Secret Cause: Discussion of Tragedy* (Amherst: University of Massachusetts Press, 1981) 54.
[100] Berlin, 53.

Desire Under the Elms is a play that stands on its own and manages to present the ancient theme of forbidden love in the modern setting without feeling out of place. Eugene O'Neill, through the adaptation, creates a new play and yet keeps the crucial aspects of the tragedy untouched.

5.4 *Mourning Becomes Electra*

The setting of rural New England appears to be crucial for O'Neill; it always seems to be a family mansion, which serves as a backdrop for tragedy. In *Mourning Becomes Electra*, O'Neill presents the house as having "white Grecian portico"[101] in the stage directions in the first part of the trilogy called *Homecoming*. Previously, in the General Scene of the Trilogy, he establishes that the house is "a large building of the Greek temple type that was the vogue in the first half of the nineteenth century."[102] So even before the play itself begins, before the characters are introduced and any connection to the *Oresteia* trilogy of Aeschylus can be drawn, the author sets the tone of the play by drawing a comparison to Greek architecture. In the case of *Mourning Becomes Electra*, Eugene O'Neill appears to be stricter in following the original. Same as Oresteia trilogy consisting of *Agamemnon*, *The Liberation Bearers* and *The Eumenides*, *Mourning Becomes Electra* is divided into three plays titled: *Homecoming*, *The Hunted* and *The Haunted*. However, it is not only the division, which in O'Neill's case appears to follow the original.

In *Mourning Becomes Electra,* Eugene O'Neill uses the traditional device of chorus typical for ancient drama. Once again, this is introduced in the detailed stage direction, the importance of which was discussed above. The chorus consists of the citizens of the town, whose individual members appear in various scenes

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[101] Eugene O'Neill, *Mourning Becomes Electra*, Three Plays (New York: Vintage Books, 1995) 263.
[102] *Mourning Becomes Electra*, 260.

independently. They are introduced in the Act One of *Homecoming* as follows:
"These last three are types of townsfolk rather than individuals, a chorus representing
the town come to look and listen and spy on the rich and exclusive Mannons."[103] This
aspect of the play is an interesting detail, which suggests that it was not only the
motifs and topics of Greek tragedy that were attractive for O'Neill; he also respected
the traditional form. And not only respected, but the author also found it relevant even
in his own time and decided to employ the practice of chorus and transfer the role
onto the townsfolk of rural England. However, even in terms of adaptation of the plot,
he remains relatively conservative.

As previously shown on the example of Robinson, many of the critics, when
discussing the trilogy, opt for parenthesising the Greek counterparts to O'Neill's
characters, when introducing the general plot of the play. This practice suggests that
the view on the topic is collective and, therefore, does not attract attention. The
adaptation in *Mourning Becomes Electra* seems to be clear and more straightforward
compared to *Desire Under the Elms.* As Bigsby states, Eugene O'Neill transfers the
story to rural England, which "redolent with notion of sin, guilt, and punishment, and
Calvinist belief in determinism, was an entirely appropriate setting for the trilogy."[104]
For Eugene O'Neill, brought up Irish Catholic, Calvinist rural England represents a
sinful place and, thus, appears to be a perfect setting for this tragedy filled with lies,
betrayal, guilt, and murder. O'Neill was perhaps inspired by the flawed environment,
which inspired him to adapt the story of *Oresteia*.

As previously mentioned, *Mourning Becomes Electra* appears to be following the
original closely. Barrett H. Clark goes further by claiming, "he [O'Neill] used ready-
made story into all the details and motives and reasons of which it was necessary to

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[103] *Mourning Becomes Electra*, 264.
[104] Bigsby, 80.

go."[105]It seems apparent that it was O'Neill's goal to adapt the play into the modern setting and thus create the same plot, yet relevant to the modern reader. As Clark states, the question is:

> Is it possible to get a modern psychological approximation of Greek sense of fate into such a play, which an intelligent audience of today, possessed by no belief in gods or moral retribution, could accept and be moved by?[106]

Considering the analyses of various critics, the consensus appears to agree with Young. "It will be obvious that the American dramatist, as the Greek did use a well-known outline which he could fill into his purpose."[107] O'Neill's adaptation balances the repurposed theme and the additions or omissions.

Eugene O'Neill, in the first part *Homecoming*, adapts the return of a hero from war – Ezra/Agamemnon and reintroduces the murderous wife that seeks power and wealth; however, Christine is not stubbing her husband to death (as Clytemnestra). O'Neill's Christine decides to poison her husband instead of giving him the medicine. Clytemnestra confesses to the Chorus: "I stand, where I killed him, at the scene of crime./I did what I did – and I shall not attempt to deny it."[108] O'Neill's Ezra has to exclaim that he was poisoned to inform Lavinia.

> MANNON (*gasps*) She's guilty – not medicine! (*he falls back limply.*)[109]

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[105] Clark, 127.
[106] Clark, 128.
[107] Stark Young, "Eugene O'Neill's New Play: *Mourning Becomes Electra*," *O'Neill: A Collection of Critical Essays*. ed. John Gassner (Minneapolis: University of Minnesota Press, 1965) 84.
[108] Aeschylus, *Agamemnon*, trasl. Robin Bond (New Zealand, University of Canterbury:2014) 1380-1381. Available online: https://ir.canterbury.ac.nz/handle/10092/10501.
[109] *Mourning Becomes Electra*, 316.

The important message is, nevertheless, conveyed. The reader is aware that it was the wife, who murdered the husband, who has just returned home. The circumstances are once again adapted to create a more realistic picture of rural England, where a wife would hardly confess to the townsfolk, and therefore O'Neill finds an alternative.

Reworking of this scene is one of the examples, how Eugene O'Neill adapts the plot of *Mourning Becomes Electra* to correspond with the modern setting. Here, once again the "cultural adaptation" of Hutcheon resonates. O'Neill's trilogy adapts the *Oresteia* trilogy of Aeschylus, but this adaptation presents not just a mere rewriting. Through the story of Mannons, Eugene O'Neill presents the plot of *Oresteia*, which appears to be resonating in the modern environment. As Hutcheon states: "an adaptation is a derivation that is not derivative—a work that is second without being secondary. It is its own palimpsestic thing."[110] Concerning this quote, *Mourning Becomes Electra* appears to fulfil the critic's idea of adaptation. Even though the original is present in *Mourning Becomes Electra*, the play, nevertheless, manages to stand on its own as a separate piece. The plot has been altered sufficiently but at the same time not too much to compromise the original.

To conclude, the purpose of the play is for Eugene O'Neill to create a deep, and tormenting plot, which enables the audience to experience the real and raw emotion of the tortured characters. Eugene O'Neill, through the method of adaptation, presents the audience and the readers with standalone plays, and still, their essence is deeply intertwined with the literary canon. In *Mourning Becomes Electra* and *Desire Under the Elms* Eugene O'Neill uses the templates of Greek tragedies and transfers them to the modern setting typical for his plays. He creates a mosaic of new and old, modern and traditional and by inspiration, reworking, and adapting introduces the audience to

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[110] Hutcheon, 9.

the stories of characters that are archaic and yet modern, contemporary but still relatable.

Chapter 6 – Conclusion

The intertextuality is one of the prominent features of the plays of Eugene O'Neill, and the analysis of the selected plays proves its complexity. The author reaches outside of the text of his work in order to create a multi-dimensional play. As the selected plays show and their analyses establish, the intertextuality of the work of Eugene O'Neill cannot be observed as a simple quotation, which initially might appear as the most obvious. As the theoretical chapter suggests the theory of intertextuality itself is not one-dimensional, and this translates to the intertextuality of the plays of Eugene O'Neill. The foundation of the intertextuality lies in linguistics, and the theory of Ferdinand de Saussure and Mikhail Bakhtin translates to the actual theory of intertextuality first coined by Julia Kristeva. The general division of intertextuality in this thesis to the three subtypes from the most explicit to the implicit proved to be suitable for the analysis of the selected plays by Eugene O'Neill.

The chapter concerning the direct quoting and recitations shows that the explicit, essential type of intertextuality of the *Long Day's Journey Into Night* and *A Moon for the Misbegotten* in the form of quoting serves as a narrative device, which O'Neill uses as a form of expression of the characters. The men of the Tyrone family cannot express their feelings and communicate in their own words, and therefore, they opt to quote and express their minds while hiding behind word of others. The selection of authors they choose subsequently discloses details of their personalities and their beliefs. The communication barrier breaks through quotation, and the silence is substituted by quotes, the analysis of which is essential for the understanding of the psyche of the characters. The words of famous poets and playwrights disclose the true nature of the Tyrones and subsequently bring them closer.

However, in the sequel *A Moon for the Misbegotten*, the barrier is in contrast, reinforced by the intertextuality. The character of Jamie, who is in *Long Day's Journey Into Night* presented as having difficulties with communication, where he finds the solution in quoting, is presented with a challenge in *A Moon for the Misbegotten*. Leaving the safety of the family home, he realizes that the quotation is no longer feasible manner of communication, as he lacks a companion, who would acknowledge the reference and was able to read between the lines. Subsequently, Jamie faces in *A Moon for the Misbegotten* being misunderstood and mocked for his literary education, which inevitably affects his personality. Once he is stripped of the possibility of hiding behind intertextuality, what remains is a broken individual, who is lacking the ability to communicate. This realization establishes his character as fragile and bound by his own fear of being honest.

The influence of literature is evident through the quoting and Eugene O'Neill ensures that the shaping works are present in his plays not only in quotes. The following chapter, therefore, focuses on the metatextual features of the plays. O'Neill opts for detailed stage directions, which presents the selection of the most influential authors that influences the protagonists. In the two bookshelves, Eugene O'Neill presents two different sets of influence and two corresponding characters. Classics such as William Shakespeare, Victor Hugo, or Alexander Dumas can be found on the bookshelf of James Tyrone, and their influence is easy to recognize in the character of the father. His traditional and old-fashioned views are manifested in his literary taste and inability to accept the modern.

In contrast to this, Eugene O'Neill also presents a bookshelf filled with modern authors such as Emile Zola, Oscar Wilde, or works of philosophers such as Friedrich Nietzsche. This collection represents the avant-garde disposition of his sons and

creates a bone of contention between the two generations. Eugene O'Neill manages to depict the essence of the characters even before they have a chance to speak, and he does so through his detailed stage directions. This still rather explicit type of intertextuality, Genette's metatextuality, shows O'Neill ability to create a frame of intertextual reference for the play.

Finally, O'Neill utilizes in *Desire Under the Elms* and *Mourning Becomes Electra* the most implicit type of intertextuality discussed in this thesis: adaptation. In the two selected plays, Eugene O'Neill borrows themes and motifs of classical Greek tragedies and adapts them to the modern setting of rural New England. In doing so, he manages to combine the modern setting and problems and retain the depth and complexity of the Greek tragedy, which he regarded as the most suitable form of expression of his dramas. The adaptation, specifically speaking Hutcheon's "cultural adaptation," and reworking concludes the selection of intertextuality examined in this thesis and supports the claim that O'Neill uses the intertextual features in several layers that result in multi-dimensional experience presented in the form of a play.

In *Long Day's Journey Into Night*, *A Moon for the Misbegotten*, *Desire Under the Elms*, and *Mourning Becomes Electra*, Eugene O'Neill employs different types of intertextuality with the same purpose: to enhance the dramatic impact on the audience and to place his plays within the literary canon. Through various types of intertextuality, Eugene O'Neill manages to create a play that poses universal reach, and he allows his characters to express themselves through literature, which inevitably is something that O'Neill does himself in his work.

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Summary

The aim of this BA thesis is to closely analyse the ways in which Eugene O'Neill embeds other texts from the literary canon in his work and how these references to other texts influence his plays. Mainly focusing on *Long Day's Journey into Night*, its sequel *A Moon for the Misbegotten*, *Desire Under the Elms*, and the trilogy *Mourning Becomes Electra*, the thesis explores O'Neill's work with intertextuality.

Focusing on *Long Day's Journey into Night* and its sequel *A Moon for the Misbegotten* the thesis traces O'Neill's use of citation as a means of building characters and themes. O'Neill borrows quotes from canonical literary works to enhance his characters' expression. He utilizes intertextuality and literary allusions in order to create a very specific communication channel through which the characters express their minds. Especially in *Long Day's Journey into Night* the number of literary allusions is remarkable and raises the question of whether the quotations are a way of expressing the characters' identities or whether it is a vehicle that O'Neill uses to give the play a more universal and all-embracing feature.

The thesis also contrasts these direct quotations with another notion of literary allusion present in O'Neill's work – his interpretation and repurposing of traditional dramatic themes dating back to ancient Greece. In *Mourning Becomes Electra* O'Neill revises the theme of Aeschylus' *Oresteia* – revenge. In *Desire Under the Elms* Eugene O'Neill presents another classical Greek tragedy – *Hippolytus* by Euripides. These two plays present examples of the broad scope of O'Neill's attempts to create plays which themes would be regarded as universal and omnipresent.

To conclude, the thesis provides an analysis of different approaches to intertextuality in the work of Eugene O'Neill in sample of the selected plays. It examines the variety in literary allusions – from direct quotation to the simple

inspiration by a traditional theme of a Greek tragedy. The thesis shows how these references create a space for O'Neill to depict his stories in the scheme of the literary canon and the way in which this strategy contributes to the universality of his dramatic work.

Resumé

Cílem této bakalářské práce je analýza způsobů, jakými americký dramatik Eugene O'Neill využívá při psaní svých her ostatní texty literárního kánonu a jak tyto literární aluze ovlivňují jeho dílo. Tato práce se zaměřuje na intertextualitu divadelních her Eugena O'Neilla, přičemž se při analýze soustřeďuje na rozbor her „Cesta dlouhým dnem do noci," „Měsíc pro smolaře," „Touha pod jilmy" a „Smutek sluší Elektře."

Při rozboru „Cesty dlouhým dnem do noci" a jeho volným pokračováním „Měsíc pro smolaře" se práce zaměřuje na O'Neillovo využití přímých citací. Ty autor využívá při interpretaci charakteru jednotlivých postav a rozvíjení dramatických témat. Eugene O'Neill si v těchto hrách půjčuje citace, jejichž prostřednictvím pomáhá svým postavám komunikovat. Využívá intertextualitu a literární aluze k vytvoření specifického komunikačního stylu, díky němuž jeho postavy dokáží vyjádřit své pocity a myšlenky. Množství citací je pozoruhodné zejména v „Cestě dlouhým dnem do noci" a tato bakalářská práce se snaží zodpovědět otázku, zda jsou citace pro O'Neilla způsobem jak ulehčit komunikaci mezi postavami, či je využívá, aby upevnil postavení jeho her v rámci literárního kánonu.

Tato práce dále srovnává O'Neillovo využití přímých citací s další intertextuální formou jeho děl, což je interpretace a přepracování klasických témat her antického Řecka. Ve hře „Smutek sluší Elektře" se autor inspiroval Aischylovou trilogií Oresteia, ve hře „Touha pod Jilmy" poté využil příběhu Hippolyta od Euripida. Za pomoci antické tragédie se Eugenu O'Neillovi v těchto dvou hrách podařilo vytvořit příběhy, jejichž téma zůstává relevantním i v moderní době.

Tato bakalářská práce se tedy zabývá analýzu různých forem literárních aluzí a intertextuálním přesahem divadelních her Eugena O'Neilla. Zkoumá rozmanitost O'Neillovy práce s ostatními texty – od přímých citací k přepracování antického

dramatu. Práce ukazuje, jak Eugene O'Neill prostřednictvím literárních aluzí vytváří

své texty, a jak díky nim vytváří divadelní hry, jejichž komplexnost přesahuje rámec

běžného literárního textu.

Key Words

Modern American drama

Eugene O'Neill

Intertextuality

Literary allusion

Stage directions

Julia Kristeva

Ferdinand de Saussure

Mikhail Bakhtin

Greek tragedy

Recitation

Quote

Reworking

Reference

Long Day's Journey Into Night

A Moon for the Misbegotten

Desire Under the Elms

Mourning Becomes Electra

Klíčová slova

Moderní americké drama

Eugene O'Neill

Intertextualita

Literární aluze

Režijní poznámky

Julia Kristeva

Ferdinand de Saussure

Mikhail Bakhtin

Řecká tragédie

Recitace

Citace

Přepracování

Reference

„Cesta dlouhým dnem do noci"

„Měsíc pro smolaře"

„Touha pod Jilmy"

„Smutek sluší Elektře"