

The Social Implication of Internal Instincts and Hidden Motives in O'Neill's Mourning Becomes Electra

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Abstract: American playwright, Eugene Gladstone O'Neill (1888-1953) is presenter of truth without comprising his beliefs. His works are dramatized by passion elements such as memories, dreams, and by awareness of forces. During mid-1920s he became interested in dramatizing complicated pattern of his family's life. *Mourning Becomes Electra*, which opened on Oct. 26, 1931, and had fourteen acts, was O'Neill's greatest masterpiece. In fact it is one of the most psychological works ever written in which all the characters resemble complexes introduced by great psychologist, Sigmund Freud. The power of irrational that is driven by the existence of subconscious and the role of instinct, repression, suppression, influence of parents and above of all, inhibition is the formation of personality and in adults are the causes of suffering according to the importance of sensual relationship which is based on their instinct. "Instinct is a continual internal stimulus, which produces specific satisfaction if it obtains sufficient response. (Freud 129).

Keywords: *Internal Instincts, Eugene Gladstone O'Neill, motives, social implication.*

Introduction

Freud claimed that human being is dominated by two basic instincts. First type contains reactions which arrive at emotions or passions. Second type is due to affective reactions which are based on physiological functions. In the Freudian sense of word, it is not unspecified emotion, neutral in itself, to be associated with genital events; actually it is a particular feeling-tone which should lead to genital events proper. "Sensual" is not identical with "Genital," but both are related; the sensual being an instinct aptitude to release the genital. To the objection of those 'who maintain that it is absurd to speak of sensual events which are not genital, Freud would answer somewhat as follows: "You forget repression, and organic condition. A lighted match capable of setting fire to a pile paper, but only so long as it is not put out by the wind and the paper is dry enough." (Freud 130). Freudian's emotion contains in itself all that it is necessary to evoke reaction, so long as they are not inhibited by suppression. In fact the genital organs are not too weak. "The Id is said it contains all the instinctual drives that seek immediate satisfaction, like a small child. (Beckman: 155).

Id is based on our unconscious. The Superego is based on our conscience which contains the moral norms that acquired from parents and others who were influential during the early childhood. Superego develops by expending the primitive psychic energy directing toward the ego. Indeed the inner psychological conflict between the Id and the Superego is the priority of the Oedipus complex. According to Jung's "Hidden Motives," the archetypal patterns and myths led to the conscious thoughts and literary creations. "I find extraordinarily illuminate in the light of my own experiences with Hidden Motives." (Carpenter 47). Hidden motive is associated evidence that is a "primary image" in humankind's religion, myth, dream, and literature which can be trapped by writers through the use of archetypes. "Our emotions... are the result not only of our individual experiences, but of the experiences of the human race back through the ages" (Carpenter 48). Jung explained the relations

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between the children and the parents that rooted in biology. Freud posited a universal dynamic in the "relation between children and parents rooted development in biology" (Bayam, 1289). O'Neill saw each child's experience is determined by particular parents. His strongly felt individualism came to focus on the family. *Mourning Becomes Electra*, is based on the *Oresteia Cycle* of the classical Greek playwright Aeschylus, and situated the ancient story of family murder and divine retribution in The American Civil War with great success.

Statement of the Problem

This study wishes to argue that the characters such as: Christine, Lavinia, Orin and Ezra Mannon in *Mourning Becomes Electra* are trapped by their instinct yet their unconscious desire do not follow Freudian analysis. These characters show critical dimensions through Freudian theory which causes the difficulties in social life. This research suggests interactions between psychology of genders and Greek tragedies as a Classical Myth. It deals with the psychology of the genders that is based on the concept of their nature and instinctual desire which drives satisfaction in the light of hidden motives and their emotions which is related to the experiences of human race back through the ages.

The ideas of two psychologists such as Freud and Jung's are considered in feminine characters who are dealt with their instinct, masochism and fear of losing love are argued and decided whether it is biological reason or describable conditions for the difficulties between two categories. It is tried to find traces of psychology of the sexual role and Greek tragedies in this play.

Hypothesis

This paper argues Psychology of Instinctual Desire and Hidden Motives in Eugene O'Neill's *Mourning Becomes Electra*. According to the previous quotation which is mentioned by Freud about instinct, This research argues that the characters such as Christine, Lavinia, Orin and Ezra Mannon in the selected play not only, are trapped by their instinct and unconscious sensual desire as mentioned which causes the difficulties in social life, but also, they do not follow Freud analysis. In fact these characters show a critical dimension through Freud's theory. Character's describable conditions cause difficulties during the play. This research claims that there are several instinctual and psychological struggles with the fear of losing love between characters. The researcher argues that biological reasons in the play. The biological means of approach, as it becomes impossible to limit the internal instinct is a result of a specific pleasure and genital pleasure. This study aims to claim that Orin is trapped by his unconscious sensual desire. According to Freudian psychology, with emphasis on the attachment between Christine (mother) and Orin (son), and hostility between son and father (Ezra Mannon), reinforced the inner meaning of the Greek tragedies with their satisfactions for instinct.

Eugene O'Neill's work as a playwright is such an effort of self-understanding. The extent, variety and quality of his works signals a rare creative energy, but the energy's source lays in his need to find a pattern of explanation by which his life could be understood. His is, in part, a quest for identity that is related directly to the psychology of his works. In many of his plays, with a bold directness of approach, he draws a figure whose face resembles his own, and whose exterior life barely conceals a passionate, questing inner existence. This quest will be obtained by knowing about the inner psyche of people. O'Neill explores the inner self in some of his plays like *Mourning Becomes Electra*, the selected work by the researcher. By answering the previous questions which asked in the other part before, it will be concluded that, there are traces of this psychology that the characters such as Lavinia, Ezra, Christine and Orin are trapped by their unconscious hidden motives and instinctual sensual desire.

Significance of the Study

The main focus of this research is on studying psychology of instinctual desire and hidden motives in Eugene O'Neill's *Mourning Becomes Electra*. At first two different methods of instincts according to Freudian approach are elaborated. The research aims in showing the interactions (challenges) between the psychology of the genders that is based on the concept of instinct and hidden motives by elaborating the women's deficiency as an autonomous essence.

This research has considered ideas of psychologists such as Freud and Jung's. The feminine characters in the selected play such as Christine and Lavinia are dealing with masochism and fear of losing love whether it is biological reason or describable conditions for the difficulties between two genders.

O'Neill set his trilogy in the New England of the American Civil War period, while retaining the forms and conflicts of the Greek characters. The research aim is to find the traces of instinctual psychology of the genders and Greek tragedies in this play. Not only the research claims that previous studies did not conducted on the psychology of the genders in the *Mourning Becomes Electra* but also focuses on the characters such as Christine, Lavinia, Orin and Ezra Mannon who are trapped by their instinctual desire and hidden motives as per Freud analysis .In fact these characters showing the instinctual dimension through Freud's theory.

Purpose of the Study

The researcher's aim is to suggest major reasons behind the Freudian controversy that has been our inability to accept his hypothesis based upon the moral code. The research should discover the truth which is concerning the existence that cultivates the ability to see beyond our moral idea. *Mourning Becomes Electra*, based on the *Oresteia* cycle of the classical Greek playwright Aeschylus, and situated the ancient story of family murder.

Research Questions

This study tries to answer the following questions:

1. Are there any intuitive conditions which cause difficulties among Ezra Mannon, Lavinia and Christine, Orin who are four major characters of the play?
2. Are there any primeval and psychological struggle of losing love between Lavinia and Christine?
3. How could Freud's and Jung's theories consider instincts and hidden motives in *Mourning Becomes Electra*?
4. Are there any links between the concept of Freud's psychology and the struggles that O'Neill, himself, had in dealing with writing as a playwright?
5. In what aspect *Mourning Becomes Electra* is called a psychological play?
6. What symbols are used in order to portray the instinct of Lavinia, Christine, Orin and Ezra Mannon according to their inner psyche?
7. Did Christine and Lavinia have an autonomous "essence" by deficiency?

Review of Literature

Based on the previous remarks, the philosophic study based on Karen Horney in her book, *New Ways in Psychoanalysis*, challenging significant assumption of both the psychoanalytic establishment and its surrounding culture. She greatly extends the boundaries of Freud's theories and makes the concepts and benefits of psychiatry available to a wider public. Horney's influential approach to psychiatry emphasizes present not past relationship and environment instead of biological determinism. Horney mentions masochism and fear of losing love in women, in one of her chapters in *New Ways in Psychoanalysis*. Masochism in women's characteristic has the elemental power in feminine mental life. Woman ultimately wants to be raped and violated; what woman wants in mental life is to be humiliated. So, it means to be raped, injured or humiliated. Fixations on the parents arise in a child, although have biological reasons but they are the products of describable conditions. "There are in the main two series of conditions provoking a stronger attachment to one the parents, sensual stimulation and nature. They may or may not be allied, but both are creative by the parents."(Horney 82).

According to David Lodge, in *Modern Criticism and Theory*, has gathered several essays that have a good discussion about the sense of instinct in different genders. These essays are by some famous critics, about psychology of the genders. In them, the researcher found some related essays to the topic like, "Stories" (264) by Helen Cixous, "The bodily encounter with the mother." (414) by Luce Irigaray, and "Femininity, narrative and psychoanalysis."(388) by Juliet Mitchell. In the view of Raman Selden, in *A Guide to Contemporary Literary*, Simone de Beauvoir's presentation of woman as "the other" (222) to man sensuality is stated. It is identified as binary opposition which registers

differences between the genders that causes one group to dominate or oppress another. Cixous mentions the “victory” (265) always amounts to the same thing: “A male privilege, which can be seen in the opposition by which it sustains itself.” (265). On the other hand, Charles E. Bressler in his book, *Literary Criticism*, and Wilfred L. Guerin, in *A Handbook of Critical Approaches to Literature*, are the basic references for understanding the ideas of other psychoanalysts on the base of psychology of the instinct of genders. Internet sources give the variety of views about this approach. Both Freud and Jung’s ideas and beliefs are vividly practiced by O’Neill in this play. The collective unconscious and hidden motives, as it explained in *A Handbook of Critical Approaches to Literary Criticism*, with the help of the hidden motives, the three parts of human unconscious mind, Id, Ego and Superego are clearly explained and manifested in this play. The conclusion which is depicted through psychological idea of Freud and Jung that is interested in the characters of the present play. In fact hidden motive is a term given to the most important aspect of the Jung’s psychology. Through the hidden motives, different archetypes are also explained such as hero archetype.

Therefore, *Mourning Becomes Electra* is observed through mythology, but it is an abstraction and consequent state of reprobation, the will becomes Satanic pride and rebellious self-idolatry in the relations of the spirit to itself, and merciless despotism relatively to others; the more hopeless as the more obdurate by its subjugation of sensual impulses, by its superiority to foil and pain and pleasure, in short, by the fearful resolve to find in itself alone the one absolute motive of an action, under all other motives from within and from without must be either subordinated or crushed. Additionally, David Rogers, in *A Critical Commentary of Eugene O’Neill*, analyzes each chapter of the *Mourning Becomes Electra*. John Gassner in his *Collection of Critical Essay*, gathered the ideas of several critics that analyzing O’Neill’s views. He also has *Pamphlets on American Writers* (30) explaining the Greek mythology in O’Neill’s selected play completely. Normand Berlin, in *Three of O’Neill’s Plays*, gathered the essays of some critics, that some of them like “Tragic melodrama of heroic proportions” (38) by Mason Brown and “He dares comparison with Aeschylus” (74) by St John Ervine are very useful. Fredric I. Carpenter has a *Critical Book on Eugene O’Neill*, which analyzed his play.

Methodology and Approach

There have been written so many stories and plays using the notions of psychology, theories of Id, Ego, Superego and the hidden motives by different writers. Indeed, one of the most important writers of this sort is O’Neill. Society and its difficulties is O’Neill’s recurrent theme in a number of his plays. But, Jung and Freud’s psychology which are practiced so skillfully in this play have lead the researcher choose this play to work on. The study of psychological and mythological approaches in the selected work of O’Neill, *Mourning Becomes Electra*, which is Library based, includes five chapters in which any traces of these two psychological approaches, as the mythological approach is also a psychological one, have been tried to be mentioned. The introduction chapter will deal with the back ground of the study, statement of purpose, the argument, significance of study, review of literature, definition of key terms used in the study, methodology, anticipate findings, and thesis outline. The second chapter would deal with the instinctual desire and the hidden motives, while in the third chapter by the name of “*Mourning Becomes Electra*”, the simplistic opposition and psychology of the instinctual desire would be studied. In the fourth chapter explained the psychic peculiarities and complex in major characters. The last chapter will be the conclusion. The main focus of this research is to study the psychology of instinctual desire and hidden motives in Eugene O’Neill’s *Mourning Becomes Electra*. At first, two different methods of instincts according to Freud’s approach are elaborated.

The first thing to do for reaching the aim of this research is to study the play, *Mourning Becomes Electra*, carefully. Studying the books of criticism. Especially the chapters, which deal with the psychology and mythological approaches, like *The Norton Anthology of English Literature*, *A Handbook of Critical Approaches to Literary Criticism*, *Literary Criticism*, in which all of that are to be mentioned in the named approaches, are investigated. The Jung’s hidden motives, Freud’s psychology, Oedipus complex, different phases of unconscious mind, are some of the points that are going to be discussed in the selected play. According to Freud’s method of studying instincts, we are

dealing with instinct in general and sensual instinct in particular. This study is based upon a complete misconception of fact that every-day biology is unable to give a certain meaning of life. The psychologists prefer to consider instinct from the subjective point of view, emphasizing the relationship between instinct and affectivity. That means, briefly, many psychic male difficulties are due to his rejection of feminine trends in himself, and many peculiarities in woman are due to her essential wish to be a man. There are producer subjects and agents of exchange (male) on the one hand, productive earth and commodities (female) on the other. Woman's physical modesty is born ultimately of a wish to hide the deficiency of her genitals. Freud has made two other suggestions related to feminine characteristics. One is that femininity has some secret relationship with masochism. According to masochism woman ultimately wants in intercourse is to be raped and violated; what she wants in mental life is to be humiliated, menstruation is significant to the woman because it feeds masochistic fantasies; women in general, or at least the majority of them, essentially desire to be submissive and dependent. In support of these views is the impression that in our human culture masochism trends are more frequent in women than in men. The other is that the basic fear in woman is that of losing love, and this fear corresponds to the fear of castration in man.

By Oedipus complex Freud means internal instinctual attraction to the ones parents with a concomitant jealousy toward the other parent. Resolution of the Oedipus complex is believed to occur by identification with the parent of the same gender and by the renunciation of sensual interest in the parent of the opposite gender. Freud considered this complex the cornerstone of the Superego and the nucleus of all human relationships. Many psychiatrists, while acknowledging the significance of the Oedipus relationships to the personality development in our culture, describe love and attraction toward one parent and hatred and antagonism toward the other not necessarily to sensual rivalry but to resentment of parental authoritarian power. Freud regards this experience as biologically determined, though in the individual it is engendered by the parents care of the physical needs of the child. So, the researcher wants to know the biological reasons or describable conditions for Oedipus complex. Finally, researcher's imaginary functions with some notions in accordance with the schema establish through Greek mythologies and tragedies. The researcher finds so many references to *The Murder of Clytemnestra in the Oresteia*. Clytemnestra, in Greek mythology, wife of King Agamemnon, who bears Agamemnon four children, She and her lover for seven years until they were both slain by her son Orestes who had been commanded by the god Apollo to revenge the death of his father. According to the discussion of methodology and approach that is applied to the selected play reading strategy is defined on the following steps:

1. The researcher studies psychological instinct in different genders.
2. Hidden motives and psychic differences between genders are elaborated.
3. Studying feminine characteristics: Masochism and fear of losing love in woman.
4. Oedipus complex as a sensual attraction to one parents with a concomitant jealousy toward the other parents.

Internal Instincts and Hidden Motives

In the beginning of this chapter, internal instincts and their principal sources according to Freud's view will be elaborated. Formerly, the psychological modifications and difficulties between genders were explained. In fact the emotional individuality raised potential difficulties according to gender attractions. Concerning this matter, in order to realize what the researcher has in mind, theories of numerous feminist psychologists are studied. Previously the researcher's intentions dealt with determining adequate hints about women's deficiency which regarding their autonomous essence. Freud and Jung disagree on the matter of feminine biology. Jung by a striving approach attacks Freudian belief that introduces woman as imperfect man. Freud had some other submissions which were associated to internal instinctual female features. One of them is related to masochism. The other one is the primary and internal fear in woman about losing her love. Essentially this kind of internal fear is not restricted to the time when female's attraction is terminated, but throws its hidden shadow over her entire life and generates lack of confidence and safety during her lifetime. An internal fear habitually deals with suspicion or jealousy which occasionally takes place between a mother and her

young daughter, and is the foundation for Oedipus complex. By means of Oedipus complex Freud means genital attraction to one of the parents who are, simultaneously, jealous of one another. Freud regards this matter as biologically determined, however in an individual it is caused by the parent's attention to the somatic motives for Oedipus complex. At last, researcher's hypothesis in agreement with the schema established through Greek mythologies and tragedies. The researcher purses the course of this study through expansive references to the *Murder of Clytemnestra in the Oresteia*.

There are several parallels between Freudian and Jungian psychologies, which is better to explain both of them, so that the reader can recognize their similarities and differences. Freud's base for his psychological theories is the personal unconscious, which has been expanded in the Jungian theories, called the collective unconscious. These are very interesting and complete each other. That is why the researcher has used mythological approach as Psychological approach for analysis of the play, *Mourning Becomes Electra*. This chapter includes psychoanalytic theories. Studying their theories is required for a background acquaintance with them, in order to understand the new reading of this play.

Internal Instinct

An internal instinct is hereditary and does not require to be learnt, although its performance may be improved through practice. It has a source, an aim, an object, and an impetus. The principal sources of internal instinct are bodily needs or impulses. This instinctual energy is led to the psychological process of perception, memory, and thought. The final aim of an instinct is removing bodily needs. In other words, the aim of an instinct is to eliminate its source. Freud recognized two major groups of instincts, those in the service of life and those in the service of death. The ultimate goal of death instincts is to return to the constancy of inorganic matter which is built into living matter at a time in the evolution of the earth when cosmic forces acting upon inorganic matter transmuted it into living forms. The death instincts perform their work inconspicuously. Their destructiveness and aggression are amongst the most important, and far from being inconspicuous. However, the life instincts are well-known since their effects are more visible. They are mental representatives of all bodily needs whose satisfaction must be met for their survival. Any adult activities are the product of a single life or death instinct. Any particular action is more likely to a consequence of fusion of instinct. Based on one's experiences, an individual can reduce tensions arising simultaneously from a number of sources by engaging in a complicated activity. Almost any activity is the condensation of a complex of motives. The fusion of instincts is accomplished by means of synthesizing function of the ego. In fact an activity may present a compromise between driving forces and resisting forces. As a result of resistance, an individual cannot discharge the tension directly; he must find some middle grounds between satisfaction and complete dissatisfaction. Affection represents a compromise between the fulfillment of an instinctual urge and ego resistances.

Indeed, Freud believes, the final goal of an instinct is its internal aim, and the subordinate goal of an instinct is its external aim. In fact an instinct is transferred from a state of tension to a state of relaxation, such as satisfaction of the internal instinctual impulses. In reality people learned to release a lot of tension due to the fact that its sudden release accompanied with the internal instinctual pleasure is uplifting. Since the instinct sets up the total amount of psychic energy, the Id is the seat of the instinct and the original reservoir of psychic energy, in order to form the ego and superego.

Jung pays special attention to the fact that each act involves recognition of the situation. In reality the tendency to perform the act and the ability to do it are hereditary. That is to say, the repeated experiences of the race have left each individual an inherited memory image of the suitable object of each instinctive activity. The internal instincts are the most intimate life instincts and are assumed to be of great importance in the psychoanalytic theory of personality. The form of energy which is used by the life instincts is called libido. Freud used the term "libido" to denote the internal instinctual energy; but when he revised his theory of motivation, libido was defined as the energy of all the life instincts.

Hidden Motives

Hidden motive is a "primary image" in humankind's religion, myth, dreams, and literature which can be trapped by writers through the use of archetypes. It is a tendency of mind, which is formed through

the repeated experiences of humankind since his birth; this knowledge can be trapped through images of birth and death. According to Jung's "hidden motives," the archetypal patterns and myths precede conscious thoughts and literary creation. Jung explained the relation between children and parents is rooted in biology. Moreover, every unconscious sense image or its memory picture may become conscious, so conscious actions are capable to become unconscious. The way in which a feeling is arisen by an unconscious perception of the content of experience, can be transferred to conscious personality and find its effect in association and show its influences by changes in consciousness. Safe foundation and association experiments have helped us to overcome the chief threatening difficulties. Everyone naturally has a couple of complexes manifested in some way in the associations. The background of our consciousness or unconscious consists of complexes of this kind which is based on our childhood and parents' memory.

Eugene O'Neill realizes that each child's experience is determined by particular parents. In this sense, all of dramatic art is autobiographical, for it is directed toward the understanding of artist's own life and his inner self. But in an accurate sense O'Neill unresolved inner conflicts and hidden motives which troubled him throughout his life; he stirred his imagination to dramatize the conflicts of all men, and ultimately to clarify his own.

Freud's Views

In Freud's point of view, human being consists of three parts: body, mind, and soul. Soul is divine and is superior to mind and body. Body is the physical part which is made by clay. Over body resets the mind that is the extension of the body. It is in the space of body where Freud has searched deeply and has put forth different theories about. His approach has some subscription such as the division of the mind into Id, Ego, and Superego. In Freud's theory Id consists of two opposing entries, love versus hatred. Ego is reality bound; it is reality disciplined; it obeys law. Superego does not exist in a baby. It is acquired by teaches of religion, and parents. Id wants us to be Devil and on the other side, Superego wants us to be Angel. Ego is in between; it prevents clashes and maintains a balance. Freud's theories, particularly in the United States, have been reduced to a basic biological level. Freud points to the mental representation of a social gender difference helped provide the basis for contemporary psychoanalytic feminism. Feminists have reacted bitterly to a view of woman as, "passive, narcissistic, and masochistic" (Selden 223) as nothing in herself, but only measurable in relation to a male norm. Luce Irigaray's book *Speculum de l'autre femme* which translates to English with the name of *Speculum of the other woman* develops, in more rigorously philosophical terms, ideas which resemble Cixous's. She considers that patriarchal oppression of women is founded on the type of negative constructions associated with Freud's theory of female sensuality. In fact, she is not viewed as existing at all except as a negative mirror-image of a man. In this sense, women are invisible to the male gaze and can only achieve a sort of phantasmal existence in hysteria and in mysticism. Women, like the mystic, are able to lose all sense of personal subjective being, and are therefore able to slip through the masculine net. While men are concerned with sight, women find pleasure in sense, and therefore women's writing is connected with flexibility and sensuality. Consequently, her style resists and explodes all firmly established forms, figures, ideas and, concepts. Freud remarks: The "fatality" of the feminine situation is a result of an anatomical "defectiveness". There is only one libido, and its essence is male. (Lodge 267)

Similarities and Differences among Freud's, Jung's and other Psychologists

The key to the understanding of Jungian approach is the concept of image. By emphasizing the image over the word, Jungian psychology differentiates itself radically from Freudian, Lacanian, and other psychologies who stress the task of interpreting the language of the unconscious which remains unknowable by the conscious mind that is inherited. The researcher believes that Jung is one of the important writers whose view point stands against those of Freud. Jung reinforces on the pretext of taking the part of femininity. For Freud "anatomy is destiny" (Lodge 267) that participates in the sentencing to death of woman. According to Freud there are numerous anatomical differences between the genders. Beginning from what will be identified by Lacan, as the transcendental signifier, physical difference is not determined purely by the fantasized relationship to anatomy. Consequently upon a

strange importance accorded by Freud and Lacan to exteriority and to the specular in the elaboration of internal instinct, the difference makes itself most clearly apparent in as far as a woman's libidinal economy is neither identifiable by a man nor referable to the masculine economy. The fundamental question "what does she want?" That they ask woman, a question that in fact woman asks herself because they ask her, because there is so little place in society for her desires that she ends up by impression of not knowing what to do with it, no longer knowing where to put it, or if she has any, conceals the most immediate and the most urgent question: How do we experience internal instinctual pleasure? What is feminine internal instinctual pleasure, where does it take place, how is it inscribed? At the level of her body or of her unconscious? And then how is it put into writing? Conferring to Cixous, all the other ways of depicting the history of power, property, masculine domination, the constitution of the state and, the ideological apparatus have their efficiency. However the changes taking place has nothing to do with question of "origin" (Lodge 268). In fact there is no such thing as destiny, nature, or essence, but living structures, caught up, sometimes frozen within historical scene to such a degree that it has long been impossible and is still difficult to think or even to imagine something else. At the present time, we are living through a transitional period where the classical structure appears as if it might crack. So, to predict what will occur to physical difference in another time is impossible. However there should be no misunderstanding as Cixous believes:

Men and women are trapped in a network of millennial cultural determinations of a complexity that is practically unanalyzable. We can no more talk about genders without getting caught up in an ideological reflections, myths, identifications constantly transforms, alters each person's imaginary order and in advance, renders all conceptualization null and void. (Lodge 268) Cixous continues: "Femininity," "masculinity," inscribe the effects of differences, their economy, and their relationships to expenditure, to deficit, to giving, quite differently. "Feminine" or "masculine" today would no longer amount to the same thing. The general logic difference would be a crowing display of new differences. (Lodge 269) Nearby, there is no reason to eliminate the probability of essential transformations of behaviors, mentalities, roles, and political economy. The special effects of these transformations on the libidinal economy are unthinkable today.

Conclusion

Orin is trapped by his unconscious sensual desire. According to Freudian psychology, with emphasis on the attachment between Christine (mother) and Orin (son), and hostility between son and father (Ezra Mannon), reinforced the inner meaning of the Greek tragedies with their satisfactions for instinct. Eugene O'Neill's work as a playwright is such an effort of self-understanding. The extent, variety and quality of his works signals a rare creative energy, but the energy's source lays in his need to find a pattern of explanation by which his life could be understood. His is, in part, a quest for identity that is related directly to the psychology of his works. In many of his plays, with a bold directness of approach, he draws a figure whose face resembles his own, and whose exterior life barely conceals a passionate, questing inner existence. This quest will be obtained by knowing about the inner psyche of people. O'Neill explores the inner self in some of his plays like *Mourning Becomes Electra*, the selected work by the researcher. It seems O'Neill's selected play is written to be analyzed psychoanalytically to explain his preference for emotion over conscious thought. Hidden motives and unconscious is the part of mind which contains the cumulative knowledge, experiences, and image of human race. Many of O'Neill's dramas were strongly influenced by the psychoanalytical theories of Sigmund Freud and Jung, and they stripped away people's civilized veneers and probed their inner psyches. His best tragic plays reflect it was always conscious of the forces behind Faith, God, and our biological past creating our present. In fact the eternal tragedy of Man is his glorious, self-destructive struggle.

From Freud, O'Neill took the idea of man trapped by his unconscious sensual desires. "The passion of men and women long before Freud and Jung came on the scene, and that is O'Neill's play could have written had Freud never lived." (Rogers 43). For O'Neill, Freud's psychology, emphasis the attachment between mother and son, and hostility between son and father, reinforced the inner meaning of the Greek tragedies with their fascination for incest. There are traces of this psychology in this selected

play and its characters, which are trapped by their fear and instinctual unconscious sensual desire. This fear is not limited to the age which is regarded as ending woman's attractiveness, but throws its shadow over her entire life and is bound to create insecurity toward life. It accounts for her jealousy often existing between mothers and adolescent daughters, and cause the Oedipus complex.

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