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SYMBOLISM IN EUGENE O'NEILL'S *THE HAIRY APE*

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Abstract

Eugene O'Neill (1888-1953) is America's greatest playwright and the pioneer of the experimental plays who established the conventions of the modern American theatre. He dealt with and mastered all the "isms" aiming at making the theatre a meaningful medium to inspire people urging them to think rather than to entertain them only.

Symbolism was one of O'Neill's dramatic techniques of communication. He dealt with it in his play *The Hairy Ape* (1921), which was dominated by it (symbolism) from the beginning to its last scene. O'Neill symbolized the dilemma of estrangement suffered by Yank, the protagonist of the play. He is the burly leader of the stockers in the ship who believes that he belongs to it (the ship) and the powerful world of steel. He believes that he is the pivot of the steel's world (since he fuels the ship). But his dramatic conflict with Mildred (the daughter of the ship's owner) and her contemptuous cry at Yank's sight calling him "the filthy beast" makes him realize the bitter reality that he is caged by steel. Thus he is provoked to set a quest for belongingness in an indifferent world.

The study will shed light on the treatment of symbols and their implications in O'Neill's *The Hairy Ape*.

O'Neill depicts skillfully the miserable and inhuman circumstances of the life of the stokers in the firemen's fore-castle where

*tier of narrow, steel bunks, three deep, on all sides. An entrance in rear. Benches on the floor before the bunks. The room is crowded with men, shouting, cursing, laughing, singing-a confused, inchoate uproar swelling into a sort of unity, a meaning-the bewildered, furious, baffled defiance of a beast in a cage.*¹(1.207)

So through the sitting O'Neill symbolizes with great effect the trapped situation of the stokers. They are crushed and dehumanized by industrialization which impels them into jobs that demand nothing but animalistic power. Thus, they are deprived of their humanity and brutalized ending up to be an ape-like condition working in an inferno-like place. Thus

the ceiling crushes down upon the men's heads. They cannot stand upright. This accentuates the natural stooping posture which shoveling coal and the resultant over-development of back and shoulder muscles have given them....[resembling] Neanderthal Man. (Ibid)

Besides, they are all stripped to the waist "*hairy-chested, with long arms of tremendous power, and low, receding brows above their small, fierce, resentful eyes. All the civilized white races are represented.*" (Ibid) reminiscing ape-like men "*imprisoned by white steel.*" (Ibid)

Apparently O'Neill uses the steel to symbolize two bound things which are power and oppression. So throughout the play, he emphasizes the idea that the stokers are caged by the steel (oppression). In fact, the steel is an important substance in industrialization symbolizing power. Thus, it represents the main source of the wealth for the aristocratic class. Yet it is also the main source of misery for the stokers causing their

human regression. In fact, their humanity are degraded by forcing them into slave-like jobs. They are working and serving in the altar of the steel by which they are exploited and caged. They participate in technological progress which debases them and mechanizes them reducing them to an ape-like status. In addition to that they are programmed to follow and not to think independently. Moreover they are estranged from their society which is only concerned with their primitive strength rather than to communicate with them. So they are spiritually bound to each other convincing themselves with a false feeling of belonging to the group and as a result to the ship.

Then we are introduced to the mighty leader of the stokers, Yank. He is apparently the *“broader, fiercer, more truculent, more powerful, more sure of himself than the rest. They respect his superior strength-the grudging respect of fear.”* (1.208) He is their representative since he *“represents to them a self-expression, the very last word in what they are,”* (Ibid) or rather he is their symbol since he symbolizes *“their most highly developed individual.”* (Ibid) Besides, he symbolizes the whole working class who are crushed by industrialization and its arduous jobs. They are exploited working not for the prosperity of the society, but for the prosperity of the aristocratic class only. Thus “Yank is, according to O'Neill, [symbolizes] every human being.”² Moreover Yank is “a symbol of the lowest man, in a cage of steel.”³ O'Neill emphasizes this idea through his vivid description of Yank and the stokers and their oppressive conditions of life, which are much like the apes of jungle caged by steel inside the ship.

Yank is the toughest of the stokers. He is very proud of himself being a stoker and of his brutish strength. He is blessed with satisfaction believing that he belongs to the stoke-hole and the machines. Thus, he devotes himself to his harsh job which provides him with self-esteem. Accordingly he identifies himself with his surroundings boasting:

I'm de end! I'm de start! I start somep'n and de woild moves! It-dat's me!-de new dat's moidern' de old! I'm de ting in coal dat makes it boin; I'm steam and oil for de engines; I'm de ting in noise dat makes yuh hear it; I'm smoke and express trains and steamers and factory

whistles; I'm de ting in gold dat makes it money! And I'm what makes iron into steel! Steel, dat stands for de whole ting! (1.216)

So he believes that he is the centre of the industrial world who makes it move, or rather he is the prop of industrialization which depends on his physical strength to fuel the machines. Furthermore he is arrogant since he is quite secure belonging to the age of steam to the extent he identifies himself with steel the symbol of power exclaiming boastfully: "I'm steel-steel-steel! I'm de muscles in steel, de punch behind it." (Ibid)

O'Neill uses the symbol of steel effectively. On the one hand, he uses it to symbolize power. The whole setting is dominated by it and is made of it (steel): The firemen's forecandle, the bunks, its lines, the benches, the doors and the whole construction of the ship. Steel is an essential element used in industrialization. It achieves tremendous profits for the rich (the owners of steel companies and their associates) increasing their wealth consequently making them live luxuriously. On the other hand, steel symbolizes oppression. Thus, Yank who identifies himself with steel believing that he is the pivot and the pulse of industrialization and modern technology "whereas he is actually their slave."⁴ Furthermore he is crushed by them and his humanity is regressed into "*Neanderthal Man*" (1.207) condition. Ironically he is virtually caged by steel all the time long and is represented by the ship.

Yank is saturated with the false idea that he belongs to the industrial society. Moreover he considers "de engines and de coal and de smoke and all de rest of it" (1.215) integral parts to his identity. Even his simple and deformed language symbolizes his sense of belongingness. Furthermore he is well-adjusted with the hellish environment of his job bragging: "Sure! I'm part of de engines!.... Hell in de stokehole? Sure! It takes a man to work in hell. Hell, sure, dat's my fav'rite climate." (Ibid) As a result, he is so content being the central figure of the ship and the mechanized world. Thus, Yank symbolizes the primitive ape who is in perfect harmony with his surrounding (the jungle).

On the promenade deck where the "*sunshine on the deck in a great flood, the fresh sea wind blowing across it*" (2.218) we are introduced to the elegant and resentful Mildred Douglas, the daughter of the president

of Nazareth Steel Company and the owner of the ship. She is accompanied by her aunt and they are reclining in deck chairs in the sunny and cool weather. Mildred is a young lady of

Twenty, slender, delicate, with a pale, pretty face marred by self – conscious expression of disdainful superiority. She looks fretful nervous and discontented bored by her own anemia....[and] is dressed all in white. (Ibid)

Her aunt is

a pompous and proud- and fat- lady. She is a type even to the point of a double chin and lorgnettes. She is dressed pretentiously, as if afraid her face alone would never indicate her position in life. (Ibid)

O'Neill achieves a powerful symbolic effect by juxtaposing the hellish, narrow and low-roofed stoke-hole and the promenade luxurious deck of the upper class. It symbolizes the social oppression of the industrial society where the stokers (the working class) are suffering working in an inferno-like stoke-hole with its smutty, suffocating and inhuman circumstances to establish the luxurious world of the rich. Yet they are forbidden to share it with them (the upper class) who despise them.

In spite of the fact that “*this scene is one of the beautiful, vivid life of the sea all about*” (2.217) Mildred and her aunt are estranged from it. They are depicted by O'Neill as being “*two incongruous, artificial figures, inert, and disharmonious*” (2.215) to symbolizes the artificiality, the alienation and the lack of communication among the upper class themselves. Thus, Mildred's aunt is described to be “*like a gray lump of dough touched up with rouge*” (Ibid) to hide her real age. And Mildred is described that she seems

as if the vitality of her stock had been sapped before she was conceived, so that she is the expression not of its life energy but merely of the artificialities that energy had won for itself in the spending. (Ibid)

The snobbish aristocratic girl is bored of her artificial life. She is aware of her predicament of alienation, but she cannot subject it by her millions which are required through steel. Consequently she seeks belongingness out of her privileged class. Thus, she seeks excitement out of her luxurious life joining the social work service. She wants “*to touch life some where*” (2.219) but she is afraid that she has “*neither the validity nor integrity. All that was burnt out in our stock before I [Mildred] was born.*” (Ibid) Accordingly she intends “*to discover how the other half lives,*” (Ibid) i.e., the working class. She believes that by visiting the stokers of the stoke-hole she will add “a new thrill” (ibid) to her life.

The vital turning–point of the play takes place in the stoke-hole where the two opposite worlds confront each other. In the inferno-like stoke-hole there is a “*high over headed one hanging electric bulb sheds just enough light through the murky air laden with coal dust to pile up masses of shadow everywhere.*” (3.222) The stokers are dedicated to do one work, and are controlled by whistles. They are working like “*chained gorillas*” (3.223) in such severe environments of hellish fire and smoke. Besides, the

tumult of noise—the brazen clang of the furnace doors as they are lung open or slammed shut, the grating teeth–gritting grind of steel against steel, of crunching coal. This clash of sounds stuns one's ears with its rending dissonance. (Ibid)

Accordingly O'Neill shows us the destructive impact of the modern industrial society which mechanized the stokers obliterating their humanity turning them into ape-like men. At the blast of the whistle, Yank urges the beaten stokers to increase their efforts to fuel the furnace. Then “*whistle sounds again in a peremptory, irritating note*” (3.225) claiming discipline announcing Mildred's visit to the stoke-hole. But Yank is raged by it (the sound of whistle) thinking that is an order to fuel

the furnace with more coal. Mildred suddenly appears in the stoke-hole dressed all in white and escorted by two engineers, while Yank outbursts emitting a shower of thunderous tirade as “*he brandishes his shovel murderously over his head in one hand, pounding on his chest, gorilla – like, with the other.*” (Ibid) she has

Listened, paralyzed with horror, terror, her whole personality crushed, beaten in, collapsed, by the terrific impact of this unknown, abysmal brutality, naked and shameless.... She utters a low, choking cry and shrinks away from him, putting both hands up before her eyes to shut out the sight of his face. (3.225-6)

She is startled by this resounding confrontation crying “Take me away! Oh, the filthy beast” (3.226) and she faints.

Yank encounters the real world for the first time in his life through Mildred’s look. He is shocked feeling insulted “*in the very heart of his pride.*” (Ibid) In fact, the confrontation between him and Mildred represents a mortifying defeat for his sense of belongingness. He is used to believing whole–heartedly that he is indispensable “part of de engines” (1.215) and that their power are personified in him “twenty–five knots an hour, dats me.” (4.231) Consequently he is perplexed and squirmed when he is regarded as beast by Mildred who dispossesses him from his citadel, i.e., his sole known world of steel.

Apparently “the confrontation of Mildred and Yank symbolizes the modern class conflict, the confrontation of the rich capitalist class and the proletariat.”⁵ The rich are only interested in two things the first is that to enjoy themselves with all the pleasures that can be offered by their wealth. The second thing is that to increase their wealth even if it is achieved at the expense of the others, i.e., the working class. So the workers are exploited laboring for the welfare of the rich who are indifferent to their suffering. As a result the rich themselves are victimized by the capitalist society by which they are drained of the warmth of their human feelings. O'Neill emphasizes this fact by making Mildred “always wears white, a symbol of her spiritual anemia.”⁶ Consequently she “symbolizes the rich capitalist class living an artificial

life of comfort and luxury, enervated and anemic, incapable of any originality or vigorous action.”⁷ O’Neill intensifies the sharp comparison between the two antithetical worlds of his two protagonists of this play, thus “Yank is always [shown] smudged with symbolic black.”⁸ It symbolizes Yank’s vitality and his real participation in life, since it is the impact of his hard work shoveling black coal. Besides, the dirty smudges of the black coal dust on Yank’s body symbolizes his suffering working in a slave-like job and shows the social oppression in the American society.

When Mildred describes Yank as a “Filthy beast,” “*Rage and bewildered fury rush back on Yank.... He roars ‘God damn yuh!’ and hurls his shovel after them at the door which has just closed.*” (3.226) In fact, the inarticulated Yank cannot express his thoughts and feelings well. Moreover he has at his best condition the basic skills of language. Thus, he responds to Mildred's insult to him with the only way he knows depending on his physical strength to express his rage. Accordingly “Yank both looks and act like a hairy ape.”⁹

When Yank is described as a “Filthy beast” (Ibid) by Mildred, his sense of belongingness is shattered. In fact, the confrontation between him and Mildred has twofold effect on Yank. It makes him see himself as hairy ape from now onwards. Also it urges him to start a quest for belongingness. Furthermore his pride in his work and his self-confidence are lost discovering that he is merely a worker in a ship that is owned and controlled by Mildred's father. Moreover he is frustrated and confused trying to discover where he belongs. Thus, he sits unwashed brooding in the exact attitude of Rodin's “*The Thinker.*” (4.226) In fact, O’Neill symbolizes Yank's need to think by making him (Yank) take the pose of Rodin's “*The Thinker.*” (Ibid) Accordingly this symbol is used whenever Yank is encountered by an obstacle that cannot be coped with but by thinking. But the bitter fact is that the primitive Yank cannot think since he is mentally limited. So when he exclaims to his fellow-Neanderthal stokers: “Lemme alone. Can't you see I'm tryin’ to tink?” (4.227) They replay simultaneously

(repeating the word after him as one with cynical mockery) Tink! (The word has a brazen, metallic quality as if their throats were phonograph horns. It is followed by a chorus of hard, barking laughter.) (Ibid)

O'Neill manipulates the language of the play powerfully. Yank is branded with Mildred's words describing him a "hairy ape" (4.230) to symbolize his actual condition. Moreover it symbolizes the mechanized situation to which the stokers are turned to, to the extent that their words become just like the voices of the machines which enslave them. Even their laughter, which expresses their compassionate human feelings and distinguishes them as human beings from other creatures, is animalized. Thus, their laughter turn up to be just like the barking of dogs.

Yank is trying to think how he can get even with Mildred. He asks Paddy (one of the stokers): "Is dat what she called me—a hairy ape?... *(grinning horribly)* Hairy ape, huh? Sure! Dat's de way she looked at me, aw right. Hairy ape! (Ibid) As a result "the thought that he is a hairy ape becomes an obsession with Yank."¹⁰ He directs all his anger towards Mildred threatening to take revenge on her for insulting him stating: "I'll show her I'm better 'n her, if she only knew it. I belong and she don't." (4.231) Thus, he starts a quest to restore his lost sense of belongingness.

Yank is accompanied by Long (one of the stokers) who suggests their visit to the Fifth Avenue the quarter of the aristocratic people. It is a sunny Sunday morning where there is

a general atmosphere of clean, well-tided, wild street a flood of mellow, tempered sunshine; gentle, genteel breezes. In the rear, the show windows of the two shops, a jewelry establishment on the corner, furrier's next to it. Here the adornments of the extreme wealth are tantalizingly displayed. (5.233)

The beautiful atmosphere is sharply contrasted with the shabby stokers. Yank wears "*his dirty dungarees. A fireman's cap with black peak is cocked definitely on the side of his head. He has not shaved for days.*"

(Ibid) While Long is dressed in “*shore clothes, wears a black Windsor tie, cloth cap*” (Ibid) The inappropriate existence of the dirty stokers in the fanciful world of the capitalists symbolizes the fact that they are estranged from the very world of the capitalist which they create by their hard working bearing such harsh conditions. Besides, it symbolizes alienation among the classes of the American society.

Yank does not find Mildred in the Fifth Avenue, but he meets “*her kind*” (5.234) the rich people who are filling out of the church

sauntering slowly and affectedly, their heads held stiffly up, looking neither to right nor left, talking in toneless, simpering voices. The women are rouged, calcimined, dyed, overdressed to the ath degree. The men are in tail coats, tall hats, spats, canes, etc. A procession of gaudy marionettes, yet with something of the relentless horror of Frankenstein in their detached, mechanical unawareness. (5.236)

So O’Neill symbolizes the impacts of the industrial society on the aristocratic class. They are emptied of their genuine human feelings which maintain their humanity. Moreover they dedicate themselves to sole aim which is “purely material.”¹¹ They turn up to be walking spiritless corpses behaving and speaking mechanically. Thus, they are alienated from the real world turning into feelingless robots incapable of human sympathy.

Yank is conscious of the fact that he is intellectually and economically surpassed by the aristocrats. Thus, he relies on his physical strength to show that he is a worthy man. But he is completely ignored by the mannequins of the fifth Avenue. Furthermore they give him no physical respond, conversely he gets an “*answer with mechanical, affected politeness*” (5.238) Moreover Yank is promptly arrested and put in jail by the police. Accordingly his sense of the alienation is further deepened as a result by his rejection from the upper class. In fact, Yank symbolizes every man in the modern industrial society as O’Neill states: “Yank is really yourself, and my self.... But apparently very few people seems to get this. They have written, picking out one thing or another in

the play, 'how true' it is. But no one has said, "I am Yank. Yank is my own self."¹²

In the prison, Yank is seen alone in his cell "*crouched on the edge of his cot in the attitude of Rodin's 'The Thinker'.*" (6.239) Again O'Neill uses this symbol to indicate Yank's need to think. He broods over his predicament trying to understand his current situation and his possibilities to fulfill his revenge on Mildred. At the beginning he thinks that he is in a zoo saying: Steel. Dis is de zoo, huh? Indicating his miserable condition as well as the condition of the other prisoners who are entrapped in the steel cages just like the animals in the zoo. But his cell-mates mock him with the word "ape." (6.240) In fact, the symbol of the cage is used in this scene to reinforce the painful fact that is Yank is merely an ape which is constantly caged by steel. Thus, he is aware that he has been betrayed by the very thing which he has been serving all his life. As a result

Suddenly Yank jumps to his feet with a furious groan as if some appalling thought had crashed on him bewilderedly [saying] Sure – her old man–president of de Steel Trust–makes half de steel in de world–steel–where I thought I belonged–driven' trou–movin'–in dat–to make her–and cage me in for her to spit on! Christ!...He [Mildred's father] made dis-dis cage! Steel It don't belong, dat's what it! Cages, cells, locks bolts, bar-dat's what it means!–holdin' me down wit him at de top! But I'll drive trou!... he seizes one bar with both hands and, putting his two feet up against the others so that his position is parallel to the floor like a monkey's.(6.244)

Accordingly Yank turns against his old god of steel. Besides, all his rage and his hatred for Mildred turns to a destructive desire to destroy Mildred's essential substance of both power and oppression, namely steel. Thus, he states: "Fire dat melts it! I'll be fire–under de heap–fire dat never goes out–hot as hell–breakin' out de night" (Ibid) promising to revenge on Mildred by being the fire that blows up the emblem of her power, i.e., steel.

In fact, Yank's hopes of belonging are elevated when he hears from the prisoners about the Industrial Workers of the World (IWW) for the first time in his life. He is thrilled with pleasure thinking that he at last

belongs. When he is asked by the secretary about his name, Yank confuses and explains that he has been called “Yank” for along time therefore he has forgotten what his real name is. Thus, Yank symbolizes the crushed humanity by the mechanized society which dehumanizes man estranging him even from his real identity turning him up into a hairy ape. Furthermore when the secretary asks him (Yank) about his motives for joining, he replies: “Yuh wanter blow tings up, don’t yuh? Well, dats me! I belong! (7.248) And “Dats what I’m after—to blow up de steel, knock all de steel in de woild up to de moon. Dat’ll fix tings!” (7.249) Accordingly Yank is suspected to be a “dirty spy” (Ibid) and a “rotten agent provocator” (Ibid) and is ousted from the IWW office calling him “a brainless ape.” (Ibid) Yank is deeply disappointed realizing the futility of his quest for belongingness saying bitterly: “So dem boids don’t tink I belong, neider.” (Ibid)

In fact, Yank is aware that he has been considered as an ape by all those who reject him, i.e., the various levels of the society (the aristocrats, the prisoners and the IWW which represents the majority of the American workers). Accordingly he “suffers one rebuff and humiliation after another until he begins to feel.... [that his] only sin was being born”¹³ stating: “I was borne, see? Sure dats de charge” (7.251) confessing his complete failure to belong.

Out of his utter despair and bewilderment Yank sits posing the attitude of Rodin’s “The Thinker.” He is confused wondering about the cause behind his rejection from the IWW. He is a stoker so he is one of the working class, yet he is thrown out of the IWW which represents the working class. Besides, if does not belong to the IWW then where does he belong? As a result Yank is aware of his absolute alienation losing his faith in himself as well as his society, as he states: “Steel was me and I owned de woild. Now I ain’t steel, and de woild owns me. Aw, hell! I can’t see – it’s all dark, get me? It’s all wrong.” (7.250) O’Neill uses the word “dark” to symbolize two things. The first is that Yank’s confusion and his inability to think. The second thing is to symbolize his absolute alienation in a hostile world. Besides, O’Neill uses Yank’s chopped and uneven language to symbolize his status being one of the crushed unsophisticated working class. Moreover Yank’s tragic situation is profoundly expressed by his words saying: “I ain’t on oith and I aim in

heaven, get me? I'm in de middle tryn' to separate 'em, takin' all de woist punches from bot' of 'em." (8.253) He cannot find a solution for his dilemma. He cannot go forward (humanity) since he is rebuffed by all segments of the society. He cannot go back-word (animality) since he is a human being, but he is oppressed by Industrialization.

Apparently "the symbol of Yank as an ape receives increasing emphasis. In the last scene, the symbol is visually presented, in the shape of the gorilla in its cage."¹⁴ Furthermore "*the gigantic animal himself is seen squatting on his haunches on a bench in much the same attitude as Rodin's 'The Thinker'.*" (8.251) representing an additional analogy between the gorilla and Yank. Furthermore it clearly symbolizes the fact that both Yank and the gorilla have almost the same mentality, since they are "both members of de same club-de Hairy Ape." (8.252) Yank decides to utilize the gorilla's strength to "git even" (8.253) with society freeing it. Consequently Yank is embraced by the gorilla which gives him "a murderous hug" (8.254) throwing his crushed body in its cage. Thus, Yank "dies in the arms of the one thing, a hairy ape, to whichhe was referred."¹⁵ Yank suffers constant rejection by the different levels of the society. Besides, he is even rebuffed by his killer (the gorilla) saying painfully: "Even him didn't tink I belong ...Christ, where do I get off at?" (Ibid) Accordingly O'Neill sees yank as a symbol of the modern man

who has lost his old harmony with nature, the harmony which he used to have as an animal and has not yet acquired in spiritual way....Yank can't go forward, and so he tries to go back. This is what his shaking hands with the gorilla meant. But he can't back to 'belonging' either. The gorilla kills him.¹⁶

To conclude, apparently O'Neill expertly succeeded to symbolize the futility of Yank's quest for belonging throughout the symbolic setting, characters and even the dialogue. The setting is made of steel which either symbolizes the power of the aristocrats or (with its relentless spirit) to symbolizes the oppressed working class. The sharp confrontation between Mildred (who symbolizes the luxurious and artificial upper class) and Yank (who symbolizes the dehumanized working class) sets Yank in a quest for belonging. Moreover O'Neill symbolizes Yank's

hopes for belongingness and its frustration by the symbol of the prison (cage) that dominates the play. Besides, Yank's attempt to think in each time he is encountered with an obstacle is aptly symbolized with the attitude of Rodin's "The Thinker." Finally Yank's deformed language is used effectively to define his social class and his place in the society. It also symbolizes his obsession for belongingness by the repetition of the word "belong" before his confrontation with Mildred and the words "not belonging" after it throughout the play.

NOTES

¹Eugene O’Neill, *The Plays of Eugene O’Neill*, vol. 1 (New Delhi: Affiliated East-West Press Pvt Ltd, 1989), 1.175. Subsequent references to this edition will appear between parentheses in my text. The numbers following scenes, in the parentheses, refer to page numbers.

²Doris Alexander, “Eugene O’Neill as Social Critic,” in *O’Neill and His Plays: Four decades of Criticism*, eds. Oscar Cargil, N. Bryllion Fagin & William J. Fisher (New York: New York University Press, 1961), p. 391.

³Richard Dana Skinner, *Eugene O’Neill: A Poet’s Quest*, in *O’Neill And His Plays*, by B. S. Goyal (New Delhi: Aarti Book Centre, 1996), p. 169.

⁴Edwin A. Engel, *The Haunted Heroes of Eugene O’Neill* (Massachusetts: Harvard University Press, 1953), p. 55.

⁵Raghukul Tilak, *Eugene O’Neill: The Hairy Ape* (New Delhi: Rama Brothers India PVT. LTD, 2007), p. 140.

⁶David Rogers, *The Plays of Eugene O’Neill* (New York: Monarch Press, 1964), p. 25.

⁷Tilak, p. 140.

⁸Frederic I. Carpenter, *Eugene O’Neill* (New York: Harper & Row Publishers, Inc., 1964), p. 100.

⁹Carpenter, p. 100.

¹⁰Tilak, p. 124.

¹¹Alan S. Downer, *Fifty Years of American Drama: 1900-1950* (Chicago: Henry Regnery Company, 1951), p. 95.

¹²O’Neill, as cited in Toby Cole, *Playwrights on Playwriting* (New York: Hill and Wang, 1964), p. 236.

¹³John Henry Raleigh, *The Plays of Eugene O'Neill* (Carbondale: Southern Illinois University Press, 1965), p. 109.

¹⁴Tilak, p.141.

¹⁵Barnard Hewitt, (*Theatre: U. S. A. 1665 to 1957*. New York: Mc Graw-Hill Book Company Inc., 1959), p. 339.

¹⁶O'Neill, as cited in Barret H. Clark, *Eugene O'Neill: The Man and His Plays* (New York: Dover Publications, Inc. 1947), p.84.

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الرمزية في مسرحية يوجين أونيل القرد المشعر

مدرس مساعد زينة سالم حمودي

كلية التربية الأصمعي جامعة ديالى

الملخص

يعد يوجين أونيل (١٩٥٣-١٨٨٨) أعظم كاتب مسرحي أمريكي ورائداً في استخدام المسرحيات التجريبية، والذي أسس تقاليد المسرح الأمريكي الحديث. استخدم وكان أستاذاً في كل أنماط المدارس المسرحية الحديثة هادفاً الى جعل المسرح واسطة ذات معنى لألهم الناس حاثاً إياهم على التفكير بدلاً من ترفيههم فقط .

الرمزية كانت واحدة من التقنيات الدرامية التي استخدمها أونيل للتواصل. تعامل معها في مسرحية **القرد المشعر** (١٩٢١) والتي سيطرت على المسرحية منذ بدايتها وحتى آخر مشهد فيها. أونيل يرمز لورطة يانك البطل في المسرحية، بالأغتراب . هو القائد القوي الضخم للوقادين في السفينة. هو يؤمن بأنه ينتمي لها(السفينة) ولعالم الفولاذ القوي. وهو يؤمن بأنه محور عالم الفولاذ (لأنه يمد السفينة بالوقود). لكن مواجهته الدرامية مع ملدرد (ابنة نالك السفينة) وصرختها المزدرية له لدى رؤيتها له مسمية إياه "الوحش القذر" جعلته يدرك الواقع المر بأنه مسجون بقفص من الفولاذ. وهكذا استفز للبدء برحلة للبحث عن الانتماء في عالم غير مكترث به.

الدراسة ستلقي الضوء على استخدام الرموز ومضامينها في مسرحية أونيل **القرد**

المشعر.