CURR. II

Chemical Content

Naturalistic Design

The first stage in O'Neill's experimentation in the naturalistic design of
his plays—especially the early sea plays—in which he aspired to achieve naturalis-
tic formlessness within the framework of thematic and atmospheric unity.

In order, however, to put his viewpoint in proper perspective by a detailed
study of the plays we must at the outset study his life-long fascination with sea
life. 1

1 - Sea-struck Maltese

O'Neill's real start as a dramatist was the sea. In 1908, six years after
he had drawn on his sea life to enrich the dialogue of Round Head for Cardiff—his
major one-act play and the first serious contribution by an American to the field
of sea drama—he said, "My real start as a dramatist was when I got out of an academy
and among men on the sea." While a patient at New London, Lawrence Memorial Hospital,
he showed Olive Evans, the nurse who attended on him, sketches of dialogue and
sketches of characters and notations about settings for plays including a description
of a character called Chris. He informed her he had gone to the sea partly because
he thought he might want to write some day, and that it was a way of obtaining
material. He kept his notes in an old-fashioned bureau. The dying sailor, Yank says
in Round Head for Cardiff:

"By'uns remember the times we've had in Buenes Aires? The moving
pictures in Buenos Aires? Does clune to them, do'yt remember? ... And
the songs at the Saloon's bars where the guy played organdie—
'By'uns remember that? ... And La Plata—hey, the stink of the
"hills. I always liked Argentina ... How drunk we used to get on that,
remember? 2

This is O'Neill himself talking nostalgically of his experience in Latin American
cities. Similar autobiographical sentiments are voiced by him in almost all his
plays. It is of note that the characters of his plays—especially the early seamen—are
drawn from the persons he met in the "Saloon's bars", Lester Frank in Buenos
Aires where he spent his evenings and met Senora who congregated there and pursued
of adventures in strange seas, boasted, drunk, played cards, fought and wallowed.
According to O'Neill: "It sure was a mad house". But the sailors, in the main, were honest, good-natured unheroically courageous men trying to pass the time pleasantly, and not at all vicious.

Similarly, 'Johnny - the - Priest', one of the many roaming houses on the waterfront of the Fulton Street where O'Neill settled down among the sailors etc., on return from his sea voyage, attained a permanent significance for him. The proprietor was so called because he looked much more like an eunuch than a saloon keeper. In *Anna Christie* he is called Johnny - the - Priest and described accurately:

> With his pale, thin, clean-shaven face, wild blue eyes and white hair, a man could never have misled to his face the nearest house.

The saloon is used as the setting for the first act of *Anna Christie* and as the background for the *Juno and the paycock*. In addition, much of the first-hand knowledge of women, gamblers and waterfront characters O'Neill displayed in other plays came from the half dozen months he lived at Jimmy's. One of his roommates there during the period between October 1911 and January 1912 was a man named Chris Christopher. He, with his name unchanged, became Anna Christie's father, and his obsessive hatred was immortalized by O'Neill in the phrase, "Cle Devil Sea".

Another of his acquaintances at Jimmy's was a drummer, ex-Indian Army Officer by the name of Major Adams, who became the Captain in the *Juno and the paycock*. In Jimmy's back room O'Neill spent hours listening to the life stories, the effulgent dreams, the shattered hopes of his friends and considered himself a spiritual brother to them. In a poem called *Ballad of the Seamy Side* (published in a New London newspaper) O'Neill recorded his mixed feelings about his sea trip. The refrain of the poem is "They're part of the game and I loved it all".

II - S.S. Glencairn and Atmospheric Unity

*Bound East for Cardiff* was the first of four O'Neill plays eventually collected under the title *S.S. Glencairn*. While these are referred to as the sea-plays and are an accurate and personal record of the two years O'Neill spent among sailors, it is an interesting fact that of his forty-four published plays no less than thirteen are set entirely or in part aboard ship and in six were the
son figures as an integral part of the action. The 'cycle' play S.S. Glencairn comprising The Moon of the Caribbeans, In the Zone, Bound Fast for Cardiff and The Long Voyage Home made tremendous impact at the opening performance. The New York World and New York Herald Tribune critics who attended the premier noted that O'Neill had originally written the four short plays "in the confident hope that they could be presented in a single title." O'Neill, in fact, was concerned in making the 'cycle' more than a loose sequence. In the 1919 edition of In the Zone and Six other Plays the episodes were placed In the Zone last in the series of plays dealing with the S.S. Glencairn with the note at the bottom of the list of characters of The Moon of the Caribbeans that "with the exception of Zone, the action of all the plays in this volume takes place in years preceding the outbreak of the World War." However, the programme for the 1924 Province-town Playhouse production, entitled S.S. Glencairn (Four episodes of the Sea), orders the episodes as: The Moon, 1913; The Long ... six months later; Zone during the war; and Bound ... four years later. This arrangement not only connected the plays more closely by means of a relative time sequence, but also neutralized some of the independent flavour of the one-act plays by calling them "episodes". The 1929 playbill shows almost the same arrangement except that The Long Voyage Home is placed last instead of second. This sequence apparently gave the S.S. Glencairn the unified dramatic structure O'Neill was striving for especially since he made no more changes in the play and it was acted in this form in the 1943 revival.

There are obvious reasons for making the final arrangement of the S.S. Glencairn episodes to be The Moon of the Caribbeans, In the Zone, Bound Fast for Cardiff and The Long Voyage Home. In the first place identical stage settings in In the Zone and Bound Fast for Cardiff call for these episodes to be together. Secondly, although the plots of the four episodes are somewhat different in nature and although the episodes had been, and still could be, acted as one-act plays, the coherence of the combined plots into a single plot line justifies their being bound together into one 'cycle' of plays. The episode The Moon of the Caribbeans which begins with the steamer anchored quietly in the moonlit Caribbeans and then erupting into
carousing and fighting acts the mood for *Glencarn* and introduces most of
the seamen who will play important roles in later episodes. In *The Zone* which
tells of Smitty and his suspicious black box focuses attention on the seamen
alone and shows inter-relationships and conflicts between them. The conflicts
in a seaman's life are then shown even more intensely in the scene of Yank's
death in *Bound East for Cardiff* wherein Driscoll is the only one with real
sympathy for Yank. The climactic episode, *The Long Voyage Home* reiterates the
images and themes introduced in *The Ilen of the Caribbeans* and shows the final
disintegration of the crew in a situation in which corrupting influences have
their greatest opportunity to work.

Now a naturalistic formlessness, within the framework of thematic and
atmospheric unity, in the early sea plays is accomplished by incorporating into
them a few of the common features.

In the 'cycle' *Glencarn*, O'Neill evolved the concept of a group here
which he enunciated shortly after the first Province-town production of the 'cycle'
to Barrett H. Clark, who in turn wrote the interview in the *New York Herald Tribune*:
"The individual plays are complete in themselves, yet the identity of the crew
goes through the series and unifies the four one-acts into a long play".12 Kenneth
Macgowan explained the project to be "an experiment in showing a sort of group
here in the stage. ... In a row they tell the story of a body of men as well as
of individuals".13 Later, O'Neill was more specific about the type of crew he
concerned himself with:

... Crude but honest ... not handicapped by inhibitions ....
Inarticulate (who) cannot write of their own problems (and)
so must suffer in silence. I like to interpret for them - dramatise
then - and thus bring their hardships into the light.14

This also brings out O'Neill's humanism and complete identification with the seamen.

The nationality of the seamen is intentionally emphasised; like the
sailors who inhabit the ships of *elville's imaginary voyages, they are chosen to
represent the nations of the world. Thus Yank is an American; Driscoll, Irish;
Cocky, a Cockney; Smitty (Sidney Davidson English; Ivan, Russian; Galon, Swedish;
Paul, Norwegian; and Scotty, of course Scottish. And they keep their national
Scotty: He's bad, mon, he's very bad.

and then Driscoll:

Whiskey for the three of us - Irish Whiskey.

But they are more individualised and are drawn recognisably from life: many have
been identified with actual seamen with whom O'Neill sailed the seas, or with
whom he drank at "Jimmy-the-Priest's" and "The Hell Hole".

However, a good part of unity which this extreme nationality establishes
is an ironic one. In reality the men are kept from the very elements that best
represent their nationalities. Their Cocky's whom are criminals, not Cockney
girls; the men drink West Indian rum; the dying York is bound for England, not
America; they are rovers of the world, yet are frequently prohibited from going
ashore; and the only man, who tries to return to his homeland is thwarted in his
attempts. Thus, what is ostensibly nationality is actually alienation and
isolation.

Driscoll typifies the whole creed and is their centre and dominant
representative. As the natural leader, he is connected with much of the action
and epitomises the predominant attitudes of the seamen in each episode. He has
the first word in The Moon of the Caribbees and concludes the play with the last
word in The Long Voyage Home. Although all of the seamen in The Moon of the
Caribbees appear in at least one episode, only Driscoll and Cocky appear in all
four, the former figuring prominently in each.

Although Driscoll is the major linking character, each recurring seaman has
some typical repetitive action or characteristic such as Cocky's story-telling or
Davy's secretiveness and suspicion. Further, the actions and attitudes of a
character in one episode frequently qualify or clarify his position in another
episode. In The Moon of the Caribbees, Smitty becomes melancholy on hearing the
Negro music, tells the Donkeyman that his girl threw him over because he was
drunk, tries to drown his memories, and remains oblivious to all that is going
on around him. Since Smitty's melancholy and mysterious past have
been established in The Moon of the Caribbees, dramatic irony and
anticipation surround his role in In the Zone, in which one is warmly
crease of his innocence and senses that the answer to Beatty's mysterious part is contained in the black box. The very escape from memories he makes in the first episode becomes impossible by the end of the second episode.

Three important themes viz. escape through irresponsibility, isolation in atypical social circumstances, and defeat by a paradoxical confinement in a life of freedom emerge from both the characterization and plot line of the 1962 American play. For example, such of the movement of Bronch Pat for Cardiff is represented in O'Neill's actions yet by the end of the play, the Long Voyage Home, he is irresponsible, isolated and paradoxically confined (although on "leave" he has nowhere to go except a place like Pat Joe's water-front dive).

These themes are not only carried to an ironic conclusion in the last episode, but they are also reinforced throughout by (a) title connotations; (b) verbal echoes; and (c) iterative imagery.

The titles of the episodes and the title of the whole play have a unifying effect upon A. American while the sequence of the titles emphasizes the major themes of the play. One effect of the title change from Children of the Sea to The Long Voyage Home to Bronch Pat for Cardiff was to shift the emphasis from characters to the larger action. In each succeeding American episode O'Neill continued to use titles which convey a field of concern much bigger than the small band of sailors who form the nucleus of the action. Rather than connect the episode to humanity, the titles signify naturalistic background - elements of nature, places and travel. In the Long Voyage Home, one are disturbed by the mood of the Caribbean and try to obscure it either by thinking or singing; likewise they disregard the moon and even leave it light for the enclosed locomotive. The anticipated subsidence of In the Zone are forgotten because the ocean form a "zone" around a little box in their locomotive. Since the ship in The Long Voyage Home is in the middle of the ocean, "long" not only means "on the way", but implies "not yet there"; and Pat's journey towards Cardiff is a reversal of the traditional American movement. The Long Voyage Home is the most ironic title of all. The setting for the Voyage is on land, with the ultimate travel to be a voyage without a destination directly away from "home", in the sense Oolon thinks of it. Practically every
use of the word "home" in this episode is ironic. Yet Joe's "I'm off to see you, one
safe and sound!" conceals plans to rob and enjoin one of the seamen; Prede talks of home in order to delay Olzon and prevent him from ever going there; in his
talent on the crew of the Lippa, Olzon unknowingly forecasts his own probable
doom: "I bet you never see port once again", and Olzon's matter "I'll
Drizzle -ago home" comes just before his collapse.

If from the definition of its component parts Cluennism refers to a landmark
or memorial raised in a narrow valley, the title of the play is also ironic, since
the steamship is instead an insignificant, unstationary object on the sea. It is
equally ironic if the sluggish, tramp steamer derives its name from the militant
calls of Cluennism.

The sequence of the titles Bound East for Cardiff and the Long Voyage Home
emphasizes that the men who drank and brawled under the Caribbean moon had no
real distinction when they finally went east on a voyage but could expect to end
up insensible, like Ivan or robbed and shanghaied like Olzon. Again, taking "bound"
also to mean 'tied' or 'confined' another connotation between the two titles might
be that the seamen held together by the physical confines of the ship formake each
other upon arrival "Home".

As an example of the verbal echoes in the 'cycle' Yank in the Moon of the
Caribbees first jocularly expresses friendship when he sees Pearl with Skitty and
calls to him: "Tall in Pals and any Pal o' mine 'm have allin'! I got, see?" this
is echoed in a more serious scene in Bound East for Cardiff where Driscoll affirms
that with Yank: "Whatever was his was mine". Pearl's words of affection to Skitty:
"You're a gentleman" are repeated in the last episode by Prede for a vicious and
dreadful purpose: "You a gentleman?". The prominent verbal echoes also tie together
the plights of Yank and Olzon. Yank, at first fearing death, declares, "By God I think
I'm scared to ..." "I'm goin' to ... I'm goin' to die, that's what, and the sooner
the better!" then in the Long Voyage Home Olzon, fearing the death of and total
separation from family says, "Oh mother get very old, and I want to see her. She
right die and I could never _______." Frustrated that he could never be able to get
away from the sea to realize his dreams. Yank confesses to Briscoe:

This sailor life ain't much to cry about leavin'—just one ship
often another, hard work, small pay, and bar paid ... and never
much none of it... 26

and just before being dragged and shanghaied, Crane croaks Yank:

But I done croaks, I take one drink, I take many drinks, I got to
drink, I spend all money, I have to ship away for other voyage. 27

The use of harmony wonderfully produced by the group here, title implications and verbal echoes is further established by the play's iterative images—compulsion, lure of drink and women, round and silence, moonlight and darkness, and land and sea. Whether men and boys down on Irish whiskey and English slates, the pool are linked together to form an alchemy for abandon, irresponsibility, and violence. The prominent image of drink which operates as part of the dramatic Muse in the episodes is used by Bitty to exacerdate memories but it only makes him more melancholy. The men in The Moon of the Caribbees are incited only to
dance together; in the climactic action of the play a "murderous crowd of drunk-
and-lost-men" 28 ends up in a brawl; and in The Moon: Verses from Briscoe and Ivan
drink themselves into a stupor. The image of drink accompanies drink and works in
each the same way by contrasting the seamen's dreams and desires with their actual
circumstances. The noisy prostitutes in the forecastle 29 in The Moon of the
Caribbees are opposed to the women talked about by Bitty and the Drunkenman; and
they are later justly used with Bitty's identification of with in Th e Moon: Ivan,
in Round the Caribbees and Martin: Verses from. Penny, the Barmaid, and Ollin's
"Nice Girl" both here are seen only incantively while Fred and Kate are the
women with whom the seamen associate.

While the image of lone woman and drink engulphs the theme of the
seaman's irresponsibility, the iterative image of sounds and silence engulphs
the theme of isolation. For example in The Moon of the Caribbees a dynamic balance
between sounds and silence creates much of the mood of the ship being isolated from
the rest of the world. The episode opens with a

"Stop, there!... Followed by a sudden silence in which the vision
from the land can be plainly heard. 29"
builds up with a contrapuntal effect of men's voices, a chanty, laughter and
talk of men and women, accordion music, andolistorous chanting and ends with
silence for a record of a jolting sail loaded by the lured, aroused
voices of these chanting men, spirit and the oars, their own sound of
imprisoned noise audible. 30

The sounds in the play set the mood for the rest of the action with the chimelike
Negro music representing the enticement of the land, the mood of the moonlight,
the languor of the West Indies, and memories. This music is directly and inten
tionally opposed by the sailors' sea chanty which represents the sailors' attempt to
be self-sufficient even if it brings them undesired isolation. The ship's bells,
like the whistle in Round Sail for Cardiff, represent the passage of time and
illustrate the harsh reality of the ship compared with the romantic music and
Negro life on shore. On the other hand silence we make possible by the absence
of the sound of sea-saves - carries with it the mood of the expansiveness and
incapableness of the sea. In the end, however, the silence is that of a voluntary
confinement to the forecastle, in which, according to the Donkeyman,

"You can't hear it in the forecastle - the music, I mean - an'
there'll likely be more drink in there too. 31

In the next three episodes i.e. In the Zone, Round Sail for Cardiff and
The Long Voyage Home there is not the abundance of sounds of the Joan of the
Caribbean; nevertheless silence is used as an effective device especially in
In the Zone and Round Sail for Cardiff. In the Zone is produced by the stage
direction:

They wrap their blankets and sip their coffees in dull silence. 32

and ends with:

there is a moment of silence in which each man is in enemy
with the moment of silence, a revolt he can say... 33

Round Sail for Cardiff which Never Dores, until near the end, with an intermittent
per whistle begins with soft music on an accordion, which increases in violence with
a lively tune by Gooly and the lustorous laughter becomes more quiet with a quiet
followed by a lengthened silence and ends with Gooly's "hushed laughter." 34 Similarly,
de spite of its violence the Long Voyage Home starts with a pause and ends with Dacoll
and Gooly reduced to dullness at the bar.
Thus, in each episode the contrast of sound and silence means an unusual concern for the hollow background noise of the little stage on which these scenes act.

The third theme of solitude and desolation is reflected by the dictionary of light and darkness. The 'cycle' begins in the phase of full moon on the deck of the S.S. Glenosina, but once the scenes ignore the light and prefer the darkness of the forecastle, the play moves mainly in darkness and ends in a 'duly lighted' waterfront dive. The total movement of S.S. Glenosina is, thus, not only away from the harmony of Negro music to the harsh sounds of a ship's whistle and tavern music, but also away from moon-light and contact with the heavens to a blind grovelling in the darkness below.

It is mostly in the middle episodes with the action in In the Zone occurring at midnight and in a dingy room lit only by a turned-down lantern, that blackness is the thickest. The darkness of concealment and suspicion is suggested by repeated imagery of blackness in In the Zone. Pretty's black box and black rubber bag full of letters are objects which cause the crew to cast "Jack illness of suspicion" at him; Krissell gets "black above" on his face and calls him a "black-hearted" traitor. And on opening the letters the new discover Edith had written:

"You must prove to us that the black shadow... I can't condemn it, beloved mine but you know that I need... I need light, both our lives do not exist for you.

To recall that fog blotted also images of darkness reiterates the isolation of the men and the defeat of their hopes. The most dominant image is fog, which like the moonlight and music in The Hunt of the Largemouth establishes the mood of this episode and creates the mood for the frequent silences. In the forecastle figurative fog, generated there a reveals that East and Casino talk to each other.

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"You'd all the fog? I'm here[...]

And momentarily to forget his name. (In this respect, fog, like the forest plotted, the sea, is a destroyer of personality and dreams and an isolator of individuals). Rank later becomes more and more depressed by the fog and darkness and decides:

I wish the stars was out and the moon, too, I'd like out on deck and look at them, and it'd make it easier to go... come now.
Then with his hope of light being frustrated - Yank sees "a pretty lady dressed in black", and expires. Some critics have maintained that the lifting of the fog after Yank's death represents hope or a symbolic self-recognition, the frustrations of Yank, Driscoll and the captain point to the fog's lifting too late to give any hope to Yank as an ironic symbol of futility (as in Driscoll's praying after Yank is already dead). The irony of this situation is confirmed by its parallel in Olson's shipmates returning just barely too late to rescue him.

Yet another contrast which figures prominently in each of the episodes and runs as a connecting thread to the conclusion of the last episode is the land - sea contrast. It pointedly emphasizes the pathos of man's yearning for freedom and escape, yet becoming homeless and confined by his attempts. Pointing out what he thought to be a controlling element in the first episode, O'Neill made this comment about the sea:

The iron of the Caribbee, for example - (my favourite) - is distinctly my own. The spirit of the sea a big thing - is in this ... play the hero".

He then went on to speak about the beauty of the background:

Sad because it is eternal, which is one of the revealing moods of the sea's truth. 43

Paradoxically, the sea is neither seen nor heard in the episode, and is scarcely referred to, yet, in this and in the other three episodes the sea is made omnipotent by such things as shanties, life on the sea, sounds carried from the shore to the sea, the sea showing a solid object against the side of the ship, fog, and the glinting of the seawater on oil skins.

O'Neill clarified his use of the sea as a dramatic protagonist in The Iron of the Caribbee, as "an attempt to achieve a higher plane of bigger, finer value" and said it was connected with what he called:

my feeling for the inscrutable, inscrutable forces behind life which it is my ambition to at least faintly shadow at their work in my plays. 44

The inference is that the ship and its crew might be taken as a world in miniature in the universe of the sea, which with "inscrutable forces" literally and figuratively acts the role of destiny in the seamen's lives. Thus, while the sea serves as a means of escape for Smitty, it also isolates him from other sensitive
persons like himself who might sympathize with him. Similarly, for Yank the
sea has provided his livelihood, but now when he is about to die he fears being
buried at sea—a type of burial which is the ultimate symbol of the seaman's
fated loneliness and frustration.

The land as an opposite of the sea is at first ignored or shunned by the
men, but in the latter half of the play it is a major part of the unattainable
dream of the derelict seamen. Ironically, although both Yank and Oslan in their
last moments wish for life on the land, their future holds in store only death at
sea—Oslan figuratively to be buried on an interminable voyage around Cape Horn.
Although the sea is at first a refuge from land and its restrictions, the land
eventually becomes a place of escape from the sea, with the double irony that in
S.S. Glencairn the person who puts forth an honest effort to escape to the land is
destined to suffer most from the rigours of seafife and to be the most confined
of all. The fijmantic comment of the accumulated imagery of the sea-land
dichotomy is that the changing sea seems to offer the clearest perspective of
reality while the otherwise solid land is for the seaman a delusion and a dream.

The Long Voyage Home contains the accumulation of the iterative image pairs
and is a fitting climax to S.S. Glencairn. It depicts the ultimate in the
miserable condition the men were complaining about on the ship, and shows the final
uprooting of the seaman from family and nation. Further more, it sums up and
contains the moods of dejection and futility in the meaningless noise of life in
The Noon of the Caribbees of despair, grief and suffering of the sensitive Smitty
in In the Zone, and of the dying Yank's isolation, loneliness, futility and
defeat in spite of noble impulses.

The pessimism of the S.S. Glencairn notwithstanding, O'Neill's attachment
to the sea, and his sense of religious ecstasy as discussed by the Celibs, possibly
stems from his finding the present distasteful when compared with the past.
The men in the sluggish, ugly S.S. Glencairn appear incapacitated compared with the
sailors of the past. As Driscoll puts it: "There's hardly a rule deep-water
sailor life on the sea, more the pity." Some aspect of the final stage of
degeneration of the "male deep-water sailor" is shown in each episode of
H.C. Glaucus's cycle.'

In order, therefore, to discover and recognize fully O'Neill's larger
idea of the sea and its irresponsible, isolated or defeated men against the
background of naturalistic forces, the episodes bound together by unifying elements
should be presented as one play on the stage in the order The Moon of the Caribbees,
In the Zone, Bound East for Cardiff and The Long Voyage Home although it is a pity
that they have been, and will continue to be, acted separately.

III - Traditional Sailor Concepts and
Patterns of Conduct.

Another significant feature which reinforces the Naturalistic verisimilitude
of the sea plays is O'Neill's keen analytical study of the traditional sailor
concepts and patterns of conduct of sea life which he had learnt from his two years'
first-hand experience aboard ocean-going ships and the waterfront areas, before
beginning his dramatic career.

Eugene O'Neill was the first American dramatist to make use of these concepts
and ways of living on sea in his plays.

In the first place he uses sea-shanties for a special purpose. The trilogy
Morning Becomes Electra like its Greek forebear is essentially a shore tragedy,
but ever close at hand is the poetic sea with its unfulfilled promise of escape.
The doomed aristocratic ship-owning Lenon family live in a small New England
seaport town. At the first curtain and while the stage is still empty a band
is heard from a distance celebrating the Northern victory at the end of the
Civil War. As the music fades, sea-shantyman Seth Beckett, the Lennon's ground-keeper
and handyman, sings offstage at his work the mournful, yet beautiful Captain
Shanty, "Humbdool". which O'Neill states, "more than any other holds in it the
brooding rhythm of the sea." 46

Contrasting with the lively drum of the band, the theme song effectively
establishes the dominant mood of the play and foreshadows the tragic relationship that is to develop between Christine, the wife of the returning hero, Jack. General Leon and Capt. Adam Court of the clipper "Flying Clouds." We are to hear it seven more times in varying situations in the play as the author uses it to echo past events, intensify present situation and foreshadow the future. In Act IV, Part II (Opening) the protagonist's mood contracts with the intensity of the scene and the murder that is to follow. This contributes to be used again for the same purposes in the opening scene of Part III.

Next he describes the traditional life-pattern of sea-faring men. This can be discussed under two heads - that concerning sailors' life aboard ship and that about life on the water-front.

One of the first established patterns of sailor life on board the ship is a persistently grim attitude of O'Neill's sailors towards the sea itself. More poets sing of the freedom, inspiration and beauty of the sea as they do of the "big open spaces" of the American West, but those who make their living in these places find life a pretty grim business. O'Neill's point of view is predominantly that of the common sailor in the forecastle, the omnipotence and omnipresence of the sea form the sailor's grim poem. The crew of the vessel Atlantic was struck in the frozen ice floes of the Arctic and driven to mutiny, and Capt. Tomney's life to insanity by the man-gobbling sea and the attendant senility and brutality. The recital at last and native songs from the beach bring no lift to the men lolling about the forecastle head of the steamer Men Sira, becalmed and at anchor off a tropicland Caribbean Island, and the scene ends only in a fetid and slimy death. In the hairy top of black Patly, the stevedore of a trans-Atlantic liner, unwinds to Hull's boating, with: "Is it one o'clock? This would be, Hull... yes in the Lee." 

Hull's depiction of a physical strength, of his men that he "belong" to, an essential part of the "theme" that underlies the play and the universe too, but even this is seen to fail him. The post-hustler, Robert Hope charged of spiritual ambition ate and beyond the ambitions of the men, but his brother Andrew, returning after three years at sea, tells: "This life there is hell-ward-ward and hell-ward again..."
the stages in the moment, all-calling, deplorable, the day-born phenomenon in mid-Atlantic complaint to his dignity. Iniscoll of the manhood and severity of the life and after. "Never soil their nice people . . . thank to love it, 149 he can note old Chris's complaint after a life time as a sailor: "Nothing all this. It's rotten, my bid yet, you go to sea". Similarly, we find old Chris' first-choosing reference to "not the devil ever the cause of all his troubles. But this frequent outcry from his is somewhat surprising: a shantyman may invite noise and kindly treatment but he never causes the limitless ocean with which he can in no wise contend.

Next, the non-play's protagonist exhibits the 'sailors' classification and exercises of brute strength. G. Jones, writing of 'sailor's life against the background of his own sailing experience, states that at sea,

a man with exceptional strength is usually the leader; each man wins or loses the admiration of his fellows in proportion to his ability to hold his own end up. 51

the noble descriptive literature of life at sea and the experiences of scores of ex-sailors in Great Lakes ports, many formerly from Mill River, support this statement.

think of the admiration of the man in the stoke-hole for York in the opening scene of the play. . . . Roger remarks about his "the same frakking,viscera. . . ." York rules the group by threatening physical violence. Then Long has delivered himself of a tirade against "the damned Cap'n's List Crew", York噎s him up with "Sit down before I knock you down!" and then presents the opportunity of all members of the stoke-hole even over the passengers by saying "the better man can say one . . . amount to nothing".

in almost Childe's and Davis's points of his physical strength, and when none is not impressive, he adds:

and I can lick all hands on this deck, man by man, tied as I am. 54

Iniscoll, the counterpart in the Childe-plays, also asserts his leadership over his shipmates by virtue of his superior strength. Cap. Denney in the bow shoulders and chest "of enormous proportions". Before he came on the stage, he astutely described his as "the men on a boat are such tall and the men". 25 Cap. Bartlett (opening scene of July) described as "a tall, hulking figure of a man . . . . of indescribable authority . . . ." Iniscoll outlaid down with his fist when the latter refuses to acknowledge
that the discarding of native trinkets containing gold and precious gem.

But the sailors are all heartless world-wanderers in another widely accepted life pattern of the sea. In the 

[Launced Hind plays Tank, Bliss, Olsen, Davis, Cook, 

Salty, Paul, Daddy, Ivan and Swanson are all nomads - heartless wanderers - over the 

face of the earth, as are Nat. Suke and old Chris in 

Anna Christie and the stoke-hole crew in 

The Hairy Ape. Tank in the last mentioned play states that he ran away from his 

home in Ireland when he "was a kid", and has not been back in 15 years. Olsen (Long 

Voyage Home) tells the sailor Freda in the London waterfront dive that he has been 

planning to go home in Sweden for ten years. Old Chris probably speaks for all of them 

in his confession to his daughter: "I don't know, ma, why ey never ... sailor feller, 

نحن"! Even though Fat Uncle expresses contempt for lumpen he also, like others of 

O'Hall's sailors, yearns for a fixed home and a family order. The crew, however, 

move continually. Olsen (Long 

Voyage Home) wants to go to Sweden to his family farm, 

but (as has already been mentioned) the atmosphere cannot last. 

Yet, Harlott (Gold) 

is obsessed with the idea of returning, wishes not to be able to settle with his family 

in the country, but to be everlasting by wander. The winning Tank in the Jerusalem of 

the Hairy Ape it never clearly through a fog in mid-Atlantic music between spars of 

pain to his friend Davis:

It must be great to stay on any land all your life and have a home 

with a house of your own.

And be not to survive the trip.

It is worth noting that during the 17th century the United States Government 
established marine hospitals in all the larger marine ports to care for the bawdy-

and generally incomparable of the American merchant marine who arrived in port ill or 

injured and with no claim on the community.

Another feature - and an important one - of sailor life is a special 'code' 

language, a tradition of communicating with each other that to a landman might be 

nearly unintelligible. O'Hall's uses one of it is developing codes in his character 

of situations. His sailors are "shipmates" instead of friends; they "heeled" instead of 

coon-stains; and they use a "compromising" instead of a stow-house. They go "left" or 

"forward" instead of to the stern or front part of the vessel; they turn "to port" or
bed, and he reminds Andrews, "ain't that my schooner, boy— the Sarah Allen reachin' toward the p'int?" And a few minutes later he adds:

He's passed the p'int - and now headin' her out to sea - go 'east' by east. By God, that's the course I charted for her!" 60

In Beyond the Horizon Capt. Dick Scott "goes aloft" to turn in, that is, upstairs to bed, and he reminds Andrews to pack his "damage" his clothing and effects. His ship is to depart at "Six bells" i.e. at seven o'clock in the morning. On a later occasion when he has climbed a hill on the Bayo Farm to tell Andrews of a berth as second mate that is available on a steamer bound for Boston, the latter says: "God 'n' Lichty, makin' this small hill is worse’n’ goin’ aloft to the sky'll yard in a blizz", and adds that as soon as he heard of the job he "went ship and let all sailin'" back to the farm to tell Andrews.

Some familiar with the un-inhibited nature of sailor speech will be a bit surprised at the unctuous, floor nature of the profanity of O'Hall's sailors. He does allow them a few "Swarties" and "Skunks" and the usual "Rat". In Beyond the Horizon the last Able Line after 5 years at sea has returned and is quarrelling with his father. He is about to hit him with a chair calls him a "damned son-of-a-—!" 61 in Bound East

Robert Scott, requested when the skipper is unable to help his injured friend John, refers to him as a "filly all friend" and Dick calls him a "Spill". Both, "Spill" and "Filly all friend" said softly. Sailors traditionally demonstrate the potentiality of the English language much better than this. In fact remember, however, that O'Hall's language seems antithetical such plays as Mutiny on the Bounty (Robinson and Sheppard), Mutiny on the Bounty (Robinson) and Mutiny on the Bounty (Sheppard) by 18, 19 and 20 years respectively.
"O'Neill's own account follows the traditional pattern of sailor conduct that prevailed during the age of the windjammer ships. The descriptive literature of the last century records the fact that the average crewman sailed upon being paid off in ports at the end of the trip, quite similarly stored his disjointed cargo to sex well-known waterfront dive - often pointed by a 'contact' on the 'line' who acted as ferrying vessels - and in those places he indulged freely in liquor, women, bawdyhouse entertainment and fighting until his money was gone. Then he shipped on another outbound vessel to repeat the cycle. Waterfront areas frequented by sailors were much the same in major ports all over the world and well did O'Neill know those Buenos Aires and New York, and no doubt, at Southampton. "Johnny-the-Priest's" saloon near South Street, New York city, the scene of Act I (Anna Christie) is probably only thinly disguised from Johnny-the-Priests establishment in New York, where O'Neill stayed for a time. In such places sailors congregated and were separated from their money and in such places shipping masters recruited men for their crews.

On a stop of the "Janet Dunlop" one night at the London dock by the "party" from "Mary" Dick, and located to "The Jolly" place all uptight with a bar, cleverly arranged, tables for drinking, a side room for smoking, a cabin of easy women on the floor above. Some sailors concurred, Owen, (a man to go home to Stockholm with his 3 years' pay), inquired, asked clean and carried aboard another vessel. The dying Turk in "Dundee" then told me that each trip's end is such the same: "Just a drunk ending up in a fight and all your money gone, and then ship away again". It is also related, "the man we have lost in "Anna Christie", the entertainment of "The Diller's Quay", "Janet Dunlop's" fight with "the pretty spiders", and their part. Some women have to fight things and being flossed out of 2 months' pay.

Owen's boat, chartered out of Act I's and another, then sailed aboard the notorious "Jolly", and quitted bound on an extended trip around the Cape. With fate or the weather, one also an accepted, at least by well-known pattern was the same in the waterfront saloon establishment. Exciting views were seen in such scenes. One establishment on the San Francisco waterfront seems as notorious that saloons gave in the now "Hemp Palm". There is at least one such scene and one by ("O'Neill to the practice. In Act II), minus the cock, equals to that the day's way, that the bottle which..."
as thought to fill with water before their vessel found them in one that he had with him "full of chutney, that might in ballast when I can escape."

A still more extensive use of another waterfront conduct pattern in his treatment of his fore-castle sailors. It is their universal custom for liquor and their uninhibited relations with women — the two objects invariably linked together and provided by the waterfront giver.arga! indulgence in liquor helped the sailors forget the deadly monotony of his work and the monotonous of his surroundings. G. Jones, in writing on the subject of sailors and their "no-return-shot" women states that

some allowance should be made for the consuming desire of hard-working, well-conditioned men with no home ties and no fear of tale-telling unless they do it themselves. 55

and Capt. Croftly in Difficult, in making light of the incident that caused his pantomimical daughter to break her engagement with the young skipper Caleb Williams, states that all sailing men knew the South Pacific islands.

I've teached them for about a week ago ... and I tell you, after a week or more aboard ship a man'd have to be a hell-fated youth if he don't ... 56

but his wife was to him all before he could finish. Whatever the reason, the pattern of conduct in our present interest, and many scenes in the play come to mind to illustrate it.

In act I scene 6 Capt. Williams is put into the Island for order "everything happened like it always does, all hands could not be brought up for a watch. In formation of the ship - the main action consists about the likely events that followed the arrival of the native men and liquor about the anchored stern. We have already noted how the fear of the 'Lowman' was fuel of best liquor and worse woman in New Joe's on the American union coast. It is to be recalled that when 'Old Man's' March Maynord, old Child's hope, he of once took him to be 'the old man's woman' and acted accordingly. Later he explained: 'It's a bad and dangerous life ... recall the money from you only'. Old Child also knew both sailor and their women then too, first-hand experience and wishes to protect his supposedly virtuous daughter Sara. Comment from the hulk, says to him "My fellow like you cat's on men, he don't need wife. He cat nor gal In every port, you know dat". 57

Hulk's sugar mikes and then suddenly, and he replied "I'll not be giving you the lie on that." 58
In O'Neill's view li'ed of the back streets was kindly disposed towards the sailors who came to them in all innocence. Note how li'ed Thad obtained Ollie (Ollie Noonan) then his friends temporarily left, drank the liquor he bought, showed him into drinking the "jigger beer" that had been drugged and then robbed him of all his money. The shammy in *Toumney* [. . .] a "yellow-haired pig with the pink dress on." In *The Hairy Ape*—the prostitute Dora and Norrie leave the bordello play nicely for an outing on Congo Island and tell him as they leave they wouldn't expect them to work tonight. In the same play, Jim, another of the same tribe, returns to Harry Hope's saloon and calls for a round of drinks for the numerous Indians, and explains that she had run into luck. He had found a swallow holding up a long pole, and she let him before the dogs did and came back with his bell of bills.

Significantly, in the known scenes O'Neill returns to a melodramatic folk pattern, and earlier on with good effect. Once he apparently symbolizes the human race, by theición collection of self-hating, self-aggrandizing human beings he presents, each of the finds a relative for living only in the "jigger beer" that he'd to admirable tomorrow, in the animals that is affected by liquor. One character says: "the life of a pig doesn't suit gives life to the whole animal
tot lot of art, frank or subtle". The setting is described in "the back room of a portion of the bar of Harry Hope's saloon on an early morning in spring in 1913." It is a close copy of St. James Hotel; the saloons and flats of his earlier one, plays, and there is a close affinity between the human hordes in it and the early scenes and their more realistic. According to Edwin Arlington:

"O'Neill began and ended his writing career by utilizing realistic fact in his newspaper, etc. . . ."

To sum, the early one-act plays, with their melodramatic backround set the tone for O'Neill's later plays in theme and atmosphere. The *poor* symbol becomes a frequently employed background effect in his later plays—particularly *Long Day's Journey Into Night*. The three chief characters of *poor* are symbolic types which are developed in various guises in many of his mature works—the Business Man representing materialism, the Poet representing art and creativity (O'Neill himself?), and a Polish Peasant woman representing blind hopeless faith. The Dead Child seems to stand for the spiritual—
or mystical - triumph over fate. Mrs. Knapp in *Morning* is a forerunner of all the faded, irritable narrow-minded wives who, in later plays, turn up to bedevil their various over-sensitive mates. In *Morning Star for Good* - first called *Children of the Sea* - can be seen, or felt, the germ of the spirit, life-attitude etc., of all his more important future work**. In the play, resembling *Morning Star for Good*, introduces two to be the central characters and symbols of all the later plays: the 'ghost', religion, the eternal foe which mankind can in their quest for truth.

"Death, Buddhism, and Death," the theme of O'Neill's *Morning Star*, and the key to all his plays, as pointed out by Keller *O'Neill* are illustrated by his son plays: "Before the Dawn" being the theme of *The Moon of the Carraigeon*, "Death" and "Buddhism" of *Morning Star for Good*, and all the three of *In Our Own Great White Days", *Trees*, *Buddhism*, and *Death*, however, do not separate; they lead to victory over death.

Yet, the realistic, physical background of the early plays is, utilized to evoke a poetic mood. Certainly like O'Neill's influences in organisation with other playwrights of Indiana or L'Heur, *Death* is also another action, even though 

* * *

plays come off beautifully on the stage and screen. The rich and concrete set-

side complemented by elaborate stage directions helped create a pictorial setting for the motion picture of the *Morning Star* cycle by Hollywood in 1919 under the single title *Morning Star or Sea*. We have a clarification of O'Neill's method that the four plays represent different episodes in a single continuous action.
References

1. Sean O'Casey's tribute to O'Neill's love of the sea was the handsomest. On the occasion of naming a Broadway Theatre in O'Neill's honor he wrote: "The Soul of O'Neill was a restless one, always seeking out the storms, crying out from the midst of tumbling waves loudly enough to be heard above the tumult of the strongest winds till the dark dull of death brought still and a well-earned peace." Sean O'Casey, "Tribute to Eugene O'Neill: A Letter to Lester Osterman, owner of the Eugene O'Neill Theatre in New York City", New York Times (November 9, 1959).


3. O'Neill to Haldy in the latter's article "O'Neill lifts the curtain on his early days", New York Times (December 21, 1924).

4. Anna Christie, p. 5.

5. Ibid., p. 3.


7. The Glencairn was his fictional designation for the S.S. Iliadis, the British tramp which O'Neill boarded in Buenos Aires for the voyage back home in May 1911.


17. Ibid., p. 496.

18. Ibid., p. 507.

19. Ibid., p. 508.

20. The Moon of the Caribbees, p. 469.


22. The Moon of the Caribbees, p. 469.

25. The Lion, p. 423
27. The Lion, p. 496
28. The Lion of the Caribbean, p. 472
31. Ibid, p. 473
32. In the Zone, p. 514
33. Ibid, p. 532
34. "Bound East for Cardiff", p. 490
35. In the Zone, p. 522
36. Ibid, p. 523
37. Ibid, p. 524.
38. Ibid, p. 530
40. Ibid, p. 499
41. Ibid, p. 499
42.pass
43. Clark, Around the World, the Lion around the, p. 59
44. Ibid, p. 59
45. "The Lion of the Caribbean", p. 459
46. Lion: Around the World, p. 6
47. The Lion: p. 214
48. Beyond the Horizon, p. 122
49. "Bound East for Cardiff", p. 496
50. *Anna Christie*, p. 28
52. *The Hairy Ape*, p. 209
54. *Anna Christie*, p. 32.
55. *Ile*, p. 537
56. *Gold*, p. 627
57. *Round Fast For Cardiff*, p. 486
58. Commissioner of Hospital Care, "Hospital Care in the United States", *The Common Wealth Fund* (1947), 547
59. *Gold*, p. 672
60. Ibid., p. 672
61. *Beyond the Horizon*, pp. 140-41.
62. *The Pope*, p. 597
63. *The Long Voyage Home*, p. 486
64. *Gold*, p. 625
65. C. Jones, p. 227
67. Ibid., p. 502.
68. *Anna Christie*, p. 37.
69. Ibid., p. 46.
70. Ibid.
72. *The Iceman Cometh*, p. 273
73. Ibid., p. 573.
75. Skinner, p. viii