

摘要

尤金·奥尼尔是美国最杰出的戏剧家之一。他一生最关注的主题，是人在外在压力下性格的扭曲，乃至人格的分裂过程。他笔下的人物都以各种方式抗击着各自的命运。虽然结局是悲惨的，但渗透着乐观主义的抗争精神。凯伦·霍妮的新精神分析与奥尼尔剧作中的乐观主义精神相一致。她认为文明与人性之间没有必然的冲突。文化决定着人的发展，也决定着神经症的产生。只有通过改变人所处的病态的社会和家庭环境，病态的人格才能得以拯救。

本文试用霍妮的新精神分析理论解读奥尼尔六个剧作中的女主角。《苦役》中的罗伊尔斯顿太太以及奇异的插曲中的《尼娜》同属于自谦/屈从型人格。她们认为爱能解决一切问题。在她们貌似无私的自我牺牲背后，却隐藏着敌意与贪婪的占有欲。

《悲悼》中的莱维妮亚与《榆树下的欲望》中的爱碧同属于报复/攻击型人格。她们憎恨无助，利用他人击败一切以达到自己的目的。莱维妮亚以支配和操纵弟弟奥林作为自己报复母亲的武器。先借刀杀母，后诱弟自杀，其行动却自始至终打着“正义”与“家族荣誉”的大旗。而爱碧则是在对财产与情欲的占有中挣扎。她对农庄的占有欲最终让位给了情欲，而不是爱情。杀婴不但意味着她对农庄的放弃，也意味着她爱情的情欲本质。她最后选择勇于接受审判也是出于神经质的自负，而不是道德上的愧疚。

《长日入夜行》中的玛丽与《更庄严的大厦》中的黛博拉是明显的超然型人格。由于对现实的绝望，她们丧失了对世俗的追求，只向往完美与自由。她们都以各自的方式沉湎于梦幻之中。一旦别人触及她们的禁地，便会紧张不安，陷入冲突之中。

奥尼尔笔下的这些神经质女性都是她们所处社会和文化的牺牲品。她们在各自错误的方向上以自身的微薄之力抗击着命运，这体现了作者对她们的同情和理解。通过对这些病态女性的描写，他实际上是在呼唤改变整个病态的社会。

关键词：神经症人格 自谦型 攻击型 超然型

Abstract

Eugene O'Neill is one of the greatest dramatists in America. He focuses most of his attention on the process of distorting and splitting of personality under exterior pressures. His characters all confront their fates in different ways. Although they have tragic endings, an optimistic spirit is conveyed by their struggles and confrontations. The neo-psychoanalysis of Karen Horney is in correspondence with the optimistic spirit in O'Neill's plays. She thinks that there are no inevitable conflicts between culture and humanity. Culture determines the development of human beings as well as the emergence of neurosis. Only through changing the environment of the diseased society and family, can neurotic personality be saved.

This paper tries to analyze the six heroines in O'Neill's plays in the perspective of Horney's neo-psychological theory. Mrs. Royston in *Servitude* and Nina in *Strange Interlude* both belong to the self-effacing or compliant type. Behind their superficial self-sacrifice, there is concealed hostility and a hidden possessive desire.

Lavinia in *Mourning Becomes Electra* and Abbie in *Desire under the Elms* belong to the vindictive or aggressive type. They hate helplessness and make use of others to conquer everything to achieve their goal. Lavinia dominates and manipulates her brother Orin as her weapon to revenge against her mother. The actions of her killing mother by her brother as well as her goading brother to take suicide are carried out under the banner of "justice" and "honor of her family". Another heroine Abbie struggles in the possession between wealth and sexuality. Her desire towards farm finally gives way to sexuality, but not love. Her infanticide implies not only abjuration of farm but also the nature of sexuality in her love. Her courage of receiving the final judgment comes from her neurotic pride instead of her remorse in a moral sense.

Mary in *Long Day's Journey into Night* and Deborah in *More Stately Mansions* are apparently detached type. Due to their desperation in reality, they lose their worldly pursuit and only yearn for perfection and freedom. They indulge in their world of dream by their own ways. Once others intrude upon their forbidden area, they will become nervous and indulge into conflicts.

The neurotic women of O'Neill's works are all victims of their culture and society. They do their utmost to struggle against fate in a wrong direction. This can be seen as sympathy and understanding of the author towards them. In fact, through the description of these neurotic women, O'Neill calls for a totally change of the neurotic society.


Key words: neurotic personality self-effacing type aggressive type detached type

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Introduction

Eugene O'Neill (16 October 1886 – 27 November 1953) is an American playwright, and Nobel laureate in Literature. His plays introduce into American drama the techniques of realism, associated with Russian playwright Anton Chekhov, Norwegian playwright Henrik Ibsen, and Swedish playwright August Strindberg. His plays involve characters who dwell in the fringes of society, engaged in depraved behavior. They struggle to maintain their hopes and aspirations but ultimately sink into disillusionment and despair. O'Neill only wrote one comedy (*Ah, Wilderness!*): all his other plays involve some degree of tragic sense.

As one of the three greatest playwrights in the English-language theatre, O'Neill contributes a lot to the establishment of off-Broadway serious drama. He is famous for the powerful effects of psychological conflicts and intense emotions in his characterization. O'Neill, who invented a new dramatic form, seeks to explore the inner workings of the human self. As a result, it is intriguing to study not just O'Neill himself as an author, but also his plays that shed lights on the complexity of human psyche.

He remarked in the 1936 Nobel Prize Presentation Lecture: "A primitive sense of tragedy, as we see, lacking moral backing and achieving no inner victory— merely the bricks and mortar for the temple of tragedy in the grand and ancient style. By his very primitiveness, however, this modern tragedian has reached the well-spring of this form of creative art, a naïve and simple belief in fate." ¹ We can sense the deep trouble felt by O'Neill in his life, which is reflected in his writings. His rough life gives him peculiar insight into life. This insight, this honesty and deep-felt emotions of his dramatic works embody an original sense of tragedy. His vision of primitivism in the human self has given O'Neill's drama the form of psycho-moral expression.

O'Neill's plays have close connections with his family life. Many of his plays are autobiographical. O'Neill's father, James O'Neill, was one of the most popular actors in 19th Century America. Born into such a family, O'Neill had experienced the hardships in life since his childhood. He spent much of his early years on national tours with his father. He never experienced the warmth of a normal family and had no sense of "home". Her mother Mary

Ella Quinlan could not bear this rough-and-tumble life the family led and she became addicted to morphine. This addiction was directly caused by her giving birth to O'Neill. As a result, O'Neill always had guilty feelings towards his mother. In his whole life, the influence of his mother is profound. Mother images emerge in many of his works.

Overseas criticism of Eugene O'Neill's falls roughly into two categories: one is the reception of his plays on stage, and another is the analysis and evaluation of his plays by scholars or literary critics. The former often appears in newspapers and magazines, such as *New York Times*, *The New Yorker*, *Newsweek*, *The Nation*, etc. The latter are mostly published in academic publications, or in the form of monograph. Since the publication of *O'Neill: A Critical Study, 1934* by Sophus Winther, O'Neill's status as an important American playwright as well as a world famous playwright has been established. The first important study of O'Neill is Doris V. Falk's *Eugene O'Neill and the Tragic Tension*, which applies O'Neill's autobiographical work *Long Day's Journey into Night* to the analysis of his works from psychological perspective. *The Plays of Eugene O'Neill* by John H. Raleigh also absorbs inspirations from this work.

The most influential writing in the latter half of 20th century is *Contour in Time: The Plays of Eugene O'Neill* by Travis Bogard. He traces the whole process of O'Neill's development of works from his apprenticeship to maturity, including almost all his works. This book has remained an important academic work till today.

There are also a lot of works studying on O'Neill's dramatic techniques. Egil Tornqvist deals with O'Neill's skills of characterization in *A Drama of Soul: O'Neill's Studies in Supernaturalistic Technique* (1969). Jean Chothia's *Forging a Language: A Study of the Plays of Eugene O'Neill* (1979) makes a deep research on the dialogues of his characters. Michael Manheim puts his emphasis on the research of the autobiographic context and language in his later plays. He tries to find a series of rules on the basis of these. His main ideas are well-expressed in *Eugene O'Neill's New Language of Kinship* (1982). Kurt Eisen's *The Inner Strength of Opposites* (1995) describes the inner conflicts in O'Neill's plays from the perspective of novel writing in 20th century.

Currently, the research on O'Neill's works reaches a higher level in China. The scholars of our country study O'Neill mainly from four perspectives:

First, they study O'Neill's tragedies from the perspective of society and philosophy. Some critics think the realistic tragedies of O'Neill have deep social foundations. These tragedies originate from the doubtful attitude of O'Neill towards the development of American society. He once thought that America fell into a great failure in the world. O'Neill lived in the United States during the rise of capitalism. The impact of the industrial civilization has turned the workers into the slave of industrial machines. By his long-term underclass experiences and acute insight, O'Neill makes a deep revelation and description on the plight and despair of the common workers in this industrial period. At the same time, he introspects on the permanent darkness in humanity. The researchers reach agreement on the tragedies of O'Neill's in two levels: the contradictions in reality as well as in humanity are coexisting. The two contradictions are constantly tangled and mutually reinforcing, intensifying the tragic sense. The research on this aspect mainly concentrates on the analysis of the works such as *The Iceman Cometh*, *Hairy Ape*, and *The Emperor Jones*, etc. Xiong Muqing's thesis: *The Lonely and Desperate Modern Man: on the Theme of the Hairy Ape* is a good example.

Second, the comparative study of O'Neill with other writers prevails. There emerge a lot of works comparing the forms and thoughts of O'Neill's works with the works of Chinese playwrights. For example, the plays of Caoyu are apparently influenced by O'Neill in the conception of tragedy, tragic fates of characters as well as expressive skills. Besides, some scholars study the interactive influence of Sino-American plays, such as *The Communication of Sino-American Culture in Plays* by Liu Haiping and Zhu Donglin.

Third, the research is carried on by using Freudian psycho-analysis. O'Neill seeks the spirit and motive of people's behaviors from physiological and pathological angles. Through unconsciousness proposed by Freud, O'Neill reveals in his works the source of tragedy—human beings can not identify with themselves. *The Emperor Jones* shows the final doom of human beings by the force of unconsciousness. Many thesis studies the plays of O'Neill from this aspect, such as *On O'Neill's Oedipus Complex* by Zhang Yuhong.

Fourth, feministic criticism becomes a focus in the critic circle. The feminist critics think that O'Neill, as a member of patriarchal society, bears a traditional view towards women. His plays manifest a world dominated by man. Actually, many scholars nowadays begin to

appraise the female characters in his plays. The critic essays include *Mother Complex in Eugene O'Neill's Plays* by Wang Yinghong and Yang Boyan; *The Psychological Complex of Killing Wives in Eugene O'Neill's Drama* by Tian Junwu and Tang Bo, etc.

Karen Horney (1885-1952), is a distinguished neo-analytic or social psychoanalyst who is best known for works such as *The Neurotic Personality of Our Time* (1937), *New Ways in Psychoanalysis* (1939), *Self-Analysis* (1942), and *Neurosis and Human Growth* (1950). As a forerunner in neo-psychoanalysis, she challenges bravely the theories of Freud. She seeks the origin of anxiety from social macro-environment as well as individual micro-environment. Thus, she puts her primary emphasis on environment. She puts forward her creative theories, including "basic anxiety", "neurotic needs", "neurotic characters" as well as "idealized self", etc. and opens a fresh research area.

She sees neurosis as an attempt to make life bearable, as a way of "interpersonal control and coping." According to Horney, the neurotics all suffer from "basic anxiety", which is a sense of helplessness and isolation caused by lacking of safety and warmth in their environment. This anxiety is rooted in childhood, enhanced by other environmental factors; yet it is often due to problems in parent-child relationships. Under the pressures of basic anxiety, individuals develop irrational neurotic needs, summarized as and classified by Horney into three neurotic trends: moving toward people, moving against people and moving away from people. They respectively represent three neurotic characters. We can have a brief review of Horney's three predominate types:

The compliant / self-effacing type often lacks a sense of independence. They rely totally on other's care and love to gain reassurance and protection. They struggle to pursue love at any cost including self-subordination and abandonment of any claims towards the realization of individuality. As a result, they also evaluate themselves by other's thoughts.

The aggressive/ vindictive type accepts the hostility in their environment. They fight others to seek revenge or protect themselves. What they hate most is weakness. As a result, they spare no effort to avoid it. They manipulate and dominate others to fulfill their goals. They firmly believe in their own uprightness and honesty, which is actually self-opinionated.

The detached/resigned type has no feelings of belonging. They feel hypersensitive towards others' intrusions. As a result, they estrange themselves from others to remain their

superiority and secure their inner mysterious “temple”. Their inertia prevents them from any active efforts to change the unsatisfactory current situation. Due to their unbearable loneliness, they may seek companions for a period of time, only to find in the end that they have fallen into the abyss of self-delusions and camouflage so as to be normal. The freedom they value most is only an illusion because they can never get rid of the shackles of their dreams.

Horney adopts a different theory of personality from Freud. Her “self theory” proposes “real self”, “actual self” as well as “idealized self” to replace Freudian id, ego and superego. It is postulated by Horney that the real self is who and what we actually are. It is “the alive, unique, personal center of ourselves; the only part that can, and wants to, grow.”² The idealized self is a diseased self, an illusory idol in imagination. Therefore, it is an impossible self which hinders the healthy growth of self. The actual self is “an all-inclusive term for everything that a person is at a given time: body and soul, healthy and neurotic.”³ The neurotics create an idealized self to cope with their anxieties. They are compelled to abide by many “shoulds” caused by their neurotic pride to expulse their “despised self” which bears flaws. By this “tyranny of shoulds” called by Horney, the neurotics are farther away from their real self.

This paper tries to analyze six female characters in O’Neill’s plays mainly in light of Horney’s interpersonal theory. Nina in *Strange Interlude* and Mrs. Roylston in *Servitude* can be classified into the compliant type. Both of them view love as their only goal in life. On the surface, they have the spirit of self-sacrifice. In fact, they are compelled to act like this by their idealized self. Though they behave differently in their struggles, they both become the slave of love. In order to pursue love, they conceal their hostilities towards others; in order to pursue love, they manage to selfishly possess and control others’ emotions. Lavinia in *Mourning Becomes Electra* and Abbie in *Desire under the Elms* belong to the aggressive type. They make use of their own weapons to fight doggedly against their enemies. They manipulate and dominate others into living up to their expectations. Their seeming transformation can be seen as an expedient strategy compelled by their neurotic need. They struggle against every obstacle, yet, like two dolls of fate, mechanically walking to their doom. Mary in *Long Day’s Journey into Night* and Deborah in *More Stately Mansions* belong to the last type: the detached one. They feel disillusioned towards life and all things in reality. Their

impossible ideal can only be accomplished in their dreams. Thus, they split their self into two parts: the idealized self and the despised self. Both of them choose to escape from their inner conflicts and struggle to forget all troubles in reality by means of their idealized self. Both of them pursue freedom and perfection, yet fall into prisoners of dream.

Chapter I Struggles for Love

Nina in *Strange Interlude* and Mrs. Roylston in *Servitude* are two typical female characters who both have the neurotic trend of moving towards people and both are the compliant or self-effacing type in Horney's theory. Horney clearly illustrates this neurotic type:

...the compliant type, manifest all the traits that go with "moving towards" people. He shows a marked need for affection and approval and an especial need for a "partner" – that is, a friend, lover, husband or wife "who is to fulfill all expectations of life and take responsibility for good and evil, his successful manipulation becoming the predominant task."⁴

Nina has a strong sexual desire. However, the restriction of the New England moral standard and the strictness of her puritanical father inhibit her from her appetite and desire. Moreover, her father's possessive love towards her prevents her from devoting herself to Gordon Shaw, her first lover. Thus the conflicts of Nina are seeded.

As for Mrs. Roylston, the prevalent hierarchical idea makes her feel inferior in her own status to her husband. She thinks that it is just her fault that her husband is cut off by his father without a cent; and that it is just her fault that his father died soon. These guilty feelings cast her into a state of over-accusation of herself. Though she wants to leave her husband to get rid of these guilty feelings towards their marriage, she demands eagerly to attain her husband's love and at the same time to feel safe. Thus begins her neurotic desire of making her life a whole servitude for her husband to solve her conflicts.

Though their conflicts differ from one another, they adopt the same defensive strategy during their life. Due to the differences in the origin of their conflicts, there are also some preferences in their choice of defensive strategy. However, both of them have a common goal and struggle wholeheartedly for it. That very goal is love.

A. Self-Devotion

Strange Interlude is a new experiment of O'Neill in the field of "unconsciousness". It can be seen as a scenic psychological novel from different angles. It demonstrates the psychological changes of its heroine Nina as well as the relationship between these changes and her different men during different periods of her life. In order to acquire her inner peace and satisfy her insatiable desire of being loved, she must first wear a coat of her "idealized image" in accordance with her urgent commands to others. To go deep into Nina's conflicts, we can not ignore the indispensable role of her idealized self, which is, according to Horney, an image in distorting mirror that makes the neurotic believe he can be or is perfect, omniscient, and omnipotent. The idealized self struggles for glory. The true self is ignored for being weak and for hindering the special accomplishments that can be obtained by the idealized self. In the whole life of Nina, it can be found that she gives herself an obvious idealized image of "God the Mother":

We should have imagined life as created in the birth-pain of God the Mother. Then we would understand why we, Her children, have inherited pain, for we would know that our life's rhythm beats from Her great heart, torn with the agony of love and birth.

Horney points it out clearly in her book: "...the more unrealistic the image, the more it makes the person vulnerable and avid for outside affirmation and recognition. ...we will be extremely touchy when false claims are questioned."⁶ So does Nina. In order to preserve this idealized image and earn others' love, Nina makes her life a seeming whole-hearted sacrifice for others through her self-devotion.

To have a better understanding of her defensive strategy through self-devotion, we may go through several periods in Nina's life after her conflicts begin. When she loses her lover Gordon Shaw, Nina goes into a period of mourning, "wandering from room to room" and refusing to "see anyone or go anywhere". She indulges herself wholly in her conflicts and refuses to get out of it. But later, according to the observation of her father, "she has gone to the opposite extreme" - she "sees everyone - bores, fools...and she talks interminably...

intentionally nonsense...Refuses to be serious! Jeers at everything!”⁷ This is the first period of her inner conflicts. The two contradictory extremities of her behavior can tell the truth that she need something to replace her inner trouble, which is a strange combination of the guilty feeling of not giving herself to Gordon and the resentment of the possession and inhibition towards her by her father. In using of the two completely contrary means, she still can not find the inner peace, thus enters the second period of her conflicts. In her second period, Nina leaves home and becomes a nurse in a hospital taking care of the maimed soldiers. It is her first attempt to flee from her father’s possessiveness and selfishness, and it is also the first time for her to assume her idealized image of God the mother. By giving her body to the maimed soldiers, she wants to find a new pleasure in self-devotion. She is actively engaged in making herself a big present to the maimed soldiers, so as to release her inner vanity and find a relative peaceful mind from guilty feelings for Gordon. She does not mind who the soldiers are, and only regards them all as a symbol of Gordon and maybe of her son. In the mess of her mind, they need her care, love and they can also give her the same so that she can acquire a real contentment of being needed. She confesses this to Charles Marsden, who is her father’s student and an old friend of her family:

But I did with others – oh, four or five or six or seven men, Charlie. I forget – and it doesn’t matter. They were all the same. Count them all as one, and that one of a ghost of nothing. That is, to me. They were important to themselves, if I remember rightly. But I forget.⁸

So in her heart’s heart, she does not care much for these maimed soldiers. Her self-sacrifice is only an urgent demand of her neurotic need. The demand of love from others is so urgent and compelling that everything she does is oriented toward its fulfillment.

Her second attempt also ends in failure. We can see her unsolved conflicts from her confession to Marsden:

...It’s all mixed up. There was a desire to be kind. But it’s horribly hard to give anything, and frightful to receive! And to give love – oneself – not in this world! ...No, I was the blindest! I would not see! I knew it was a stupid, morbid business, that I was

more maimed than they were...And I knew too that I was torturing these tortured men, morbidly super-sensitive already, that they loathed the cruel mockery of my gift! Yet I kept on, from one to one, like a stupid, driven animal until one night not long ago I had a dream of Gordon diving from out the sky in flames and he looked at with such sad burning eyes, and all my poor maimed men, too, seemed staring out of his eyes with a burning pain, and I woke up crying...⁹

In Nina's unconsciousness, Gordon becomes the spokesman of God. Although she creates a god out of her own image, a mother god, yet her efforts to abandon the old god and pursue a new one is "thwarted from the beginning by the very patriarchal nature of American culture." As a result, "Nina' life is always in the hands of the men to whom she attaches herself."¹⁰ Her whole life is inevitably intertwined with the men around her. What's more, every man plays a significant role in her life because she needs them to solve her insatiable urge for love.

In her third period of life, Nina adopts Doctor Darrell's suggestion and marries Gordon's boyish admirer Sam Evans though she does not love him. The force which urges her to make this decision is her need to materialize her idealized image – God the Mother. To Nina, "Sam is a nice boy." However, she just wants Sam to give her a new identity in life, in accordance with her idealized image: God the Mother. When Marsden proposed her to marry Sam, she said, "Yes, it would be a career for me to bring a career to his surface. I would be busy-surface life-no more depths, please God! But I don't love him, Father"¹¹. Subconsciously, she equalizes herself to the mother god. As a result, the qualities which she thought are related to the mother god are desired eagerly. She tells Marsden drowsily that she wants children and she can give herself to others through being a mother. She is sick of sickness. Again, self-devotion, the most adoptable means is being used. The qualities related to mother god, such as salvation, sacrifice, maternity are needed to glorify this image. To her, this image is supreme and she even feels proud of it.

However, destiny seems to play a joke on her. Just when Nina indulges in her joy of being pregnant and acquires a relatively peaceful mind, Sam's mother tells her a horrified family secret that the Evanses are inherited lunatics from Sam's grandma and Sam should not

be born into this world but it is due to an accident. Nina can not accept the terrified fact that the child must be aborted. At first, she wants to leave Sam out of her instinct. But later, when Mrs. Evans entreats her to stay with her own experiences, Nina is struck by her pride and spirit of sacrifice. Her inner anxiety is again awakened by her forbidden God:

Lived fair...pride...trust...play the game! ...who is speaking to me ...Gordon! ...oh, Gordon, do you mean I must give Sam the life I didn't give you?Gordon's honor! ... what must I do now in your honor, Gordon? ...yes! ... I know! ...¹².

This inner monologue of Nina is a good illustration of her solution to her conflicts. Horney emphasizes that the idealized image of the self-effacing type is a composite of "lovable" qualities, such as unselfishness, goodness, generosity, humility, saintliness, nobility, sympathy. Again, Nina, driven by her idealized image, which now mixed with the holy image of Gordon, gives up her chance of confrontation and submits herself to the phantasmagoric destiny. She agrees to stay with Sam. What's more, she even accepts Mrs. Evans' ridiculous proposal of having a child with another man to make Sam happy as a father.

All these sacrifices actually secretly satisfy Nina's inner longings: being loved by others. "Love becomes as indispensable for him as oxygen is for breathing."¹³ Through her sufferings, and sacrifices for others, she also generates neurotic claims for others: "I am entitled to love, affection, understanding, sympathy. I am entitled to have things done for me. I am entitled not to the pursuit of happiness but to have happiness fall into my lap."¹⁴ These claims all remain unconscious because they are in discord with the idealized image of Nina.

Just as Nina, Mrs. Royston also makes use of this self-devotion strategy to earn love. The difference is that her object of love is only her husband. Her conflicts begin when her father-in-law cut off his husband and died soon of grief over their marriage. She has such guilty feelings that she wants to compensate her husband with her whole life. So she makes her life a whole servitude to make Mr. Royston love her. She typewrites to support their family going. Moreover, she typewrites all manuscripts of his husband at night before he becomes famous. This heavy work makes her happy at that time because suffering becomes a

good means to earn other's love and a protection against her self-hate. However, the anxiety accompanied by guilty feelings still haunts her. She hopes he has never been successful. Thus, she can remain her status as his self-devoted wife and feels no shame.

In accordance with Horney's definition of externalization: "the tendency to experience internal processes as if they occurred outside oneself and, as a rule, to hold these external factors responsible for one's difficulties", ¹⁵the inner guilty feelings of Mrs. Roylston are externalized that she suspects her husband will come to regret his sacrifice and she will become a dead weight holding him back. Thus she indulges in her deep conflicts. She resolves to leave him and let him get a divorce as soon as he was successful so that he could get along without her. In this sense, she is her "subdued self", "the stowaway without any rights" ¹⁶ described by Horney. By suppressing all expansive attitudes and drives, Mrs. Roylston has solved her inner conflict by making self-effacing trends predominant. Mrs. Roylston's decision of leaving can't be fulfilled because her dependency on Mr. Roylston is so demanding that the only thought of it makes her intolerable. At the same time, she finds a reasonable excuse for her stay: "Little Davie came. I couldn't think of going away then. It would have killed me"¹⁷. After Mr. Roylston becomes famous, he spends less and less time at home. The externalization of her anxiety even intensifies: "I guess he commenced to despise me a little because I was so stupid." "...he has grown more and more indifferent to me and to the children; so that now I'm afraid he only looks on me as a sort of housekeeper"¹⁸. She is haunted by her despised self while struggling to maintain her inner unity through the "shoulds" of her idealized self. When Mrs. Frazer asks her why she never asserted herself and claimed her right as an individual, she fiercely answers: "I have loved him, loved him, loved him with all my heart and soul; loved him more than you and any other woman will ever love him. If that has no power to hold him, -then I have lost him."¹⁹She believes that her love for her husband is sincere and sacrificial, but actually this is all for her insatiable needs for safe. She tends to subordinate herself to her husband, to be dependent upon him, to appease him, and to earn his love. In fact, love and sacrifice in her mind are closed linked: she should sacrifice everything for love – love is sacrifice.

B. Concealment of Hostility

In contrast with the expansive solutions of the aggressive type, the compliant type tends to settle his inner conflicts by suppressing all expansive attitudes and drives. "He tries automatically to live up to the expectations of others, or to what he believes to be their expectations, often to the extent of losing sight of his own feelings." ²⁰ Both Nina and Mrs. Roylston blind themselves to the fact that in their heart, they do not care much for others.

On the surface, Nina is selfless, self-sacrificing, and undemanding. However, these qualities are not as valuable as they appear to her own. She just gives blindly to others all that she is driven to want from them, and if the returns fail to materialize, she will be profoundly disturbed. Thus hostility is generated. This concealed hostility can be felt through the relationships between Nina and her father as well as Sam.

From the beginning of this play, Nina is under the protection and domination of her father. Her lacking of maternal love makes her more dependent on her father than other children. O'Neill hints this father-daughter relationship in his descriptions of the surrounding environment of Leeds' library: "Sunshine, cooled and dimmed in the shade of tree, fills the room with a soothing light" ²¹. Nina is like sunshine, shadowed by her father's possessive love, yet she endeavors to create a harmonious atmosphere. Her antagonism towards his father—Dr. Leeds' possessive love and strict puritan inhibitions is suppressed and accumulated. Just as Brenda Murphy comments, "Dr. Leeds represents the overlay of classical Western culture on American Puritanism." ²² It is just in contradiction with Nina's urgent need for love. She hates it, but must endure it:

The professor of Dead Language is talking again...a dead man lectures on the past of living...since I was born I have been in his class, love-attentive, pupil-daughter Nina...my ears numb with spiritless messages from the dead...dead words droning on...listening because he is my cultured father...what is father? ²³

Her hostility towards her father reaches a point of explosion after Gordon's death. Horney observes, "Despite this pervasive suppression of resentment, reproaches will

occasionally be expressed, in mitigated form”²⁴. Nina begins to contradict her father though it is not out of her own will: “Her whole manner, the charged atmosphere she gives off, is totally at variance with her healthy outdoor physique. It is strained, nerve-racked, hectic, a terrible tension of will alone maintaining self-possession...she speaks directly to her father in a voice tensely cold and calm...”²⁵ Yet her most characteristic way of expressing vindictively her resentment is through suffering. Suffering serves two functions: first, it can absorb rage; second, it can make others feel guilty, which is the only effective way of getting back at them. By giving her clean body to the maimed soldiers, she has punished herself. What’s more, Nina’s profligate behavior is also a kind of unconscious revenge against her father’s strict puritanical doctrines.

Nina’s love towards Sam is a composite of pretense, real feelings and neurotic needs. When she marries him, the only thing she wants from him is a child, “healthy and strong and beautiful...like Gordon”²⁶ to appeal to her inner vanity and urgent desire for love. After she realizes the hereditary disease of Sam, she wants to leave him. However, Nina wants more to act as the Savior to Sam driven by her idealized image, so she accepts Mrs. Evans’ advice and stay with Sam to make him happy. To idealize her own image as God the Mother, she tries hard to conceal her growing hostility towards him. We can see this spontaneous outpouring of her hostility in her inner monologue:

How weak he is! ...he’ll never do anything... never give me my desire...if he’d only fall in love with someone else...go away...not be here in my father’s room...I even have to give him a home...if he’d disappear...leave me free...if he’d die...”²⁷

Sam is a compliant person, and according to Horney’s view, he does not appeal to Nina “as a sexual partner”. She may like him like a friend because she finds in him more sympathy, understanding, or devotion than in others. But when she marries him and starts a more intimate relationship with him, she feels even repelled. Sam is like a mirror to Nina to see her own weakness, so she despises him for it. Nina is also afraid of the “clinging-vine attitude”²⁸ of Sam because the mere idea that she herself must be the stronger one terrifies her. These negative emotional responses make Nina unable to value Sam’s assets. This can give a good

explanation of her subsequent infatuation with Edmund Darrell, her doctor. Though Nina has accumulating hostility towards Sam after she knows that he can't give her a healthy baby, she still tries to avoid the direct expression of it due to her self-effacing solution. Therefore, Nina immediately checks herself remorsefully, after she has such terrible thoughts of hostility: "I must stop such thoughts...I don't mean it...poor Sam! ... trying so hard...loving me so much...I give so little in return...he feels I'm always watching him with scorn..."²⁹

From the beginning, Nina regards Sam as a little boy, a naïve admirer of Gordon, so she acts like a mother, safeguarding him from being hurt though she does not love him. We can see in it Act Four, Nina's irritation at Sam's cringing is controlled and even replaced by a kind of remorseful pity: "What makes me so cruel? ...he's so defenseless...his mother's baby...poor sick baby! ...poor Sam!"³⁰. By the repeating actions of "press(ing) his head on her breast" and "kiss(ing) him on the forehead", Nina plays a perfect mother's role towards Sam. Thus her inner contradiction between hostility and the idealized image can be solved.

Mrs. Roylston can clearly feel the indifference of her husband towards her and her children, yet she tries hard to blind herself to this fact. Love is all her life. She needs to surrender herself to the idealized partner. She can find her unity only with her husband to whom she has delegated her pride, so that he should be the proud one and she the subdued. She needs to idealize her husband and surrender "to extinguish her personal self to the extent of seeing him, others, and herself through his eyes – another factor that makes the breaking away so difficult"³¹. However, there appears a turning point when all her gambling fails to materialize. When she realizes that her husband no longer cares for her as much as before, she feels disappointed and confused. She needs him to accept her love-submission and repay her love. But this dependent attitude only makes him feel bored and tired because Mr. Roylston is a proud and narcissistic man. Though she does not mind, or rather likes his arrogance, she fears and resents her husband's frivolity when he shows her the love letters by his admirers. It involves here her deep longing for salvation and the part of her pride, which demands that she should be able to make him love her and to make a go of the relation. She can not give up the goal she has invested so heavily, therefore, she can only respond to his indifference and insensibility with becoming anxious, despondent, even desperate, only to regain her hope that one day he will love her.

Conflicts set in at this very point. At first it short lived and quickly surmounted but gradually deepening and becoming permanent. On the one hand, Mrs. Roylston tries hard to improve their relationship. She must act as an unsuspecting and unjealous wife in her husband's eye, and actually she does appear to. When Mrs. Frazer was afraid to stay a whole night in Mr. Roylston's house to arouse her wife's suspicion, he said: "Oh, my wife; she would not think anything. If it would ease your conscience, I will tell her the whole thing. I'm sure she'd forget all about it ten minutes later (contemptuously) when the butcher came for his order." ³² From these words, we can see clearly the attitude of Mr. Roylston towards his wife. In his mind, his wife does not suspect about his romances with other women. But just as he says, he dares not answer Mrs. Frazer whether he loves her wife or not. Actually, his love towards her is stifled by her insatiable need for being loved. Horney illustrates it clearly:

More than ever she stands on tiptoe to please, to measure up to his expectations, to see the fault in herself, to overlook or not to resent any crudeness, to understand, to smooth over. Not realizing that all these efforts are in the service of radically wrong goals..." ³³

Mrs. Roylston can not understand his husband's reaction to her. The more she endeavors to improve, the more her husband wants to escape.

On the other hand, she starts to hate him. Despite her pervasive suppression of resentment, reproaches are occasionally expressed in a mitigated form. The anxiety and suspicion she feels towards her husband's love is an evidence of the suppressed hostility. When Mrs. Frazer tries hard to explain her stay with Mr. Roylston, Mrs. Roylston can't believe what she says and make a hasty conclusion that her husband has betrayed her. She tells Mrs. Frazer that she has known it is coming and has dreaded it for years. Thus she feels abused. As long as this feeling persists, it makes for an increasing vindictive resentment against her husband. However, she is not aware of this resentment because it endangers all the subjective values she lives by. She enforces herself many lovable attributes "through a systems of rigorous shoulds", that is, she "should not only be sympathetic but also attain the absolute in understanding." ³⁴ So her resentment towards her husband should be wiped out in

her conscience for being petty or selfish. Actually, this resentment finds a new outlet through suffering. As previously stated, suffering can not only absorb rage and resentment, but also make others feel guilty. Mrs. Roylston, like Madam Xianglin, recalls her pitiful past to Mrs. Frazer, her presumed rival in love. Through this, she hopes to win her rival's sympathy as well as preserving her idealized image as a generous wife. As to her husband, she dares not confront him, though she has enough reason to query him. She acts like an erring child who is afraid to be punished before him. Again, self-effacing strategy is being used. She endeavors to use her suffering and painfulness as an effective weapon to maintain his love and her idealized image as an unjealous wife. When this also fails, her hostility breaks out frenziedly:

I don't believe you or her or anyone. I can't, I can't! You call her Mrs. Frazer and expect me to believe her innocent—and she wears no wedding ring...Why are you up and out so early? You never get up before ten—Because she is up!³⁵

As soon as she has lost her last straw does the locked gate of hostility break open and a flood of violent accusations rush out.

C. Disguise of Possessive Desire

In the 20th century America, the possessive desire of many people overruns, extending from property to emotions. Nina, as a woman, spares no effort to make use of all men she encounters to achieve her own goal. Just as James A. Robinson comments, “It presents variations on another Nietzschean Theme, the will to power, in the form of emotional possessiveness.”³⁶ Nina has a strong possessive desire which is under her perfect disguise. Her insatiable need for love makes her pursue unswervingly other's love which must belong solely to her.

The origin of Nina's neurosis is love, and love is an effective way to dominate the men surrounding her. As a compelling character, Nina “combines features of the Romantic eternal feminine, the Victorian *femme fatale*, Strindberg's castrating women, and Anne Whitefield of G.B. Shaw's *Man and Superman*.”³⁷ Gordon, the first and forever lover of Nina, becomes her ideal choice in getting rid of her father's possessive love. Gordon's early death symbolizes a

loss of innocence, and the origin of the “Gordon myth”. Thus Nina begins her long emotional entanglement with the men who love and surround her.

Just as the previous sections indicate, Nina put on an idealized coat to conceal her inner conflicts. Her eager desire to possess and dominate others must be carried on in a disguised way. After Gordon’s death, the helplessness and vanity haunt her. Her strong instinctual desire can not find a reasonable outlet, so she goes to the hospital to nurse the maimed soldiers. Nina makes this decision actually because “she believes she won’t have ‘found’ herself until she gives herself to men.”³⁸ The center of gravity in her life lies in other’s love and other’s judgments. The apparent self-devotion is compelling and out of her need for safe.

According to Horney, sexual intercourse “has the value of constituting proof of being wanted.”³⁹ Gordon’s death implies to Nina as the death of love. The more she tends to be detached, or the more she despairs of being loved, the more sexuality is likely to substitute love. She has lost her emotional depositor, so sexuality is considered by her as the only access to human intimacy. She overrates it as love for its power to solve everything. As a result, Nina makes the maimed soldiers her substitutes. She dissipates her love at random and makes her possessive claims more reasonable. However, Nina still can’t find her inner security and actually indulges in bigger conflicts than ever. Her insatiable desire destroys both her and the maimed soldiers. Dr. Darrell points out it clearly: “She’s piled on too many destructive experiences. A few more and she’ll dive for the gutter just to get the security that comes from knowing she’s touched bottom and there’s no farther to go!”⁴⁰

As she accepts Darrell’s prescription of motherhood, she takes off her profligate coat and changes into a virtuous wife in order to possess Sam’s affection to her. In accordance with Horney’s theory, the compliant type has the neurotic need for a partner, for someone who will take over his life. Nina does not like Sam, but she needs him. Though Sam lacks the manly passion and strength, he is an ideal husband because he is sincere, faithful, considerate and devoted to Nina. Through Sam’s love, she can find a special peace in her heart. Moreover, she thinks Sam can give her a healthy baby like Gordon. After she knows of Sam’s congenital disease, she begins to hate and despise him. Yet out of her neurotic need for being wanted and loved, she still stays with him. We can see it through her inner thoughts: “I’ll play the game ...when I gave myself with a mad pleasure in torturing myself for his pleasure!...”⁴¹

She controls Sam through her feminine attraction and sex even after she has sexual relationship with Darrell. She makes Sam firmly believe that the child, who is seeded by Darrell, is his child. Thus she reaches two goals: first, she can make Sam love her more so that she can dominate him; second, Sam's acquisition of confidence through child makes him succeed in business and ensure Nina's life resources. Poor Sam lives all his life in a beautiful lie. His son and his success are all vanity. His whole life is destroyed by Nina's selfishness and possessive desire.

Nina's possession over Darrell is more serious and harmful. On the surface, she follows Mrs. Evans' suggestion and selects a suitable man for her to have a healthy child, which is to make Sam happy. Actually, her intercourse with Darrell is all out of her own insatiable desire for love. She repeatedly tells herself that it is all for Sam, so the guilty feelings of selfishness and lechery, which is unbearable to the compliant type, can be eliminated all together. The words of Sam's mother "Being happy is the nearest we can ever come to knowing what good is"⁴² becomes Nina's pretext.

Ned Darrell, who is scientific, proud and impersonal, impresses Nina as "stronger and superior". According to Horney, the compliant type actually "does not choose but instead is 'spellbound' by certain types".⁴³ Only these strong, superior people, like Darrell can fulfill all her needs and take her over. Darrell's impersonality induces Nina to conquer him because the qualities he owns is just the ones she lacks. In Darrell, Nina finds a kind of complement which she can't find in Sam. Thus she loves him passionately in a sexual way. To some extent, it is inevitable even if Sam is healthy. After Nina is pregnant with Darrell's child, she acquires a temporary peace: "...I felt it plainly ...life...my baby...my only baby...the other never really lived...this is the child of my love!"⁴⁴ Her possessive desire is satisfied by this new baby and also the uncertainties of Darrell's love.

The fascination of Nina towards Darrell is partly because he knocks her own pride out from under her. As a result, her insatiable need for love is kindled even more when Darrell doesn't admit he loves her. She is offended but has one driving interest: to win his love.

What's more, Darrell's impersonality also gives her an insult. Horney says: "...a rejection is an insult for anybody whose pride is largely invested in making everybody love him."⁴⁵ Nina, as a self-effacing person, craves for suffering and eagerly seizes the prospect of

it offered by insults. Only when her pride is bent or broken can she surrender herself body and soul. Therefore, she can love only with the abandonment of pride as a rigid precondition. When she feels her love, she eagerly struggles to secure it. As a result, her need for the secured love of Sam and Marsden is tremendously diminished. The previously concealed hostility towards them breaks out occasionally. Even Sam feels the changes of her: "Lately, she jumps on me every chance she gets...as if everything I did disgusted her! ..." ⁴⁶. Her absorption in winning Darrell's love makes her regardless of her husband's feelings.

Due to the guilty feelings in his conscience, Darrell goes to Europe to escape Nina's love. Nina loses her hope and turns again to Sam to seek security: "Thank God for Sammy! ...I know he's mine...no jealousy...no fear...no pain...I've found peace..." ⁴⁷ To her, Sam is only a tool which she could use at random and abandon at will.

Darrell, haunted by Nina's strong sexual attraction, returns from Europe a year later. Nina wins his love again and she thinks triumphantly – with a certain cruelty: "He loves me! ...he's mine...now more than ever! ...he'll never dare leave me again! ..." ⁴⁸. However, she refuses to elope with Darrell because she "couldn't find a better husband than Sam" and "couldn't find a better lover than Ned, and she "need(s) them both to be happy..." ⁴⁹. All these possessive desires are disguised in the name of Sam's happiness. In using her love and Sam's happiness, she dominates Darrell and destroys his promising career. Darrell becomes Nina's slave of love and loses his own son, own wife and even job. When he is totally controlled by her, her love disappeared because her need for triumph is fulfilled and dwindles. She can love no longer when her pride is satisfied.

Even Marsden, Nina's "old Charlie", can not escape her desire of possession. He remains single all his life to wait for Nina's love. As a result, his life is also under the control of Nina's desire. His fraternal love fills a last gap in Nina's life. To her, "love becomes a phantom that is chased to the exclusion of everything else." ⁵⁰ Love satisfies her need to be liked as well as to dominate. It permits her to give vent to all her aggressive drives on a justified or even honorable basis while allowing her to express her endearing qualities at the same time.

Nina's possession over little Gordon is also disastrous. She is fighting with Sam in order to possess her son's love totally. Due to her over-dependence on his love, little Gordon forms

an abnormal Oedipus complex. In his mind, Darrell is his hidden enemy for plundering her mother's love from her. He hates him hanging around his mother and wishes him going abroad. After he sees Nina kissing Darrell, he feels "a passion of jealousy and rage and grief"⁵¹ Nina makes use of all her methods to win little Gordon's love.

When little Gordon is grown up, Nina's desire of possession grows even more towards him. She tries hard to break up Gordon's love relationship. She hates his girlfriend Madeline, who is a very nice girl. The strong possessive desire of Nina makes her ignore little Gordon's career as an athlete as well as his happiness. She just wants to satisfy her own selfish urgent demand for love. Sam nearly becomes her enemy because he is also a love-sharer. In order to make Madeline give up Gordon, she even wants to ruin the happiness of Sam, which she builds with her whole life:

Madeline's Gordon! ...Sam's Gordon! ... the thanks I get for saving Sam at the sacrifice of my own happiness! ... I won't have it! ... what do I care what happens to Sam now? ... I hate him! ... I'll tell him Gordon isn't his child! ... and threaten to tell Gordon too, unless! ... he'll soon find some excuse to break their engagement! ... he can! ... he has the strangest influence over Gordon! ... but Ned must back me up or Sam won't believe me! ...Ned must tell him to! ... I must make him believe Sam's in no danger..."⁵²

Her first attempt fails because Darrell has already seen clearly the true essence of Nina's love towards him: he is just a substitute for her old lover, Gordon. However, her strong possessive desire burns in her heart, urging her to carry on a second attempt. She weaves a lie with the unknown truth: Gordon is Sam's son who is a congenital lunatic. Thus, she can persuade Madeline to break the engagement for her own sake. However, Nina's crushing plan is prevented by Darrell again and her neurotic struggles for her son's love fail at last. After Sam's death, she finally gives up her unswerving pursuit, and returns to the father-like Marsden to "rot away in peace."

Both Nina and Mrs. Royston are the victims of the diseased society and abnormal family environment. Their struggles for love are compelling, unconscious to themselves. No

matter how hard they want to extricate themselves from the inner trouble, their life inevitably clings to the men surrounding and important to them.

Chapter II Struggles for Power and Exploitation

Mourning Becomes Electra is one of O'Neill's famous psychological plays. In this play, he adopts a parallel structure to that of the ancient drama *Oresteia* and gives this play a new interpretation from the perspective of modern psychology. Lavinia, the heroine of this play, is a rebellious character. According to Freudian theory, she suffers the "Electra Complex". Actually, the origin of her conflicts is the lack of maternal love, which is due to her mother's preference to her brother, Orin. Moreover, the shackle of Puritanism also serves as an accomplice. She struggles in the contradiction between her inner desire and the strict doctrines of Puritanism.

As to Abbie, another tragic heroine in O'Neill's play *Desire under the Elms*, struggles with the hardness of life. She greedily wants to possess everything out of her own feelings of inferiority and lack of the sense of belonging.

Both of them adopt the aggressive defensive strategy, regarding the world as an "arena where in the Darwinian sense, only the fittest survive and the strong annihilate the weak."⁵³ Their desire for love is replaced by ambition and a desire towards "vindictive triumph". Their struggles for power and possession can give them a feeling of greater security in getting rid of the sense of helplessness, which they avoid with all efforts.

A. Manipulation and Dominance over others

Eugene O'Neill is a sensitive writer who is "always acutely conscious of the force behind" and whose works are the attempt to display the "eternal tragedy of Man in his glorious self-destruction struggle"⁵⁴ with the mysterious "force". On the surface, the fate of the Mannons is doomed from the generation of the grandfather – Abe Mannon – to the generation of grandchildren: Orin Mannon and Lavinia Mannon. They are deprived the ability to love and the vitality to live. However, if we deepen into the inner cause of their tragedy, we can find that they are all the victims of Puritanism. The destructive power of Puritanism is deeply-felt by O'Neill. He sees it as moral hypocrisy and a life-denying repression of emotion, sexuality, and aesthetic response to beauty. The thought of Lavinia is deeply poisoned by puritanical ideas. She can not escape the influence of Puritanism all her life. She utilizes it at

first, and later tries hard to escape its punishment. However, the destructive power of Puritanism dooms her fate. Thus, she becomes both a defender as well as a victim of Puritanism.

Lavinia's puritanical ideas are rooted deeply in her hatred towards her mother Christine. Though she resembles wondrously her mother, she "does all her power to emphasize the dissimilarity."⁵⁵ She hates her mother since she was little. When she used to come to Christine "with love", she was always pushed away. Lavinia's hatred towards her mother makes her abhor all the qualities that Christine owns. As a result, the pursuit of love and beauty is abandoned by her because that belongs to her mother. This hatred is gradually transformed into a morbid dependency on her father, Ezra Mannon, whose strict puritanical doctrines influence Lavinia greatly.

Horney proposes that "the Oedipus complex is brought about by the child clinging to one parent for the sake of reassurance."⁵⁶ She considers the important influence of culture on the development of personality as well as the emergence of neurosis. The so-called culture mainly refers to the family environment with the primacy of parenthood. To Lavinia, the hatred towards her romantic, heathen mother and the love towards her puritanical father interweave together and form her basic anxiety. Hence, she is compelled to hide her real affection and ceaselessly prod others into action but she herself moves like some tragic mechanical doll.

Her primary need becomes one of control over others. She eagerly wants to replace her mother's status in the family. However, the puritanical doctrines forbid her from having father as her lover. Due to her desire to revenge her mother as well as her jealousy of the intimacy between her mother and her brother, Orin, Lavinia persuades Orin to go to war so as to isolate Christine. The deprivation of Orin from her goes hard with Christine. Her love towards Captain Adam Brant, who resembles Orin, is inevitable. To conceal their adultery, Christine goads Brant to court Lavinia pretendingly. It works at first. Lavinia is fascinated with him because of his similarity to her father and the families of Mannon. However, she suspects him due to her aggressive strategy. According to Horney, the aggressive type convinces that "everybody at bottom is malevolent and crooked."⁵⁷ As a result, it is a doctrine for Lavinia to regard everyone with distrust unless he has been proved honest. Hence, she begins to probe the truth of Brant's love. Her first action is to run after her mother to New York. The result

makes her feel injured and humiliated as she proves that her mother is the secret lover of Brant. The second action, which to discover the suspicious identity of Brant as the son of her grand-uncle who is driven out by her grandfather, is also proved true. She feels unbearable towards her mother's adultery with a degraded son from Mannon's family due to two causes: first, she can't endure her lover being plundered from her by her own mother; second, the inferior identity of Brant smears her sense of honor towards her family, which is correspondent with the "neurotic pride" in Horney's term. However, she quickly adjusts her feeling to Brant and decides to make her mother's "shameful" deeds as weapons to win the battle. Thus, she begins her vindictive plan.

She threatens Christine to cut off with Brant, or she will tell her father their affairs. Out of her own idealized image – the defender of Puritanism, she demands her mother to subdue to her orders: "I won't tell him, provided you give up Brant and never see him again—and promise to be a dutiful wife to Father and make up for the wrong you've done to him."⁵⁸ In fact, she does not really intend to tell her father about this because she is afraid of losing Brant totally to her mother. Christine sees through her pretense, which infuriates Lavinia greatly. To threaten her mother more, she hits the needle of Christine:

Not for long! Father would use all his influence and get Brant blacklisted so he'd lose his command and never get another! You know how much the "Flying Trades" means to him. And Father would never divorce you. You could never marry....Don't forget you're five years older than he is! He'll still in his prime when you're an old woman with all your looks gone! He'd grow to hate the sight of you!⁵⁹

The pressure Lavinia inflicts upon Christine urges her to think out a counterplan: murdering Ezra Mannon to get rid of the terrible effect. This is the direct cause of this tragedy.

For the aggressive type, Horney observes that the appeal of life lies in mastery. It chiefly entails "his determination, conscious or unconscious, to overcome every obstacle—in or outside himself."⁶⁰ To ensure her final triumph, Lavinia must use all her efforts to master the

adversities in fate, the resistance of other people as well as the conflicts in herself. What she fears most among all things is helplessness which belongs to the self-effacing trends.

When Ezra Mannon comes back from battle field, Lavinia feels so happy while at the same time she embattles with her mother for the dominance of her father's love. The jealousy towards her mother grows wildly. She can't even bear the sight of her father's intimacy with her mother. Her hatred to her mother reaches the summit and the imprisoned "Electra Complex" breaks out completely to control every movement of Lavinia. She calls her father "poor dear" and treats him like her sweetheart. Moreover, she threatens Christine by telling her father about Brant, which is mentioned in her letter to Ezra before. When this fails, she spends almost whole night standing before the door of her father's room, desperate and full of jealous hatred.

After discovering the truth of her father's death, Lavinia revenges her mother with the most brutal punishment. She makes use of Orin's "Oedipus Complex", and manages to make him discover the tryst of her mother with Brant. Thus, she succeeds in making Orin, the mother's hope in this tomb-like family, to kill Brant, the mother's guide to the heaven-like island. After Orin, at her instigation, kills Brant, Lavinia speaks to the corpse "in a grim bitter tone": "How could you love that vile old woman so? ...But you are dead! It's ended!"⁶¹ This action of Lavinia reminds us of Salome who rather kills her lover if she can't get him. This is sadistic, and a wild desire for possession.

After knowing the death of Brant, Christine loses her hope to live on in this world. Even then, Lavinia still holds on her dominance over Orin when he tries to persuade Christine from her pain. She scorns Orin bitterly by calling him mother's crybaby. She commands Orin to leave Christine alone and that directly results in her suicide. Till then, Lavinia has received her vindictive triumph. As to her mother's death, she makes up a story to outside as "a fit of insane grief over Father's death"⁶² so as to protect the reputation of her family.

If we think over the reason of her ruthlessness and recklessness, we can find all her actions are connected with "glory", which is her guide principle. In Horney's view on the aggressive type, the drive for triumph, accompanies by the insatiable pride, becomes a monster, more and more swallowing all feelings. At the same time, all human ties are felt as restraints on the path to a sinister glory. This is Lavinia's jungle law. In order to protect her

sense of glory as well as her neurotic need, she loses her basic sympathy and love as a human being. She regards her inexorability as “justice”, her father’s justice to avoid self-accusation, which is in contradiction with her neurotic solution. Through her careful plan and exquisite lies, she satisfies her quest for power.

After her mother’s death, she puts her emphasis on Orin, the only descendant of Mannon’s family. Indeed, her soul seems to be purified and the gloomy dread towards her guilt seems to be relieved after her travel to the mysterious Island. She agrees to Orin’s demand to come back only if he swears to her he was “all over them”, or she would “never have agreed to come home.”⁶³ Actually, she is still haunted by her guilty feelings, yet her dread towards the dead is controlled and stifled by her sense of “duty”. When she faces the portraits of the Mannons, she addresses them with a harsh resentful tone to conceal her scariness: “...I’ve done my duty by you! That’s finished and forgotten!”⁶⁴

Just as Horney observes, the aggressive type is not convinced of the wrong doings of others. He just assumes he is right because he needs it as a solid foundation for launching an attack towards others. Again, Lavinia uses her banner of “justice” to command Orin to face bravely the ghost. She makes Orin remember her mother as an adulteress as well as a murderess. What’s more, she makes him believe that it is only because “a punishment for her crime” that her mother kills herself. Her murder of her mother becomes “an act of justice” while the real reason of her death is deliberately ignored by her. Through this, she tries to command Orin out of his “morbid imagination”.

She manipulates Orin’s emotions by imitating her mother since she recognizes the overwhelming power of her brother’s Oedipus complex. She makes use of it as her weapon again. At the same time, Orin’s disobedience of her demands worries her more than ever. Out of her emphasis on planning and foresight, which is specific of the aggressive type, she watches him all the time even when he is dating with Hazel. She forebodes that Orin will leak this secret to Hazel. Under her strict control and pretentious care, Orin suffers in the conflict between his guilty feelings as a murderer and his attachment to Lavinia. Just when Lavinia discovers his letter about family secret in Hazel’s hands, she is so hysterical that she threatens Orin with the destruction of Mannon and her mother’s reputation. When failed, she withdraws to pledge to do anything for him as long as he makes Hazel give that up. This arouses Orin’s

Oedipus complex again. He wants Lavinia to give up Peter, accept the penalty for Mother's murder, and get inner peace with him. However, Lavinia doggedly holds on her "justice", which is her shield for wrong doings. Moreover, she persuades Orin to kill himself to prove that he weren't "a coward", so as to get rid of him as well as her own guilty feelings forever. Under her incitement, Orin commits suicide while she talks to Peter about "love" instead of preventing it.

From her manipulation of Puritanism to punish her mother to her abandonment of it to protect herself, Lavinia experiences a transformation, which will be further discussed in the next section.

According to Horney's description of the aggressive type, Lavinia dominates and manipulates others through her intelligence and will power in order to actualize her idealized self, which is a guard of "justice" and "honor". Her tendency to domineer is out of the aim of pursuing power which is the reassurance against helpless feelings.

Another aggressive heroine in O'Neill's plays is Abbie. Different from Lavinia, she adopts her aggressive strategy more directly while yielding to a sense of compliance. This contradiction is partly due to her weapon towards others: sexual appeal.

From the beginning of this play, O'Neill illustrates clearly that desire dominates this house through his description of the two elms on each side of the house:

They bend their trailing branches down over the roof. They appear to protect and at the same time subdue. There is a sinister maternity in their aspect, a crushing, jealous absorption. They have developed from their intimate contact with the life of man in the house an appalling humaneness.⁶⁵

Many critics argue about the meaning of this symbol. Some of them think it is the embodiment of Eben's mother, who is the old Cabot's second wife. Though she did not get this farm when she was alive, she never gives up her right and fights for it after her death. We can see it through her ghost lingering in the parlor as well as the will of her son Eben. Another opinion is that this symbol is the representation of Abbie. There are abundant details throughout the whole play bearing evidence of it.

Abbie is a possessive woman. She is full of desire and vitality. We can feel it through her first appearance in this play:

Her round face is pretty but marred by its rather gross sensuality. There is strength and obstinacy in her jaw, a hard determination in her eyes, and about her whole personality the same unsettled untamed, desperate quality which is so apparent in Eben.

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Of course, Abbie does not love old Cabot. Her marriage turns out to her as a way of casting off poverty and slavery of old life. It can be seen in her confession to Eben. She, as an orphan, has to work for others and struggle against poverty. Her first marriage does her no good because her husband is a drunkard. She must support the whole family until the death of her baby and her husband. However, her transitory sense of freedom is again threatened by the hardness in life. A longing for her own home induces her to marry Cabot. This is a bargain. She uses her youth and beauty to earn the property which she eagerly desires for.

Abbie suffers a lot from the hardness of her early experiences. Her hostility towards the sense of inferiority is unconsciously accumulated. As a result, her neurotic pursuit of possession in the first period “serves not only as a protection against anxiety,” which is engendered by poverty, “but also as a channel through which repressed hostility can be discharged.”⁶⁷ To satisfy her insatiable desire, she manipulates both Cabot and Eben with her sexual appeal.

It is noticed that her first entry into Cabot’s house is accompanied by a sense of “conqueror’s conscious superiority”: “I’ll go in an’ look at my house.”⁶⁸ Also, she confronts with Cabot’s selfish possession with repetition of assertion her own rights as a wife: “They’re me, hain’t they? (agitatedly) What’s all this sudden likin’ ye’ve tuk to Eben? Why don’t ye say nothin’ ’bout me? Hain’t I yer lawful wife? ”⁶⁹ When her intention fails to move the stubborn Cabot who has a strict puritanical attitude towards life, she manages to provoke hostility between Cabot and Eben revengefully by revealing to Cabot of Eben’s affair with Minnie, who is also an old lover of Cabot. Moreover, she denigrates Eben of having a lust for

her to enrage Cabot. However, her desire for Eben makes her preventing the killing idea of Cabot toward Eben. This is a contradiction and an omen of the subsequent tragedy.

After knowing of Cabot's preference of his own son as an inheritor of the farm, she coaxes him to believe that she will have a son with him. That gives old Cabot a pleasant surprise. Actually, out of her hatred of Cabot's selfish possession and out of her strong sexual desire, she tries all her means to lure Eben to have a son with her. Her own son means to her as the whole farm as well as the conquered Eben. On the surface, all her actions demonstrate her neurotic need for affection and approval, yet used as the service of aggressive goals according to Horney's description of this type. Abbie manipulates Eben not only by her incessant flirtation, but also by assuming her identity as a mother. It can be clearly seen that Eben's hatred toward Abbie is gradually turned into a vague infatuation: "At first, he submits dumbly; then he puts his arms about her neck and returns her kisses..."⁷⁰ His antagonism towards her is dispelled little by little by her strong will and sexual appeal. This is a long-lasting contest between tempting and anti-tempting.

The possessive desire of Abbie is burning furiously when she breaks into the room of Eben's mother: "I'm a-goin't' make all o' this hum my hum! They's one room hain't mine yet, but it's a-goin' t' be tonight. I'm a-goin' down now an' light up!"⁷¹ By entering this haunted room, Abbie succeeds in conquering Eben by assuming the identity of her mother because of Eben's Oedipus complex:

Don't cry, Eben! I'll take yer Maw's place! I'll be everthin' she was t' ye! Let me
kiss ye, Eben!...I'll kiss ye pure, Eben -- same's if I was a Maw t' ye--an' ye kin kiss me
back 's if yew was my son--my boy--...⁷²

However, due to her insatiable desire for possession, her maternal love is quickly overcome by her wild passion. Thus, she achieves her goal by making Eben her outlet of ardor. In accordance with Horney's view, sexuality for Abbie, serves as the only means of getting human contact. Nevertheless, it is not so much a need for affection as a striving to conquer, or more accurately, to subdue others.

Through her manipulation of Eben, she acquires her own son. At the same time, she also wins her right as a mother from Cabot.

B. Expedient transformation

Though the aggressive solution is the dominant driving force for this type to relieve their anxiety, it is reiterated by Horney that “the predominance of one of the basic attitude does not prevent the other contradictory ones from existing and operating.”⁷³ Due to the complexity of situation, neurotics may transform their solution for a short time, but the essence of their neurotic personality remains unchanged.

At the beginning of *Electra*, it is noticed that each of Lavinia’s movements bears an extreme resemblance to her father, Ezra Mannon: “she carries herself with a wooden, square-shouldered, military bearing. She has a flat dry voice and a habit of snapping out her words like an officer giving orders.”⁷⁴ When Peter attempts to court her, she rejects him brusquely: “I don’t know anything about love! I don’t want to know anything! (intensely) I hate love!” while the pretext of her refusal is “father needs me.”⁷⁵ Her infatuation with Brant is also accompanied by a prudent investigation. When she discovers her mother’s adultery with Brant, she becomes furious and determines to revenge. Out of her deep jealousy of her mother, she gives up her hope of love and spares no effort to goad Orin to kill Brant. This is her principle: if I can’t get it, I’ll destroy it. Due to her aggressive defensive strategy, she must stifle all her love as well as compassion in accordance with it.

However, her attitude towards love seems to change tremendously after her return with Orin from the mysterious Island. Is it only because of the “mysterious and beautiful – a good spirit – of love – coming out the land and sea”⁷⁶ that Lavinia gives up her strict Puritanism and regains innocence as well as affection? Of course, the answer to it is not so simple.

If we regard her goal of the first period as revenge out of her hatred towards her mother, her second goal is to escape the condemnation and punishment of her guilt both from outside and from inside. Her travel to the East and mysterious Island, which is described both by Brant and Orin to Christine, is only a strategy to escape and to transfer the guilty feelings of Orin in case of his letting out of the guilty family secret. At the same time, her painstaking imitation of her mother is out of her neurotic need. Firstly, through personating her mother,

her inner guilty feelings can be minimized because she can't endure it with her "neurotic pride". Unconsciously she becomes reconciled with her mother by imitating her. Thus hostility as well as guilty feelings from indirect murdering spontaneously disappears.

Secondly, through personating her mother, she can maintain her inner "unity" because Christine also belongs to this aggressive type. According to Horney, the aggressive people have not only suppressed but they hate and loathe self-effacing trends in all of them. They aim to create a subjective feeling of unity. Imitation of her mother means to her the pursuit of the so-called love, which is actually a possessive desire. This is a primary need in this period after she acquires the vindictive triumph. The reason mainly lies on the specific role of love. This can be seen clearly by her persuasion to Orin: "What we need most is to get back to simple normal things and begin a new life. And their friendship and love will help us more than anything to forget."⁷⁷ Moreover, love can fill her with "pride", which is in accordance with her strategy. Even Orin discovers it: "It was then you finally became pretty – like Mother! You knew they all desired you, didn't you? It filled you with pride!"⁷⁸

Thirdly, as the previous section indicates, her assumption of the mother identity can further dominate Orin through his Oedipus complex. She makes him attach to her and subdue to her in case of him disclosing her guilt. Under this safeguard, she can further pursue her "neurotic need for personal admiration"⁷⁹ out of her fear of being thought as nobodies, unimportant and meaningless. We can see it from her intimacy with Peter, who is her faithful admirer.

Assuming her mother's identity is one of Lavinia's strategies. Her abandonment of Puritanism which she upholds at the beginning is another question. However, if we think over the different situations she is in, we can understand it better. In the first two parts of this play, Lavinia makes use of Puritanism as her banner of "justice" to crusade against her mother. Her advocacy of Puritanism is partly due to her love to father, who is a strict Puritan, and partly due to her hatred towards her mother, who is a romantic woman bearing a strong hue of anti-Puritanism. Christine's adultery is an unbearable guilt to a Puritan so that it is reasonable for her to punish her straight from the shoulder. However, this powerful weapon is invalidated when Lavinia herself becomes an offender. As an aggressive person, she must be always right no matter how guilty she is. This is her law of action. As a result, the former upholding

banner becomes an eyesore. She begins to claim that “I’m only half Mannon” as well as “I’m mother’s daughter – not one of you! I’ll live in spite of you!”⁸⁰ This is her expedient transformation for escaping her guilty feelings which is in contradiction with her neurotic solution.

Furthermore, the strict doctrine of Puritanism becomes her obstacle of earning Peter’s love as well as her pursuit of new happiness. Her longing towards happiness is so urgent that she must abdicate Puritanism to pursue it:

I love everything that grows simply – up toward the sun – everything that’s straight and strong! I hate what’s warped and twists and eats into itself and dies for a lifetime in shadow... I can’t bear waiting—waiting and waiting and waiting –!⁸¹

Out of her selfish need, she forces Orin to commit suicide. After that, she experiences another transformation by adopting the seemingly detached solution. At first, Hazel asks her to leave Peter because she is afraid of Lavinia destroying the happiness of her brother. Of course, it is ignored by Lavinia out of her own selfishness. However, when Hazel reminds her of her “honor and justice” as a Mannon, Lavinia is moved, murmuring to herself: “The dead! Why can’t the dead die!”⁸² Her conscience is first attacked when facing the judgment of honor and justice, now represented by the Mannon ghost. But this doubt is immediately overcome by her never-mistaken principle: “I’m not asking God or anybody for forgiveness. I forgive myself! I hope there is a hell for good somewhere!”⁸³ She never admits her misdoings out of her neurotic need, which is classified by Horney as “a last kind of pride”⁸⁴ in her honesty, fairness, and justice.

What causes her final change and self-imprisonment is her realization of the overwhelming power of the dead on the alive when she mistakenly calls Peter “Adam”. Until then, she begins to give up her pursuit of happiness and face her doom. Her bearing returns to the “old, square-shouldered attitude.” Her choice demonstrates that her attitude towards fate is not yielding but confronting because she does not commit suicide to escape punishment like a “coward”. Some critics praise her last action as self-sacrifice to prevent the guilt of the Mannon family lingering in this world. Actually, this tragic feat is achieved by her desire for

“neurotic suffering” according to Horney’s definition. Horney discusses this phenomenon based on the discovery of Freud. He forms the theory of “death instinct”, “which aims at self-destruction, when combined with libidinal drives results in the phenomenon of masochism.”⁸⁵ There involves a question: since suffering exists, what is the tendency to incur it or even to enjoy it? Horney gives her reasonable answer to it. She holds that suffering has a direct defense value for the neurotic and often it is used as an only way to protect somebody against imminent dangers or accusation. It is also noticed that Lavinia’s aggressive solution is mixed with a tint of detachment from the beginning. As a result, her final self-imprisonment is inevitable and it can be better illustrated as her guardian of the guilt in Mannon house by avoiding contacts with others.

All in all, Lavinia is a victim of her own neurotic trend, which is caused by her inharmonious family as well as the long-term influence of poisonous ideas of Puritanism. Her final self-punishment reminds us of the tragic end of Oedipus who stabs blind his both eyes and commits self-banishment. When we review her tragic life, we see her as a harassed human being struggling for survival.

Abbie’s neurotic strategy also undergoes a transformation when she kills her own infant. It seems that she adopts self-effacing strategy instead of aggression. This seeming transformation is also a focus of criticism for many critics. More often they have a positive attitude towards Abbie’s infanticide because it can be seen as a sublimation of desire when material possession abdicates to pure love. Infant, as the symbol of material desire, is killed as the abandonment of the possession of the farm. However, if we probe deeply into the details of this play, we can have a different conclusion. As an aggressive person, Abbie wants to possess the whole family as well as the farm from the beginning. Her desire towards the farm is the same as her desire towards Eben. Therefore, her plan in the first period is to possess the farm and the whole family through her sexuality as well as her own son. In order to have a further analysis, we may first look at another main character: Cabot.

Cabot, as a strict Puritan, is deeply poisoned by his puritanical ideas. He enslaves his families as well as himself for God’s approval. His indifference to the emotional need of Abbie as well as his lack of sexuality in marriage makes her unbearable. Moreover, he only treats her as a tool of bearing a child. His own possessive desire makes him exploit Abbie’s

right as a wife and extinguishes her possessive desire one time and another. Abbie's hostility towards him is accumulated but always trying to find a way to let it out. This hostility is partly transferred through her adultery with Eben. Thus, Eben, in a sense, is just the prey of her unsatisfied sexual desire as well as her tool of revenge. In order to dominate Eben, she must use herself as a chip; so she bravely indulges in the exultation of incestuous adultery. Through sexuality, which belongs to one of her neurotic needs for exploitation, she succeeds in carrying out her plan. According to Horney, the neurotics may have different attitude towards love and sex. Apparently, Abbie belongs to the type classified by Horney who overemphasizes the role of love and sex. As a result, love and sex consist of the main value in reality. Love and sex are pursued by Abbie as "glory" as well as "conquering others". Her pride lies in becoming an idealized lover with incredible charm. At the same time, her success lies in the possession of sexuality as well as the conquered affection. Due to the important role of Eben, Abbie forms a "morbid dependency" on him, which is described by Horney as characteristic of the self-effacing solution. This is an expedient solution. Through Eben's love, she can both acquire sex and farm which she desires most. What's more, she can acquire her hedonic feelings through vindictive triumph over Cabot.

When Eben discovers her tricks for the farm by using her son, he is "petrified with grief and rage" and threatens to inform against her and leave her for California. Out of her strong sexual desire and her "morbid dependency" on Eben, Abbie is terrified of his leaving. Her son, which is her former weapon, now turns into an obstacle between her and Eben: "If that's what his comin's done t' me – killin' yewr love – takin' yew away – my on'y joy – the on'y joy I ever knowed – like heaven t'me...then I hate him, too, even if I be his Maw!"⁸⁶

As a result, she loses her conscience and rationality, driven by her neurotic need, and kills her baby. This action is not for giving up the farm, but only for regaining her dominance and possession over Eben. He is her last straw: her best weapon and source of safety. Her love, which is reiterated by her all the time, is only an illusion, which is actually full of lust and utilitarian intention. In accordance with Horney's opinion on the aggressive type, love plays a negligible role. That doesn't mean that he is never "in love" or "never has an affair or marries" but "what is of prime concern is a mate who is eminently desirable, one through whose attractiveness, social prestige, or wealth he can enhance his own position."⁸⁷ Eben, as

her strong support in this family, can enhance her position in the family. The enhancement of status can in turn drive away her inferior feelings from the past hard life.

We can see it through her desperate struggle after she kills the baby:

I didn't want t' do it. I hated myself fur doin't. I loved him. He was so purty—dead spit 'n image o'yew. But I loved yew more—an'yew was goin' away—far off whar I'd never see ye agen, never kiss ye, never feel ye pressed agin me agen—an' ye said ye hated me fur havin' him...⁸⁸

Even at this time, she still holds on her principle of “merriness”.

Through her infanticide, she succeeds in giving a strong blow on Cabot by revealing the truth and her hatred: “It's yew I should've murdered, if I'd had good sense! I hate ye! I love Eben.”⁸⁹ Overall, killing means to her only a strategy, as to who should be killed is at question. She doesn't even feel the slighted shame for her guilt. This is in accordance with the “neurotic pride” termed by Horney. Misdoing never belongs to her.

If we regard her love towards Eben as a selfish desire, there emerges another question: why does she give up the chance of escaping with him and choose to receive the punishment? Before answering it, we may recall the final imprisonment of Lavinia, which can give a hint to Abbie's decision. Her neurotic pride, which is “honest and upright”, makes her brave fate and judgment. She lifts her head as if “defying God”, “I don't repent that sin! I hain't askin' God t' forgive that!”⁹⁰ Furthermore, she refuses Eben's request of sharing the guilt with her. This choice gives her a tint of heroism and satisfies her pursuit of “glory”. Death means to her a final extrication out of her elaborate schemes as well as insatiable desires.

We may call Lavinia a victim of Puritanism, while Abbie is a brave fighter against it from beginning to the end. However, both of them can not escape their tragic fate due to their own blind struggles in inner conflicts.

Chapter III Struggles for Perfection and Freedom

If we take a retrospect to the two major solutions: compliant solution and aggressive solution, we see a turbulent picture as “one of reaching out for something, going after something, becoming passionately engaged in some pursuit – no matter whether this concerns mastery or love.”⁹¹ In contrast with this, the detached people seem to have a more peaceful life. They appear to be hermits who escape from reality with no desire and no pursuit. Horney hits the mark by concluding the basic characteristics of neurotic resignation as “distinguished by an aura of restriction, of something that is avoided, that is not wanted or not done.”⁹² They are “onlooker” in life. The origin of their dereism is the result of frustrated desire and defeated feelings.

Mary Tyrone, who is the heroine in O’Neill’s autobiographical play *Long Day’s Journey into Night*, is a neurotic mother. Her conflicts begin when she marries James Tyrone, a play actor. Due to her love to James, she gives up her two ideals, which are becoming a pianist and a nun. Her belief as a devout Catholic makes her feel guilty of her marriage. Moreover, she becomes unendurable with the unhappiness in marriage, which finally leads to her conflicts.

Another typical character of this type is Debora. The origin of her conflicts is more complex. First, she detests her husband’s material world and adopts an attitude of nonintervention. This unhappiness in marriage turns all her attention to her son, thus she becomes the victim of a morbid Jocasta complex. However, her pride doesn’t allow herself to be totally possessed by her son, and be deprived of freedom. Second, she has no courage to go outside to explore a new world of her own. She is filled with fear towards the world outside the garden wall. Gradually, she loses her ambition and hope in reality. Third, her pursuit of self-perfection makes her unwilling to face the coming of her old age and the losing of her youth and beauty. To her, things in reality are often ugly and only dreams are beautiful. As a result, she adopts a detached solution towards this reality, and finds comforts in dreams to escape inner conflicts.

Both of Mary and Debora are victims of marriage. They can't face the ugliness in reality and choose to retreat from it and seek comforts in their inner life. What they really want is perfection as well as freedom.

A. Self-delusion and camouflage

Mary is a self-contradictory character. It seems that she has both the characteristics of the self-effacing type and the detached type. First, she tends to be a good mother and wife, and eagerly desires others' compliments. However, she feels uneasy when having a lasting relationship with her family. She is hypersensitive to others' attention and intrusion to her private area. Second, she has two contradictory ideal selves, a nun as well as a concerned mother. Third, she often complains to her husband for not giving her a sense of home and enough concern. At the same time, she blames herself for being responsible for the death of her little son Eugene. All these contradictions constitute Mary's split self. She struggles for an inner unity by self-delusion and camouflage. This part tries to analyze the real drive of Mary's split personality and her efforts to conceal her conflicts through a series of disguises.

Mary's anxiety is discovered when she first enters the stage: the most striking is "her extreme nervousness. Her hands are never still." Due to rheumatism, her fingers have "an ugly crippled look", "... she is sensitive about their appearance and humiliated by her inability to control the nervousness which draws attention to them." Her appearance bears the "unaffected charm of a shy convent-girl youthfulness she has never lost – an innate unworldly innocence."⁹³ Horney sums up ten kinds of neurotic needs, while the neurotic need for perfection and unassailability belongs to the detached people. Mary's sensitivity towards her appearance such as hands and hair is due to her inner pursuit for perfection. According to Horney, some people are driven to be perfect and scared of being flawed to avoid being caught by others for mistakes. When Mary meets the stare from others, she often immediately "becomes self-conscious" and "her hands flutter up to her hair."⁹⁴ Her nervousness partly proves her tendency of narcissism, which is the result of her father's over-indulgence. Moreover, this nervousness is a sign of her inner fear of disapproval from others. Horney describes this symptom as belonging to "neurotic guilty feelings". In her view, the fear of disapproval is very common to the neurotics. Though they are confident on the surface and

indifferent to others' opinions, they are "excessively afraid of or hypersensitive to being disapproved of, criticized, accused, found out." ⁹⁵ As a result, the neurotics make use of "guilty feelings" as a means of escaping from the anxiety of being disapproved. Of course, these guilty feelings are not as sincere as they demonstrate. They lack the humility which should accompany them. The seeming guilty feelings are actually the expression either of anxiety or of a defense against it. Overall, the guilty feelings are the result of fear of disapproval which amounts to a conviction, as a fear of being found out.

When Mary lives in her father's family, she is happy and carefree. Her life is pure and simple: an upper-class family, good educational environment from the Convent, colorful social activities as well as a father who satisfies all her needs. She never experiences pain and struggles. However, after she marries James Tyrone, her whole life begins to change. She gives up her longing of becoming a nun, and abandons her piano career. Apparently, Mary is just an innocent girl infatuated with Tyrone's handsomeness. This is the root of her tragedy. She never thinks of getting rid of her marriage. However, her hidden hatred towards her husband grows as she suffers the drifting life with him from one place to another without stop. She can not endure the secondary hotels as well as the bad food. She does not like her husband's colleagues and refuses to contact with his friends. Moreover, Tyrone usually leaves her alone in the dirty hotel and he drinks with his friends. It seems that her life becomes nothing except waiting; waiting for her husband's coming home. Her love to him is mixed with too many complaints and dissatisfaction. She does not identify with her husband because she is proud of herself as a maiden from a wealthy family while her husband is only a son of an Irish farmer. This is the beginning of her conflicts. Her illusion towards life is broken. Furthermore, she has no suitable environment to regain her early dreams. Life is so hard. To escape this disillusionment, she can only seek comforts from her inner life. However, misfortunes never come alone. Her inner pain is aggravated by the death of her little baby, Eugene. Due to Tyrone's miserliness, she becomes addicted to morphine when she gives birth to her third son Edmund. Thus, she loses her ambition and energy to struggle against reality. Because she can't find meaning in her life, she determines to retreat from it. In Horney's view, "resignation implies settling for a peace which is merely the absence of conflicts." ⁹⁶ For the neurotic, it means a process of shrinking, of restricting, of curtailing life and growth.

In the previous chapters, we have discussed the conflicts between self-effacing and expansive drives. Between them, a predominant drive often in the foreground and the other is suppressed. Horney proposes that the detached person has both of the expansive trends and self-effacing trends. However, the detached tries to immobilize both of them because he has given up his pursuit for glory. The active elements in both of these drives are eliminated so that they are no longer the opposing force to constitute a conflict. The detached person still holds on to his idealized self. The difference lies in his lack of active drive for actualizing it in action. If we look deep into Mary, we can find that she is a woman balanced between the expansive and self-effacing trends.

On the one hand, Mary has expansive trends, which mainly manifest in her conscious superiority in her family status with a tint of narcissism. This is in a sense an exaggerated dignity. It can be seen through her expression of contempt towards others ever now and then. She looks down upon her neighbors, comparing them to “Big frogs in a small puddle.”⁹⁷ She secludes herself from contacting with any of them. Even with her husband, she often adopts a superior attitude because of his inferior family. Mary is proud of her detachment and uses it as means to protect her inner privacy. As a result, the expansive trends of the detached type serve no active goals as to the aggressive type.

On the other hand, Mary also has self-effacing trends which is partly the cause of her insistence in marriage. She tends to be compliant. This is not determined by a need for affection as the self-effacing type, however. This is determined only by her need to avoid disapproval. As a result, we can say that Mary’s loyalty lies not in her love to her husband but her fear of disapproval from others. Marriage brings her only sorrows and sufferings and her hidden hatred towards her husband is transformed into neurotic guilty feelings, which is demonstrated in her self-accusations. When she is warned by her husband to forget the past, which is one of her forbidden area, she retorts:

The past is the present, isn’t it? It’s the future too...I blame only myself. I swore after Eugene died I would never have another baby. I was to blame for his death. If I hadn’t let him with my mother to join you on the road, because you wrote telling me you missed me and were so lonely. ...It was my fault.⁹⁸

The essence of her self-accusation is not self-reproach at all, but a concealment of her weak points to which she is hypersensitive. By reiterating past experiences, she can escape other's blame for her degeneration. This is one effective means of protecting her against disapproval.

She keeps her camouflage on while her "inertia" prevents her from any change. As she says to her Edmund:

...None of us can help the things life has done to us. They're done before you realize it, and once they're done they make you do other things until at last everything comes between you and what you'd like to be, and you've lost your true self forever.⁹⁹

Mary's helplessness, as well as her overemphasis on the force of "past", becomes her pretext for her "inertia", which is one of the characteristics of the detached people. This is also her means to protect herself against disapproval. Since she doesn't expect much from her situation, she has little drive to change. As a result, she is inclined to regard everything as unalterable. Life is just so—it is fate and no one can ever change it.

Mary deludes others as well as herself by identifying with her idealized self. She has two idealized selves, one is a pure and detached nun, and the other is a concerned mother. Due to her defensive need, she identifies with each of them at different times in order to deceive others or herself. At the beginning of this play, she identifies with her ideal image of a concerned mother after she comes back from Drug Rehabilitation Center. She appears to have a happy and satisfactory life at home, but in fact she is quite nervous and afraid of facing the lasting relationship with others. This is what Horney terms as "pseudo-adaption". It can be found in the neurotics who appear to be "normal" in their own eyes as well as the people around them. Actually, they want to conceal their anxiety and inner conflicts out of "an enormous fear of being found out or disapproved of."⁹⁹ In order to make her families believe that she is normal, Mary is "full of fun and mischief",¹⁰⁰ just like a naughty girl. At first, she does blindfold her husband and sons. However, when she realizes the severity of Edmund's illness, she indulges again in her past conflicts. It reminds Mary of the death of her father, who is dead of tuberculosis and Eugene. Edmund's illness becomes her forbidden area. She

can't bear it to be mentioned before her, and at the same time, she deliberately ignores it. This is what Horney calls "blind spot". "Blind spot" functions as keeping conflicts from awareness. To escape her inner anxiety, Mary unconsciously deludes herself that Edmund is not ill through the help of "blind spot". When Jamie tries to persuade her to relax her anxiety on Edmund's illness and take care of herself, she is immediately irritated at this intrusion and retorts him with "bitterly resentful look", while "her face betraying a frightened, furtive desperation, her hands roving over the table top, aimlessly moving objects around..."¹⁰¹ Even at this hysteric condition, she still tries to behave like an ideal mother to Edmund. She pretends to be concerned about him. However, she rejects "almost resentfully" Edmund's rotten feelings, "Oh, I'm sure you don't feel half as badly as you make out. You're such a baby. You like to get us worried so we'll make a fuss over you."¹⁰² When Doctor Hardy diagnoses the illness of Edmund as tuberculosis, everyone knows it is a truth, so does Mary. However, she still doggedly insists on her "optimistic" view. She transfers her anxiety into hatred towards doctors: "... It's simply a waste of time and money seeing him. He'll only tell you some lie. He'll pretend he's found something serious the matter because that's his bread and butter..."¹⁰³ Edmund's illness reminds her of the painful experiences in the past: the death of her baby and her father as well as the origin of her addiction. She hates herself for the helplessness. So her hatred to doctor is also a hatred towards herself; it is an externalization of rage to herself.

Overall, the split self of Mary is created by her own. She unconsciously cuts her real self into two parts, so as to deceive herself and others. Only through this can she acquire the so-called "inner unity".

It is noticed that Deborah has the same split personality as Mary. She lives in her own world which is full of self-delusions. Yet she attempts to appear normal in others' eyes through a series of camouflages. She is just like a skillful actress who uses life as her stage. She unconsciously transforms her son Simon into her lover in dreams. We can see it through her monologue when she indulges in her dream:

At last you have come, Sire. My poor heart was terrified you had forgotten I was waiting.

(laughs softly and seductively, rising to her feet) Yes, give me your hand and let us go within, Sire, where we will be hidden from the ugliness of life—in our Temple of Love where there is only Beauty and forgetfulness!¹⁰⁴

When Simon begins to feel ridiculous about her day-dreams, Deborah is badly hurt. She retreats from her romantic dreams and imprisons herself in the octagonal summerhouse, which is her forbidden zone. There, she loses her source of dream and lives with death and insanity. However, she can't bear the approaching of age and death anymore after experiencing her husband's death. A magic door appears before her in her mind but she is afraid to open it. She is afraid of reality as well as the cost of escaping from it. Horney explains that the detached can not endure solitude anymore when his superiority is temporarily shattered by a failure or an increase of inner conflicts. Then he will reach out frantically for affection and protection. Deborah is forced to compromise temporarily with reality because her superiority is shattered both by Simon's mockery and her dread of death. She begins to care for all things in reality in spite of her real feelings: "I have deliberately gone out of my way to solicit even the meanest, most sordid facts, to prove how thoroughly I was resigned to reality."¹⁰⁵ On the surface, she seems to change into a new self who abandons the ridiculous day-dreams. In fact, the essence of her escape remains unchanged.

She pretends to compromise with Sara and becomes a benevolent grandma to her children. In fact, her past lover in dream – Simon is replaced by her grandsons while she replaces Sara's role. Through absorbing Sara's vitality and courage in life, she unconsciously becomes mother to her grandson. That is the reason why Simon often feels puzzled to distinguish between mother and wife. Deborah's skillful acting even deludes herself. She can feel safe by this new acceptance of life and remains actually unchanged in her old dream.

The self-delusion of Deborah mainly manifests in her contradictory attitude towards Simon, Sara and the mysterious door of her summerhouse. As to Simon, she regards him as her spiritual sustenance on the one hand, while on the other hand, she abhors his intrusion into her private world. As a detached person, she can't bear others' intrusion, even her beloved one:

...I do not want him intruding on my life – I never even wanted him to be conceived – I was glad to be rid of him when he was born...and then the compulsion to love him after he was born – like a fate forced on me from without, in spite of myself, not of my own will, making me helpless and weak—love like an enslaving curse laid on my heart—my life made dependent on another’s living, my happiness at the mercy of another’s selfish whims – ¹⁰⁶

Due to her need for utter independence, she deliberately creates a fairy tale about a magic door to separate Simon from her life while she can protect her aloofness and privacy of soul.

As to Sara, Deborah’s attitude is mixed with more contradictory factors. She hates Sara because she plunders Simon’s love from her. Yet, she feels fascinated with her strength and courage in life. Sara becomes her only confidante. Through Sara, she can conceal her inner conflicts when facing reality. Her strife with Sara, both openly and secretly, is actually her inner struggles with her split self. She struggles between being an independent person as Sara and being a slave of dream. This is a dilemma. She lacks the courage to be independent yet she longs for it.

As to the door of her summer house, she sometimes feels horrified by it and sometimes yearns for it. This door can separate her from her real self and reality.

All these contradictions constitute her split personality. Just like Mary, Deborah’s conflicts are the conflicts between her idealized self and actual self. She is forced to disguise herself in illusory contradictions, lest to be discovered. Only through self-delusion and camouflage can she acquire her inner security.

B. Prisoner of dream

The most efficient way for Mary to escape her conflicts is by dreaming. Though dream belongs to women, Mary has too many dreams which cause her repeated mistakes in life. Lin Yutang has once talked about the relationship between realism and idealism: the clay of humanity makes the water of ideal soft and tough, but only through clay can it be cohered. It is dangerous to have too many dreams because it makes people pursue illusions. To Mary, this danger has already caused damages. Mary is born into a decent family. Her early dream of becoming a nun or a pianist is abandoned when she met Tyrone—“he was handsomer than

my wildest dream, in his make-up and his nobleman's costume that was so becoming to him. He was different from all ordinary men, like someone from another world..."¹⁰⁷ This magic power of dream makes Mary fall in love with Tyrone at the first sight. She eagerly wants to become his wife regardless of his family status, education and habits, etc. This dream comes true yet falls to pieces afterwards. She soon discovers that Tyrone is the same as other common people under the stage and even worse. He is poor and mean. He gives her a cheap summer house in a little town and contacts with the illiterate people. He is a drunkard, making her wait in cheap hotels. Worst of all, she is abandoned by her own circle after she marries him while she can't adapt herself to his circle. Marriage to her is a disaster yet she can't change it. Inertia prevents her from any change but leaves her only dream, which becomes her final straw. Only in her world of dream can she acquire her ideal self and freedom.

Mary uses a dreamy atmosphere to prevent others from her private area. Dream just like the "magic circle" described by Horney, separating her from reality. She uses morphine as one primary means to create dream. Moreover, she makes use of fog and strange "detached" mask to escape into her own world of dream. Her language also has this magic power. Her words are repeated "in a linguistic circularity which is not only an accurate reflection of her drug-induced state but also her protection against the dangers of real communication."¹⁰⁸ Mostly, her words are just like those of a nightwalker. When she indulges in her dream, she assumes her past self, which is closer to her idealized self: a nun. In her dream, she tries to find her lost faith.

We can see the process of Mary's resignation from reality. At first, she is concerned about the feelings of her family members and tries to behave normally. However, she becomes more and more nervous as she experiences the past conflicts once again. Edmund's serious illness reminds her of the death of Eugene and the origin of her addiction. Therefore, a contrast forms between the ideal life in dream and the cruel reality. She is compelled to use many methods to avoid reality when it reminds her of past conflicts. Fog is one of her refuges. Though she complains about the foghorn disturbing her sleep, she likes fog nevertheless. She is afraid of being called back by the foghorn into her painful past experiences. Fog is the symbol of a sense of isolation that smothers the Tyrone's house. The whole family is isolated from society because of Mary's addiction. This isolation is worsened by the enveloping fog

and increasing darkness outside. Nevertheless, this world of fog becomes Mary's sanctuary. She can escape into it and forget the misfortunes of reality though such refuge is, in its intrinsic quality, an absurd world. Everything in it has changed. It plays the same role as morphine, since she describes the fog as analgesic when she talks to Cathleen: "I really love fog...It hides you from the world and the world from you. You feel that everything has changed, and nothing is what it seemed to be. No one can find or touch you any more."¹⁰⁹ Mary's whole world is actually a fog world because she builds an invisible wall between her and other people, just as Edmund's comments on her: "The hardest thing to take is the blank wall she builds around her. Or it's more like a bank of fog in which she hides and loses herself. Deliberately, that's the hell of it."¹¹⁰ This demonstrates clearly the characteristics of the detached people.

In addition to fog, Mary uses her "detached" mask to avoid conflicts. This detachment is partly caused by morphine and partly by her resigned attitude towards life. When facing conflicts, Mary often turns her attitude into this strange "detached" one. When she does so, she often deliberately ignores the current situation and finds excuses for herself. This detached attitude can be seen in accord with her another idealized self: the detached nun. Being a nun means giving up all worldly things and feelings, so she can appear as "remote" from everything. Thus she can forget the difficult situation and escape in her "detachment".

It is noticed that as soon as Mary begins to worry about Edmund's illness, she takes this attitude of "strange detachment". She doggedly insists that Edmund has just a little cold, no serious illness. Moreover, she uses this mask to avoid disapproval from others. Wearing this mask, she seems to become indifferent and remote from predicament in reality, and become a real "on-looker".

Mary's detached mask is accompanied by her contradictory language. She often completely changes her former remarks when adopting this detached mask. Moreover, we can find that her language is a complex mixture of "admission and denial of her narcotic addiction."¹¹¹ On the one hand, she both blames and exonerates her husband (for calling in the "quack" doctor who first gave her morphine to relieve her pain), her older son Jamie (for, as she imagines, deliberately infecting Eugene with measles, which causes his death), and her younger son Edmund (for her deteriorating health after his birth). On the other hand, she

counteracts other's attacks on her addiction by her own exaggerated accusations and excuses. She averts her families' attention and makes them believe that she is cured. We can see that she repeats the same words again and again and her language becomes echoic. "The one-night stands and filthy trains and cheap hotels and bad food" ¹¹² becomes her tags. She keeps on making meaningless chit chat simply to create noise and makes her appear approachable and normal. For example, she complains repeatedly about the servants though she doesn't care about them at all. In fact, her real interest is in her own world of dream. Therefore, we can say that Mary's language has the same function as fog. It helps her to create the "blank wall" behind which she can hide herself and avoid real communications with others.

The magic power of the dream world makes Mary lose her real self and return to her past. Only in the past can she find her ambition and vitality, and only in the past can she find her lost self. Her personality is so sensitive that she could not endure the pressures of reality. To her, cruel reality is only a resistant power which must be completely abandoned. By all her means, she escapes further and further into her past, from her wedding day to her student days in the convent. Her hypersensitivity at others' glance converts into total indifference. Even diagnosis of Edmund's illness as consumption can only sting her for a moment. We can see that she completely indulges in her past time: "You must not try to touch me. You must not try to hold me. It isn't right, when I am hoping to be a nun." ¹¹³ By assuming her past self, she unconsciously identifies with her idealized self: a nun. She knows clearly that this idealized self can not be accomplished in reality.

Mary repeats that she needs and misses something terribly, but it is something she lost. O'Neill says she has lost her Catholic faith. Her inner bewilderment is expressed symbolically in her research for her "glasses", which she could never find. Glasses hint her direction and give her drive of life. She has lost them long before. Her eager desire for a decent "home" can also be explained as her desire for a sense of belonging. According to Horney, the detached people do not have feeling of belonging or the desire to fight. They "can be quite like the zombies of Haitian lore—dead, but revived by witchcraft: they can work and function like live persons, but there is no life in them." ¹¹⁴ Mary's life is no better than death. It is lacking in vitality and ambition belonging to a normal person. Even her desire for a home has never been realized. On the contrary, her romantic vision of life is totally destroyed by the cruel

reality. When she laughs despairingly and says to herself: “then Mother of God, why do I feel so lonely”¹¹⁵, we might be deeply moved by a poor woman deprived of a real home both in reality and in psychology. Her dogged pursuit of perfection and freedom can only be accomplished in her dream world.

Deborah’s escape is more thorough than Mary. She is even afraid to face her past self. She prescribes a forbidden area in her garden: the mysterious summerhouse. The door of this summerhouse is correspondent with the magic door in her fairytale. Crossing it, she can enter another world and escape from all her troubles. Crossing it, she can exile her soul. Therefore, this door symbolizes to her as an abjuration of reality. Behind it, there is a lost self and absolute freedom. Moreover, this door symbolizes the inner secret of Deborah: her incestuous fascination with her son, Simon. This is the reason why Deborah forbids Simon from entering into it once and again. She can only give loose to this desire in her day-dreams.

From the beginning of this play, we are impressed by Deborah’s strange image: “There is something about her perversely virginal... She is dressed daintily and expensively, with extreme care and good taste, entirely in white...”¹¹⁶ She disdains life in this sordid reality, which belongs to the materialism of her husband Henry. As a result, she makes herself a dreamy figure in fairytales and histories. She becomes fascinated with the life in French Eighteenth Century memoirs, which is in big contrast with her husband’s insatiable material world.

Simon has a touch of poet, just like Deborah. Therefore, she regards him as her soul mate. She indulges in her day-dreams and transfigures Simon into different kings in her illusions. All these kings become her lover while she becomes a brave adventuress, deliberately manipulating their love. Only through these day-dreams can she avoid to face the maladjustment with life. However, Simon’s poetic temperament is gradually swallowed by his greedy materialism. Deborah feels completely disillusioned towards this reality. Finally, she opens the magic door of her summerhouse and loses herself totally in her dreams.

Both Deborah and Mary are the victims of their disharmonious families as well as the morbid society. They can’t find meaning in their own life and tries to escape into something different. However, the inertia resulted from this detachment prevents them from any active changes. They have no courage to fulfill their ambitions. As a result, both of them become the

prisoner of dream. The gap between their idealized self and actual self directly results in their final disillusionment.

Conclusion

As the forefather of American modern plays, Eugene O'Neill writes nearly 50 plays in his whole life. His plays fully demonstrate the inner thoughts and conflicts of the American people in the first half of 20th century. He absorbs advanced skills and techniques in this period and expresses in his plays his deep insight on tragedy. As a playwright with complicated world view, he inherits the critical realism tradition in 19th century. At the same time, he is deeply influenced by the modern Western thoughts. Many scholars claim that his tragedy is greatly influenced by Schopenhauer, Nietzsche, and Freud. In fact, he makes a daring innovation out of the theories of them. His works emphasize the influence from society, culture and family. His tragic characters all struggle with their fate and pursue their dreams till the end.

Karen Horney's theory can give us a fresh explanation on O'Neill's tragedies. She bravely sweeps away the pessimistic atmosphere brought about by Freud, and creates a new psychoanalytic theory with emphasis on culture and human relationship to replace Freudian biological-orientation. Her theory is in correspondence with the essence of O'Neill's plays.

From the perspective of Horney's interpersonal theory, this thesis has analyzed six neurotic heroines in O'Neill's six plays: *Strange Interlude*, *Servitude*, *Mourning Becomes Electra*, *Desire under the Elms*, *Long Day's Journey into Night* and *More Stately Mansions*. Through a deep analysis of their conflicts as well as their strategies coping with them, we can find the process of self-salvation of O'Neill through literary creations. His emphasis on the wounds resulted in family environment can remind us of his unhappy family life. Once and again, he reproduces his family members in his drama and indulges in a real happiness by recalling the past. His repressed memories and emotional traumas can be displaced in his writings. As a result, creation of these neurotic female characters can be seen as a release of his emotional tension. His spirit is restored after this catharsis. It can be seen that he brings his strong love and hate into creation of these female characters. They all have distinctive individuality. Though they bear more or less defects, they dare to put their thoughts into action and they dare to brave their fate in spite of their doom. They all struggle against cruel

reality and pursue their beautiful dreams. Through Horney's theory, it can be seen clearly that the tragedy of these neurotic women is directly caused by the diseased culture and society. O'Neill, as a responsible writer, tries to awake the attention of the whole society through his description of these neurotic female characters. He calls for special concern to the status of women as well as their state of living.

Some critics say that it was accurately the "plight of modern" which inspired O'Neill to write. He feels more and more unsatisfied towards the material world in America. He witnesses the accumulation in wealth and deterioration in spirit in modern America. Accompanying the development of science and technology, a neurotic society is formed. It is full of war, hatred, greed and disease. Man becomes more and more alienated from each other. They lose their faith and spiritual home. They can't find their sense of belonging. Just as Nietzsche's yell: God is dead. When God is abandoned as a spiritual pursuit, material interest becomes a common pursuit. The degenerated puritanical doctrines serve as an accomplice to this materialism. O'Neill is a son of Irish immigrants while the Catholic Irish people are always discriminated by New England Puritans. These puritans view the accumulation of wealth as a symbol of industry, as a scale of morality. The strict puritanical doctrines forbid any pursuit of sensual happiness. What's more, the Puritanism, accompanied by the dead God, fixes stifling shackles on humanity. The criticism against Puritanism can be seen in many of his plays, such as "Mourning Becomes Electra."

O'Neill regards it as his duty to give people some guidance in a state of lacking faith. He once claimed that :

The playwright today must dig at the roots of the sickness of today as he feels it – the death of the Old God and the failure of science and materialism to give any satisfying new one for the surviving primitive instincts to find a meaning for life in, and to comfort its fears of death with.¹¹⁷

As a playwright who cares people's fate and who expects a bright future, O'Neill chooses tragedy as his weapon to fight against this diseased society. He never gives up his

hope to man kind. In this sense, O'Neill's tragedy bears a tint of optimism, which is in correspondence with the essence of Horney's theory. Just as he says:

"I'm far from being a pessimist. I see life as a gorgeously-ironical, beautifully-indifferent, splendidly-suffering bit of chaos. The tragedy of which gives Man a tremendous significance, while without his losing fight with fate he would be tepid, silly animal. I say 'losing fight' only symbolically for the brave individual always wins. Fate can never conquer his-or-her-spirit. So you see I'm not pessimistic. On the contrary, in spite of my tears, I'm tickled to death with life!"¹¹⁸

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Acknowledgements

I wish to extend my sincere thanks to my supervisor Professor Song Huiling, who helps me a lot in my academic field. I am extremely grateful for her enlightened suggestions and patient instructions throughout the writing of this paper. I am deeply moved by her profound knowledge and academic rigour and I have learned a lot from her. I believe that this is a great wealth for me to do the research work in the future.

I am also greatly indebted to Professor Li Zhengxuan, Professor Duan Xiaoying, Professor Ji Shenglei and Professor Ma Lili. They give me a lot of inspirations and helps in my studies. They direct me in my way to academic research.

Finally, I give my warmest thanks to my classmates and friends, who help me a lot and encourage me when I meet with difficulties.