

### Abstract

The Influence of Jungian Philosophy on Eugene O'Neill: His Oedipal Resentment against the Male Deity and His Heroes Search for a Maternal Goddess.

In the following research work, the origins of the Anima Animus divide are traced in Eugene O'Neill's characterization by applying Jung's theory "The Syzygy: Anima and Animus" to understand the dual effect of Jung's psychoanalytical theory and Strindberg's expressionist execution of it on O'Neill's dramaturgy. O'Neill's phenomenal exploration of the tug of war between the parental Logos and the maternal Eros is portrayed through his unique selection of themes and psychoanalytical experimentation with characterization. Moreover, added to these elements, how the impact of his parent's strained marital life contributed to his oedipal drives against the male God, is also assessed.

Strindberg's short stories Married and, his plays like The Father are compared with O'Neill's plays written after 1920 in order to trace similar mystical anarchy and rebellion in O'Neill's work where the blame of 'things going wrong' is set upon the male deity. Ted Hughes belief echoes in this paradigm of religious rebellion against the male god as he professed that the female goddess at the center of the universe was a mother-figure. She was displaced by the introduction of Christianity which is thereby responsible for not only placing the male god at the center but also for a continued chaos and confusion in the scheme of things. In O'Neill's theatrical as well as psychological milieu, men need maternal love and forgiveness whereas the imposition of the hard male god shoves them further into a blasphemous denial and an outright rejection of the male god.

Eugene O'Neill's oedipal resentment against the male deity and his heroes search for a maternal goddess is the main contention behind conducting this research. By delving deep into

the theological bearing of Eugene O'Neill's early life and tracing its lasting impact on his art of characterization, it is meant to explore how his readings of Jung and Freud mingled with the autobiographical element in his plays and, resulted in an indignant lack of sense of belonging with the Father God; hence the crucial need to substitute Him with a maternal, sympathetic Deity.

Jung's autobiography Memories, Dreams Reflections, and his theories of Collective Unconscious and of the Archetypes, The Development of the Individual, and, Self and Opposites: God and the Problem of Evil are used as the main sources to conduct this study. The main stress would remain however, on the way O'Neill has manifested through his characters, his personal and theological skepticism and suffering; each character is assessed as a fragmented piece of his own personality and a complete picture of his rebellion against the male god and yearning for a female god-head is created.