

ABSTRACT

This dissertation articulates psychopathological archetypes in Eugene O'Neill's selected plays. It applies a four tier strategy to investigate different layers of archetypes in his drama. Artist himself constitutes the first tier of this investigation and includes dramatic personas, specific cultural factors and readers as other three tiers of psychopathological archetypes. Analytical, comparative, textual and critical Methodological approach has been used in the study.

The study substantiate that art is a strong reflection of close correspondence between artist's mental states/psychopathology and what is created. It has been argued that O'Neill's attitude to creativity is an illustration of how affliction, loss and other psychic factors mobilize the creative process, or permanently fuels the imaginary act. The preoccupation with loss or affliction in any form goes on to reflect specific psychopathological identity of the artist. The study explains this in the light of Freud and Klein's theoretical /mythic standings on personality development. However, the study also argues that concern with loss and anxiety significantly undermines/limits the work of art in terms of its imaginative, social and representative aspects. The study highlights these limitations as important findings of the discussion in this section of the research. The personas in O'Neill's are used as second tier of analyses. The study takes them here as independent of subjective identification, and their behavioral disorders have been analyzed from such diverse and post Freudian angles as trauma and post traumatic stress disorder, multi-personality disorder; sexuality related disorders and alienation/social withdrawal. The findings in each case substantiate psychopathological factors/states in O'Neill's art. The study has also explored that in O'Neill certain elements/institutes in a society are potentially powerful instruments of creating abnormal psychic traits in the individuals. The study has concentrated on religion, racism and mechanized conditions as potent instruments of generating behavioral disorders. In the sphere of religion the study contends that religion with its specific, codified, dogmatic indoctrination affects human mind with certain deviant and abnormal psychic factors. The abnormal behavior generated by racism and mechanized control of independent human self carry the same quality. His treatment of racism as a factor in regressive behavior later on finds powerful presence in the works of Afro-American writers of fiction and drama. Lastly it has been argued that psychopathological regression and pattern as outlined in the author, his personas and certain cultural parameters create an image of behavioral decline and disintegration under emotive and psychic strains that could hardly be cathartic and therapeutic for the readers that classic tragedy manages to do with substantial success. It could only produce such psychopathological elements as psychic strain, depressiveness and psycho-spiritual stasis. Importantly the themes and the treatment of behavioral modes as O'Neill represents may find proactive response from the audience of a particular class; group in a particular condition of western culture, its wider across the culture acceptance can not be taken for granted. No doubt in history one can observe the universal validity and acceptance of literary work belonging to opposing state, but the reason was the corresponding/similar experiences and expressions of feelings and emotions generated by the literary works among the people of opposing states. The analogous helped emotional

release/catharsis and establish identical cathartic responses. But in the present state of world and regional affairs and the particular frame of traditional culture and reservation to western entity in this region, O'Neill's art with its own strong and imposing Westernized outlook is sure to increase not only intolerance, but also enhance public and national response that rejects what it represents. There is a need of literature that is universal but that does not destroy national roots.