

## A Comparative Analysis Between The Hairy Ape and Emperor Jones by Eugene O'Neill from Expressionism Viewpoint

Zahra Yousefi Nezhad (Corresponding Author)

MA in English Literature, Islamic Azad University-Arak Branch, Arak, Iran  
Email: [z.yousefi@gmail.com](mailto:z.yousefi@gmail.com)

Moussa Ahmadian

Associated professor, Department of English Language and Literature,  
Faculty of Arts and Humanities, Arak University,  
Email: [M-ahmadian@araku.ac.ir](mailto:M-ahmadian@araku.ac.ir) [Moussa\\_ahmadian@yahoo.co.uk](mailto:Moussa_ahmadian@yahoo.co.uk)

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**Abstract:** *Expressionism in literature was a revolutionary movement against realism and naturalism. As a twentieth century movement, it is the subject of the inner world. Like most artistic movements, it is applied to lots of art forms including Paintings, Architecture, Cinema, and Music. Dramatists like Elmer Rice and Eugene O'Neill introduced Expressionism to American Literature. This paper is a comparative study of O'Neill's The Hairy Ape and Emperor Jones based on expressionism viewpoint. Its aim is to find the expressionistic features and to compare the similarities and differences between these two works. The features and principles of expressionism in drama include: structure (for example, one-act play), main focus on protagonist and his inner conflicts, tragic ending, unnamed minor characters, employing music and light (as two prominent features of expressionism), applying symbols and colors, monologue and soliloquy or telegraphic dialogue, etc. In this paper, these were features of analysis. The research revealed the fact that there are similarities and differences between the two pieces of drama in question. Although the two plays, Emperor Jones and The Hairy Ape written by one author (Eugene O'Neill) and in one period of his life (1920-1921), and both are known as expressionist works, still there are some differences in applying expressionistic features. The similarities and differences are discussed followed by some suggestion for further research.*

**Keywords:** *Expressionism, Drama, Emperor Jones, The Hairy Ape, Eugene O'Neill*

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### 1. Introduction

Expressionism is a modern movement started in the twentieth century. The movement shifted the writers' attention from the external world to human internal reality. To make Expressionism more clear, it should be better to define the term's etymology. The term *Expression* consists of two parts, the prefix "ex" meaning out and "pression" meaning crush and push. This has lots of meanings in European languages such as: assert, declare, or representing one's mode; also it is synonym for inner mode and finally means press like squeezing a fruit to get nectar. The term expressionism indeed has these last meanings. (Seyed Hosseini, 2006).

As a literary movement of the beginning of twentieth century, it draws the writers attention in almost all literary genres, especially poetry and drama. O'Neill is one of those modern playwrights who was influenced by this movement. He wrote *Emperor Jones* in 1920 and *The Hairy Ape* in 1921 based on this art movement. O'Neill won the Nobel Prize in 1936. This paper aims to make a comparison between O'Neill's *The Hairy Ape* and *Emperor Jones* from the view point of expressionism to see the extent to which features of expressionism can be traced in each of the two plays. First a method of analysis based on the features and principles of expressionism is established. Then two intended plays will be compared according to the model to find out the similarities and differences. Next, the specified similarities and differences will be discussed.

### 2. Background

There were two journals in Germany which published Expressionism works (poetry and prose) *Der Strum* (The Storm, appears in 1910) and the second, *Die Aktion* (The Action in 1911). They enter prose to expressionism. In expressionism, the most influential literary form of writing was drama. The expressionism theatre started in Germany and walked to

American stage afterward. In 2009, Walker explains: "German Expressionism predate the development of the American stage until many of the American plays, had been written and in some instances already produced." (p.5)

Manuel (2005) has done a research project reviewing *Emperor Jones* from the viewpoint of expressionism which is similar to this paper's model, but there is no comparison to other works by O'Neill. Another study is O'Neill's "the *Emperor Jones* and Modernism's encounter with Africa" written by Gabriele Poole (1996). He paid particular attention to meta-textual relationship between black discourse and the play's expressionistic form. None of the above mentioned studies aims to do a comparative analysis between the works of these pioneers, particularly O'Neill from the view point of expressionism.

The question is "What are the similarities and differences between *The Hairy Ape* and *Emperor Jones* by Eugene O'Neill as two expressionistic plays?" To reach the goal of this paper, firstly it is necessary to observe the features and principle of expressionism drama. Then the mentioned feature will help in reviewing the extended works here O'Neill's *The Hairy Ape* and *Emperor Jones* with this model. The following table shows features and principles of expressionism. The features are mainly taken from Yeganeh (2002) and Styan (1981) in the table, other sources include: Abrams (2005), Dukes (1924) and Grande (1948). These features and principles can be sources for the analysis of *The Hairy Ape* and *Emperor Jones*.

Table 1. Features and principles of Expressionism

	Features of Expressionism	Principles of Expressionism
1	Dreamlike / Nightmarish atmosphere	Nightmarish atmosphere intensify the inner conflict of the protagonist
2 & 3	Non-realistic distorted lighting and costumes Distortions in the stage set	The human spirit was the basic shaper of reality. Therefore, surface appearance was important only because it reflected an inner vision. To portray these views dramatist used distorted stage sets, lighting and costumes
4	Pauses and silence of unusual length in dialogues, short jerky speeches, staccato, telegraphic sentences.	Dialogues may suddenly change from prose to hymnic poetry interrupting the action completely. They might change to gesture, or even to pantomime
5	Monologue. Sometimes a whole scene is a monologue. Characters do not talk to but talk about each other or in the absence of each other	Characteristic of its language: repetition, variation, echoes, and clash of single words. Monologues used to show the loneliness of the character, characters which detached from society.
6	Soliloquy	In late 18 <sup>th</sup> and 19 <sup>th</sup> Century, soliloquy became "out of fashion" when drama shifting toward realism but Expressionism which rose as a movement opposed to realism used it as one of its main features.
7	The protagonist (usually representing a group or class) was the victim of a nightmarish industrial society.	Dramatists often show the influence of modern psychology by revealing the inner frustrations. They show characters in the grip offer.
8	Typification in characterization, exaggerated caricature characters Symbolic characters	Character lost their individuality. They reduced in type. They represent social group
9	Film-like sequence	Structure of the play was split into a lot of episodic scenes in film-like sequence.
10	Alone/ alienated characters	The dramatists try to penetrate the surface of reality, to penetrate man's soul
11	Using music, sound effect Chorus, masks, dances	One feature which helps to intensify and reveal inner mind is using music and sound effect. Also The artists seek the expedients of the classical art of the theatre like choruses and masks.
12	Distorted objects, primitive or exaggerated characters.	Expressionists accomplish their aim through distortion, exaggeration, primitivism, and fantasy.
13	Machine-like movements, representing industrialization and mechanized people	Prominent theme is the industrial society captivated human soul and turn people into a machine and there is no way to escape.

		Usually the plays end in tragic form.
14	Distorted objects and actions in order to represent them as they appeared in the inner mind	The realists have a weakness for asking questions about life. The expressionists have a preference for answering them. The difference is fundamental. It is the difference between the study of a phenomenon and the presentation of an idea. The realists are interested in ideas only insofar as they produce phenomena, and the expressionists are interested in phenomena only insofar as they interpret thought. Hence "an expressionist play appears distorted, overwrought, neurotic, or even insane to mind of the realist (Dukes, 120).
15	Foreshadowing, Denouement	"One technique, common to all dramatists, but often invoked by the expressionist, is the use of the denouement as the dramatic recall. Dramatic recall points back to the objects, circumstances, or motifs which have been prepared for by the process of foreshadowing." (Grande, 24)
16	Tragic death, or ending for the main character	As a character is representative of a group, his suffering is agonizing of a class.
17	exploring themes such as poverty, corruption, loneliness and sorrow	Expressionists address the human condition as they saw it. They often saw human condition as empty half of the glass.
18	anonymous human types	There are at most one individual character.(mostly the main character) Others are typified characters which created by using numbers, role and job for naming characters.

### 3. Analysis and Discuss

Now, using the above model, the two plays by O'Neill *The Hairy Ape* and the *Emperor Jones* will be read and analyzed.

#### Expressionism Analogy between The Hairy Ape and The Emperor Jones

In Scene III of *The Hairy Ape*, O'Neill describes Yank. "...Pounding on his chest, gorilla-like..." (p. 20). Also, Mildred calls him "the filthy beast" (p.21) which makes Yank feels insulted. From the beginning, the descriptions and situation tends to make Yank feels that he is really a hairy ape. As in the last scene, at the zoo, he feels brotherhood with the gorilla in the cage. The title of the play is directly about the protagonist of the play. This is exactly the same as the second play (*Emperor Jones*). The title of *The Emperor Jones* refers to the protagonist.

Both plays consist of eight scenes. According to Table1, Structure of the expressionistic plays splits into a lot of episodic scenes. In *The Emperor Jones* with the exception of scene I (which is not as short as others), all the scenes are quite short.

O'Neill uses soliloquy and monologue for protagonist from scene two until the death of Jones (the first and the last scenes serve as frame). In the first drama, *The Hairy Ape*, O'Neill used long monologue especially in scene eight. Also, in other scenes such as scenes one and six there are monologues.

Physically, both protagonists of the plays are similar. In portraying Yank, O'Neill describes him heftier than other characters, and writes: "He seems broader, fiercer, more truculent, more powerful, more sure of himself than the rest." (*The Hairy Ape*, Scene I). He is more powerful among other workers in the ship. Jones, the protagonist of *Emperor Jones* is also: "a tall powerfully-build, full-blood Negro". O'Neill highlights the protagonist of the two plays not only by focusing on their action but also with showing enlargement and strength of the protagonists. As caricaturists enlarge, exaggerate or distort prominent qualities and features of a figure. They are untidy characters. Yank, contrary to his co-workers, does not take a bath. He is untidy and careless to his appearance. This is perhaps because of the situations which he had after Mildred's insult. The situation in Jungle gives the neat Emperor a nasty look.

Gupta (2001:33) writes about the physical similarities between these two protagonists: "He (Yank) resembles Brutus Jones in the primitiveness of his nature, but whereas the primitiveness of Jones is spiritual that of Yank is entirely physical". Perhaps Gupta underestimates describing the process of Jones dress and claims this is just spiritual. O'Neill purposefully emphasizes on Jones's dress in each scene.

One of the common characteristics of expressionism used by lots of expressionist dramatis (As Elmer Rice and Georg Kaiser)<sup>1</sup>

<sup>1</sup> See Yassami (2010)

Auctioneer (*Emperor Jones*). Also dramatists use more ambiguous names as the people of The Fifth Avenue, Voices... . This technique is like a painting which depicts and concentrates on one figure, and makes the others vague, put them on shadow, used indefinite forms and no details of them.

Yank is not a nice or polite character. He is rude. He lacks the rules of etiquette. In the Fifth Avenue, he is offensive toward men and women. He tells the secretary in I.W.W. that he aims to explode steel factory with dynamites. So like Yank, Jones is not a favorite emperor of people. Even the people once made an attempt on Emperor's life. Jones's cruelty and injustice imply for the killing Jeff. Jones is mischievous, deceiving Negroes by creating the false superstitious of silver bullet. All the characteristics along with denying his race at the beginning make Jones an unpleasant character.

These plays are tragedy in one act. They end in tragic death of the protagonists. The journey of both characters (Yank and Jones) leads to their tragic death. Actually, they kill themselves whether knowingly leading to self-annihilation or their societies put them on the way of death. Yank is killed in the cage by gorilla, when the gorilla gives him a murderous hug Yank. Jones is killed by Lem's soldiers. There is nothing about Lem or gorilla before the last scenes. O'Neill creates them firstly, to be the killers of the first character, and secondly, to show they murdered to whom they thought belong. Yank thought he belongs to the group of apes while it was wrong, as Jones accepts his race when it was too late. Also, Jones is his own greatest enemy. According to Gabriel Poole (1996):

"Jones' pride is the hubris of a tragic hero who views his superiority as indisputable. Jones may indeed be his own greatest enemy. That is the fate of tragic heroes. They succumb not to other people's fatal flaws, but their own." (p. 24)

The theme of distinction whether class distinction or racism (as a distinction between white and colored) is common in both plays, as explained for each under the title of themes. Lem, a minor character in the second play, as a negro is described (a heavy-set, ape-faced, old savage of the extreme African type). Being in jail for both characters (Yank and Jones) happens. It reveals in the *Emperor Jones* that he has killed his jailor; Yank wished to destroy the steel factory, he told the secretary: "Dynamite! Blow it often all the cages, all the factories, steamers, buildings, jails- the Steel Trust and all that make it go" (*The Hairy Ape*. 226).

Music in expressionistic dramas acts like a character. There is meaning behind music. O'Neill has subtly used music in both plays, for example, the beating of the drums in *Emperor Jones*, or the chorus of monkeys after Yank's death in *The Hairy Ape*. Music appears as expressionistic means in these plays. The Tom-Tom of natives drum which is sign of revolution and war reminds the heart beats of Jones. They increasingly became quicker and louder throughout the climax. After death of Jones, the drums stopped. The rhythmic shoveling of stockers in the ship is another expressionistic music. It implies the mechanical action of the stockers. The whistle sound to stop or terminate the work develops the idea of assuming them as machine or robots. Even the "Voices" responding the last word of Yank emphasizes that O'Neill treated them like machines.

Expressionist dramas devise symbols. O'Neill in both plays includes lots of symbols. Rodin the thinker, steel, ape in *The Hairy Ape*, silver bullet, white stone, formless fears in the *Emperor Jones*. This technique enriches the meaning beneath layers of expressionistic plays. The symbols in these plays are in a way related to the main characters. White stone which is a sign for hidden foods of Jones in jungle; Rodin, the thinker, which is the process of self-knowing of Yank's connected to the protagonists of both plays.

The atmospheres of the plays are gloomy and dark, terrifying, and stressful. Lighting as a notable characteristic of expressionism, symbols, rhythmic music of drums beat heightened the stressful atmosphere and bold Jones's fright. As "the rhythmic sound [of drums] helps the audience to share the emotion of terrified Negro" (Blackburn, 1941:114), the dark jungle has intensified this feeling. Gloomy atmosphere, using Music, lighting, symbols, long monologue, stage direction, typified characterization, explore and dig in subconscious of the protagonist, and focusing on them are expressionistic features which were applied to these play.

Some differences in expressionistic features can be revealed in the plays, one of them is the theme. The theme of reaction against modern bourgeois class is applied to *The Hairy Ape*. The miseries which lead Yank (symbolized the working class) to death brought to him by Mildred and steel factory (symbolized the bourgeois class in industrialization, and capitalism), contrary to the tragic flaw of Jones which is mostly back to his own actions.

Plot in *Emperor Jones* is not quietly in order. Using memories, dream sequences and shift in time are characteristics of Expressionistic works' plots. O'Neill employed this technique as visions of Jones in darkness. One obvious example is the vision of Jeff and monologue of Jones about killing him while they were playing. All the actions of *Emperor Jones* happened in one day which is the last day of Jones life, while *The Hairy Ape* happened within some months (*The Hairy Ape*). The role or job which they hold in the play. (Like Prisoners, secretary in I.W.W. (*The Hairy Ape*), Prison guard,

### 3.1 Highlighting two Prominent Expressionistic Features: Typification and Monologue

Literary speaking typification means representation of a type character. Carl Dahlström (1980:66) writes: "Typification is a necessity in Expressionistic drama...". According to Table1, characters lose their individuality and reduce to a type. For example, in this play, the audience in the first sight will recognize Mildred as the rich, stock character who wants to show her generosity with helping poor. The phrase "other half" in scene II, or "filthy Beast" (addressing Yank) in scene III are representative of the fact that she draw a line between the bourgeois class and other half.

In creating the characters of the play, O'Neill uses typification. Yank, the main character, is type of a primitive or as he used the word in the play in describing protagonist "Neanderthal Man". Primitivism is also an expressionist feature (refer to Table1, No.11). As a typified character, Yank symbolizes a universal struggle of man toward his fate. Mildred and her aunt are also type characters. O'Neill represents the aunt as a caricaturistic character. Her behavior is artificial. Even in creating the people in *The Fifth Avenue*, the writer uses Typification technique. These people portrayed as robots who just repeat the word beg your pardon and take their way.

Other elements coming from "*Ausstrahlungen des Ichs*" are the monologue and the aside, elements that fell greatly into dispute in the naturalistic period. Both the monologue and the aside are quite legitimate and genuine elements of Expressionistic drama. The inclusion of these two elements is determined by a philosophy of drama, whereas their exclusion is occasioned by the attempt to reproduce observed objective reality, a mechanics of drama. (Dahlström, 1980:66)

The main character has long monologues. Conversations to other characters in the ship's forecastle are more like monologue than dialogue. In Scene one, the worker repeats Yank's words in a chorus and mockingly. Scene four is "plainly the mind of Yank audibly sensible in a long monologue punctuated by the chorus of sailors who repeated his last word: all love, all law, all governments, all gods" (*The Hairy Ape: 87*). In the prison and in *The Fifth Avenue*, the situations are almost the same; it means monologue is more dominant than dialogue. And the last scene of the play which sets in the zoo is two pages of soliloquy by Yank. In the last four scenes, O'Neill uses long monologue apart from stage directions, scene eight is just a monologue. Mudanjiang (2009:11) writes about Monologue employed by O'Neill:

"Monologue is another device frequently employed by O'Neill. Traditionally, monologue is not paid enough attention to by playwrights in the world of drama history who emphasize on characterization. O'Neill develops it and makes some improvements on it. Especially, in the last four expressionist scenes, there are large paragraphs of monologue in each scene."

### 3.2. Language in *The Hairy Ape*

O'Neill's language in *The Hairy Ape* is offensive, clipped and abounding in repetition. Certain Expressions like "*I belong*", "*I'll fix her*", "*I'm the end*" and "*that's me*" are often repeated. These clipped and truncated phrases effectively belong to the reader "*a sense of the storm and stress*" (Uma, 2010:263). According to Table1, a principle of expressionism is Characteristic of its language which is: *repetition, variation, echoes, and clash of single words*. Clash of "I belong", "they don't belong", addressing to the first class, are heard repeatedly through the play. This language is another document of using expressionism features in the play.

In the first scene, Yank's monologues as Grande (1984:83) describes "are the voice of the entire crew, they are colloquial, realistic, crude, often vulgar." O'Neill chose such a language for the protagonist to show his inferiority and the class distinctions. The statement of the first class in the fifth avenue is "Beg your pardon" aside from the mechanical repetition of this sentence by all the churchgoers, it can show their differences by just the use of language.

### 3.3 Themes in *The Hairy Ape*

In the modern industrial world, Yank loses his identity. He is in search of his belongingness and identity. People's action in the play is mechanical, fierce with no sympathy. One obvious example is Scene Five which describes churchgoers in the Fifth Avenue, with mechanical movements. They even do not notice the struggle of Yank with a gentleman. The play shows the dehumanizing cruel society. O'Neill as an expressionist tries to show the human conditions, loneliness of the characters and sorrow.

Struggle of Man Towards his Fate: Another theme is obviously the struggle of man toward his fate. Eventually, Yank failed; his failure shows universal notion of man's failure in modern world. This theme has given the tragic concept to the

play. After insulted by Mildred, Yank struggles to find his belonging everywhere. "O'Neill concluded that he had dramatized a universal theme: the subject here is the same ancient; the one that always was and will always be the one subject for drama, and that is man and his struggle with his own fate" (Grassner, 1965:20).

Class Distinction/Conflict: The other notable theme is class distinction or conflict. In Scene Five, Yank and Long in The Fifth Avenue notice windows of jeweler and furrier stores. Long became angry for the prices, they were almost equal to their voyages, even the prices were equal to one year feeding of a family. Yank seems impressed by the diamonds and monkey furs but admits they do not belong. Long told him before that he should be angry with the whole bourgeois class not just Mildred. This was only one example for the theme of class conflict; of course, there are more examples in the play.

### 3.4 Highlighting two expressionist features: Monologue/soliloquy and adhering music

Jones is full of fear in the jungle for six scenes. No one really exists to talk to him. He speaks a long monologue. There are some visions of his mind but none of them speaks. Jeff does a mechanical movement, the prison guard pantomimes so as others like auctioneer. This is just a speech of Jones in all scenes (except the first and the last scene which are as a cover of book or frame of a picture). The soliloquy and monologue are expressionistic features mentioned in Table 1. Jones tries to calm down with talking to himself through Tom-Tom of drums, formless fears, guilt feeling of killing Jeff, fear of Guard and become a prisoner or slave.

One of the distinguishing points between expressionist plays and others is the subtle use of music, colors and lightening. The sound of tom-tom can be heard in almost all scenes of the play, started in the very beginning to the death of Jones. It increases the stressful, intense atmosphere, revealing Jones's stresses and impacts on audience. The sound of drums can be representative of Jones' heart beat which beats faster gradually as the play continues. Lazzaris (2009:50) explains about this expressionistic feature:

Other important aspects of expressionism present in the 1920s American expressionist plays are the use of sound cues, echoes, music, and lighting to express the protagonists' inner truth. The dramatic action centered in the protagonist provides the audience the chance to perceive the subjective point of view of the main character. This aspect can be noticed especially in *Emperor Jones*- sound cues, echoes, music, drums beats are present along the play and increase as Jones goes crazier.

The sound of drums shows O'Neill's creativity in theatre. They are innovative not only because this is the use of music in expressionistic plays but also they show primitive object of starting a revolution. As primitive object increases and enriches, the value of expressionistic theme of primitivism of the play. The sound helps to create sympathy between the audience and the scared and run away Jones.

### 3.5 Themes in *Emperor Jones*

Primitivism and Atavism<sup>2</sup>: Primitivism and its sub-section, Atavism, are two expressionistic common themes. In the play by another expressionistic feature which is music, intensify the theme of primitivism. Drums tom-tom as a primitive element indicates war or rebel. The fear of darkness or death is in subconscious of all human. This aspect of human life is depicted frequently as Grande writes:

Atavism in various phases was a subject frequently developed in expressionistic plays. The method is also clearly expressionistic, the presentation concretely of phenomena twisted by a mind under the influence of passion. In six scenes which form Brutus Jones' nightmare of wandering we are not presented with objective events but with the delusions of his fear-obsessed mind. What he thinks we see (p.64)

Jones has a dual identity, gradually as the play goes ahead, his negroid characteristics dominant on white qualities. The primitive forms hidden in his subconscious gradually reveals. O'Neill purposefully emphasizes on Jones dress in each scene. In the opening of the play, the emperor Jones *wears a light blue uniform coat sprayed with brass button and gold chevrons on his shoulders...his pants are bright red with a light blue stripe down the side...and patent leather laced boots*. In Scene Two, he takes off his shoes. In Scene Three, *he mops his face on his sleeve. He has lost his panama hat*. In Scene Four, *his uniform is ragged and torn...he tears off his coat and flings it away from him, revealing himself*

<sup>2</sup> Atavistic: related to the attitudes and behaviour of the first humans: an atavistic urge/instinct/fear.

stripped to the waist. In Scene Five, his pants are in tatters, his shoes cut and misshapen. In Scene Six, his pants have been so torn away that what is left of them is no better than a breech cloth. Jones first wears as European but progressively comes to negroid and primitive form of wearing. (*Emperor Jones*: 3, 12, 14, 15)

Apart from Jones cloth, another noticeable example of primitivism and atavistic theme of the play is in creating Witch-doctor character by O'Neill. The vision of a witch with almost naked shows primitive believes of Jones. Witch's equipment such as bones, antelope horns, with his stained body reminds us of primitive man. In scene seven, under stage direction, O'Neill describes him:

... naked except for the fur of some small animal ties about his waist, its bushy tail hanging down in front. His body stained all over a bright red. Antelope horns are on each side of his head, branching upward. In one hand he carries a bone rattle, in the other a charm stick with a bunch of white cockatoo features tied to the end (*Emperor Jones*: 16)

Struggle of Man towards his Fate: Another theme is the struggle of man toward his fate. Jones from the beginning of the play starts a struggle. In each scene, he toils to escape and tries to overcome his fear. Every bullet which is shot is a symbol of his useless effort. This struggle induces the sympathy of the audiences that makes the protagonist's death more impressive.

Race and Racism: Racism is not an expressionistic theme, but what makes it significant in this play is Jones desire to be a white instead of a black man. This makes an internal conflict for Jones. Also, the use of color -as the white stone in scene two- both is expressionistic and intensify racism theme -as a symbol of white people. Food which is the basic need of life in scene two is under white stones. It can be perceived that the white captures all necessities of negro people. Colonization of white is the subsection of this theme. The inner conflict of Jones whether accepts his race or denies it and remain emperor is recurrent through all scenes. Mendelssohn writes:

"Jones's desire to associate himself with white culture stems from his conflicting feelings of being both colonizer and colonized. Jones uses language as a means of controlling and reinforcing the hierarchy of social relations within his colony...by internalizing the language of the colonizers, John has been intellectually colonized." (Mendelssohn: 1999:20)

3.6 The Similarities and Differences in between O'Neill's *The Hairy Ape* and *Emperor Jones* Based on Expressionism Viewpoint are Illustrated in Tables 2 and 3.

Table 2. Similarities between O'Neill's *The Hairy Ape* and *Emperor Jones*

	<u>Features of Expressionism</u>	<u>The Hairy Ape</u>	<u>Emperor Jones</u>
1	Nightmarish /gloomy/ somber. Atmosphere	The gloomy atmosphere of The Hairy Ape started from scene three in confrontation of Mildred with Yank.	The atmosphere of the jungles is nightmarish. Formless fears and throb of drums intensify the nightmarish atmosphere
2	Showing the inner feelings and unconscious of the protagonist	Yanks as the protagonist resented by Mildred's offence. His feelings and search for somewhere who belongs repeated throughout the play	The play shows the inner feelings and unconscious of Jones as the protagonist. One example is the fear of being slave which represents in face to auctioneer
3	Monologue/ Soliloquy	Yank's monologue in Scenes 1,6, and 8	Jones monologue in Scene 2-7
4	Typification in characterization, exaggerated caricature characters Symbolic characters	Yank is the typified character; Mildred's Aunt is caricature character. Mildred symbol of bourgeois class and Yank of Working class	Henry Smithers is a typified character. He is a white trader symbol of colonizer.
5	Alone/ alienated characters	Yank is alone after Fifth Avenue. He just hears some voices in prison.	Jones is alone after leaving the palace till his death. He just visits some visions
6	Using music, sound effect	O'Neill describes the worker shoveling in rhythmic motion. The setting of the stokehole shows using sound effect. "Tempo is connected with expressive violence disharmonious sound" (Mudanjiang ,6)	Tom-Tom of drums continues through the play, this music accelerates gradually reaches to its highest tempo in climax and ceased when Jones die.

7	primitive or exaggerated characters	Yank is a primitive character (for more explanation refer to 4.10)	Jones and Witch-doctor are primitive characters (more explanation in chapter 4. part 10)
8	Foreshadowing	This sound effect in scene three can perceive as foreshadowing of the disagreeable and undesirable confrontation with Mildred and the events after it.	John's death foreshadows several times. For example, the emperor runs at sunset which is end of the day, that implies this is the end of his life.
9	Tragic death, or ending for the main character	The play end with tragic death of Yank.	Jones's tragic death is similar to Yank's ending.
10	Mechanical Movements	People of the Fifth avenue acts like robots with a predefined phrase of "beg your pardon"	Mechanical movements of Jeff in scene three of the play.
11	Using symbols	Roding the thinker, ape and Steel	Formless fears, Silver bullet, white stones
12	Exploring theme of poverty	The poverty of working class appears in the Fifth Avenue where Yank and Long looks at the price of Monkey fur and jewelries which were equal to the salary of one month hard work in the ship's stokehole	Jones deceives people and tells them just a silver bullet kills him. Negro people could not afford a silver bullet. Which intensify the theme of poverty of negros in the play

Table 3. Differences between O'Neill's *The Hairy Ape* and *Emperor Jones*

	Features of Expressionism	The Hairy Ape	Emperor Jones
1	characters especially the protagonists are victim of industrial society	Yank is a victim of industrial society which creates a huge gap between two classes and makes a serious condition for the working class	Jones is not the victim of industrial society
2	Mechanized people	People of the Fifth Avenue are mechanized people behave as robots. They do not notice to the fight of Yank to gentleman, as if they even do not see anything	In <i>Emperor Jones</i> this feature of expressionism does not apply by O'Neill
3	wearing mask dances	In <i>The Hairy Ape</i> this feature of expressionism does not apply by O'Neill	In scene seven the Witch-Doctor began to dance and chant ( <i>Emperor Jones</i> , 16)
4	Short scenes	Except the last scene (scene eight is short) other scenes are not short.	The play consists eight short scenes
5	Plot sequence is dreamlike or contains flash back	In <i>The Hairy Ape</i> this feature of expressionism does not apply by O'Neill	Plot sequence are contains flash back, when Jones visit Jeff in scene three he remember as a flash back that he once killed Jeff

#### 4. Conclusion

In this paper, two plays of O'Neill *The Hairy Ape* and *Emperor Jones* were analyzed based on features and principles of expressionism. The comparison concludes that they are similar in some features and principles of expressionism, however, some differences could be found in the plays expressionistic features and principles. Although both plays have written by one author, Eugene O'Neill, and almost in one span of his life (1920-1), the differences show O'Neill's intelligence in writing expressionist plays. He has influences on expressionist plays.

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