Archetypes, "Others Inside" and Social Types: A Combined Literary Analysis of Eugene O'Neill's *Strange Interlude,* J. M Synge's *The Well Of The Saints* and William Faulkner's *As I Lay Dying*

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Abstract In this article, the analysis propounded is, on the one hand, phenomenological because it centers on the transcendental aspect of each main character in Eugene O'Neill's Strange Interlude, J. M Synge's The Well of the Saints and William Faulkner's As I Lay Dying. Examining a character's consciousness and psyche might help grasping the meaning of life and world as perceived by it. On the other hand, this literary investigation requires that O'Neill's, Synge's and Faulkner's characters are to be approached from a hermeneutic perspective in order to show the possibility of selecting or winnowing, from their emotions, reactions and standings, new meanings and interpretations, which might have never been anticipated by the authors themselves. Thus, this article proposes to bring about a probable and unpredictable relation between past and present in the lives of the major characters, and to demonstrate that these texts can manifest connectedness with the cultural and psychological concepts as developed by Raymond Williams, Julia Kristeva and Carl Gustav Jung. It is assumed that the new meanings, the heroic combats and the most often tragic experiences of the major characters may line up with the cultural materialist notions of Williams. Williams advocates that characters in literary texts ought to act like dissidents so that they might subvert and display fissures within the dominant cultural institutions of a society. They may also be engaged in unstoppable philosophical and intellectual questioning of the mainstream discourse. The delineation and portrayal of the characters in the three texts exhibit

tangible embodiment of Jungian and Kristevan psychoanalytic concepts. Both of them advocate that a literary critic needs to activate and construct an archetype, and discover the several but essential presuppositions of economic, social and political order in the analysed text, for they intercede between the reader and the text in the process of understanding its mythical and psychological rationalization of the inner life and of the world around each character in. Henceforth, this article will assert the argument that archetypes, psychic troubles and social (cultural) types are to be interpreted and examined in relation to some central issues like the gendered place of women, family, social status and the cultural prejudices within modern society. Jung's, Kristeva's and Williams's psychoanalytic and cultural concepts will sustain our analysis which is devoted to the effort of bringing into awareness the way female and male characters, though they might be rebels at miscellaneous instances, are obliged to submit to patriarchal discriminatory cultural order of the society they live in. In sum, all the aesthetic inclinations throughout which Jung's, Kristeva's and Williams's different theoretical and philosophical views can interact and correlate with O'Neill's, Synge's and Faulkner's texts are also to be highlighted, and be given another significant artistic dimension.

Keyswords Archetypes; 'Others inside'; Semiotic; Symbolic; Social types

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Introduction

In the nine-act play *Strange Interlude*, O'Neill portrays the instinctive and intuitive emotions of the manipulative Nina Leeds, who is obsessed by the death of her fiancé at war. This obsession controls and impends the relationships of Nina with her father, Professor Leeds; with the family friend, Marsden; with her lover, Edmund Darrell, and with Sam Evans, the husband who adores her. In this play, there is a sort of an Aristotelian agony and damnation for an immoral act done. Eugene O'Neill depicts the unconscious lives of all the personages in the face of the unavoidable changes caused by Nina's sentimental confinements. As for Synge's *The Well of the Saints,* Composed in 1902-03, it is a three-act comedy which narrates the story of two blind beggars, Martin and Mary Doul living in a desolate district in the east of Ireland one or more centuries ago. A saint has restored their sight by pouring

water brought from a holly well. However, their sight recovery has engendered tension and collision between their past [love, dreams, and the imagination] and the reality of the present. Synge situated this work in the past to question some cultural and identity issues crucial to people in Ireland. Synge seems to be engaged in a process of rethinking the past from within by focusing on the subjective responses of the two main characters cited above. As far as Faulkner's *As I Lay Dying* (1930), it narrates the story of Addie Bundren's funeral; she requested to be buried beside her family in Jefferson town. At her death, the whole family takes the trip with her corpse in a carriage toward Jefferson Town. On their way there, each member of the family narrates a part of the journey.

Thus, the study of every character's psychological state and outer behavior seems to offer, in all these texts, on the one hand, possible assistance for the identification and the understanding of the psychological, cultural and archetypal figures, which might potentiate Kristeva's Semiotic and Symbolic realms and Carl Gustav Jung's 'Transcendent Function'. Either psychic or external distinctiveness might show deep and complex relations of the character with its cultural, social, and material environments. On the other hand, I will resort to Raymond Williams' explanation of the process by which a character's innate potentialities may clash in varied ways with imposed social norms and ethics. It will be demonstrated that, while progressing toward autonomous selves, Martin, Mary, Nina, Marsden, Darrell, Darl and Addie Bundren have all a unique life history which would make them withdraw from outer dominant cultural world. In order to observe the singular combat of a character who is willing to wreck and supersede his/her society's values and morals, our comments and expositions will also acknowledge Williams's social types/beings such as *member, subject, servant, rebel, exile* and *vagrant*.

Strange Interlude: Shadow Inside and Identity Tribulation

Marc Maufort shows that O'Neill in *Strange Interlude* brought new dramatic forms so as to represent the debate about cultural pluralism. He expresses the minorities' ambivalence and resistance. Maufort also points to some dualities within most of O'Neill's plays like resistance/assimilation, margin/centre or hegemony/difference (strangeness) (Maufort 3). On his part, Ronald Miller directs his attention to the fact that O'Neill looked to self- realization as an important theme in much of his drama. For him, the idea of possession is related to the achievement of self-realization; it is also a projection of an unconscious research for a true belonging. Americans were all driven by the opportunity and unreachable dreams of possession and of belonging. Others like Martha Bower provided us with psychological studies

about this play. Bower underlines that the characters are victims of a psychological dysfunction and cultural confusion while attempting to establish their identities. A lot of cultural, social and psychological obstacles impede and delay their desires of wanting to belong, causing final destruction and decline. Joel Pfister replaces O'Neill within the history of a middle class aspiration and self-doubt. After offering a brief but richly documented history about the cultural changes during the first half of the twentieth century, Pfister remarks O'Neill's preference of the individual's psychological depth and private subjectivity over public actions. Most of his penetrating drama is related to family background. Pfister also quotes O'Neill's declaration to his friend R. Edmond Jones, "I am tremendous pleased with The Strange Interlude" (Pfitser 4) for the play is full of modern psychology and interior monologues. John Henry Raleigh's *Crosscurrents Modern Critiques* (1964) signals O'Neill's share and contribution to the shaping of a middle class Irish American self. On the artistic level, Virginia Floyd compares between the mask-face dichotomy in *The Great God Brown* and the thoughts-aside technique employed in *Strange Interlude*. She writes that, "The mask is the inhibited, conscious, visualized self; the thought aside, the verbalized projection of the uninhibited unconscious. Because it exhibits the dark, unexplored region of the psyche, the thought aside makes O'Neill's characters multidimensional and thus intriguing to audiences" (Floyd 335).

On their part, R. King, J. Connell and P. White underline the domination of the theme of exile, and attest that such literature captures anxiousness, stress or emotional crisis felt by those individuals and families that moved from rural to urbanized areas in America. As noticed from what is said above, many critics introduced the psychological traits of O'Neill's work. They examined psychological subjectivity, characters' restlessness and the confusion of the American cultural psyche. They also sought to put emphasis on particular insights into their traumas, disillusions, oedipal desires or death wishes. Therefore, Jungian and Kristeva's psychological views may give evidence of the difficulty of constructing a new identity and of growing to be an autonomous self in *Strange Interlude.* To defend his art, O'Neill declares,

> Authors were psychologists, you know, and profound ones before psychology was invented […] As far as I can remember, of all the books written by Freud, Jung, etc., I have read only four, and Jung is the only one of the lot who interests me. Some of his suggestions I find extraordinarily illuminating in the light of my own experience with hidden human motives. (Cited in Fall 66)

To start, Nina Leeds's inner suffering and distress, to which every fluctuation in the plot is related, may refer to what Carl Gustav Jung calls the archetype of *The Shadow*. Nina's *Shadow* is the death of Gordon Shaw, her fiancé, which is synonymous to a repressed sexual desire. On the plea of nursing in a military hospital, she defies patriarchal tyranny; she leaves her father's home, seeking to reinstall an identity harmony. According to Jung, "The Shadow can never be eradicated; coming to terms with it is an integral step along the path of Individuation." (Cited in Miller 73) Therefore, it is essential to every significant quest for identity harmony. In doing so, Nina must consummate her mourning about her fiancé, and accept his death before indulging and involving herself in the process of reaching personal unity and wholeness. But at home, the middle class code-bounded education of her father oppresses her. *The Shadow* cannot come up to the external world, so it becomes darker, denser, and very disturbing. Nina assures that,

> Gordon wanted me! I wanted Gordon! I should have made him take me! I knew he would die and I would have no children, that there would be no big Gordon or little Gordon left to me, that happiness was calling me, never to call again if I refused! And yet I did refuse! I didn't make him take me! I lost him forever! And I know I'm lonely and not pregnant with anything at all, but---but loathing! Why did I refuse? What was that cowardly something inside me that cried, no, you mustn't, what would your **father** *[sic]* say? (O'Neill I)

She regrets not to have had sex with Gordon, and she associates her father's education to cowardliness and weakness. As a result, she has prostituted herself to every war victim at the military hospital where she has worked as a nurse. Nonetheless, this promiscuous and sexually indiscriminate experience has only accentuated her feeling of guilt, and obtruded more her way toward *Individuation*.

At her father's burial a year later, she comes back home older, pale, thinner, and much more disorganized than ever. This specific physical trait may show that she has failed to recognize her *Shadow* while being beside those military-lovers. Willing and eager to provoke the *Transcendent Function [A dialogue between unconscious and conscious]* and realize personal uniqueness, she marries Sam Evans in order to become a mother and bear children. Marriage would probably deliver her from the dangerous and unacknowledged *Shadow*. In Act II she confesses, "I want children. I must become a mother so I can give myself. I am sick of sickness." She becomes pregnant, but very soon her step-mother wants her to make an abortion because of a family secret curse. Nina accepts peremptorily since she is totally unaware of her

inner disturbance or *Shadow*. So far, prostitution and marriage have not been much secure and effective to provoke a dialogue between her unconscious and conscious. Subsequently, she tries another unconventional means: adultery. She has engaged in an adulterous relationship with Darrell, the family doctor.

In the two last Acts of *Strange Interlude,* Nina passes the ordeal of Sam, refuses to marry Darrell, and wants to spoil her son's marriage to Madeleine Arnold, for she has not yet come to terms with *The Shadow* inside her. She has interfered in the lives of all the men around her, always searching her lost fiancé in every one of them,

> Yes, you're here Charlie—always! And you, Sam—and Ned! Sit down, all of you! Make yourselves at home! You are my three men! This is your home with me! Ssshh! I thought heard the baby. You must all sit down and be very quiet. You must not wake our baby. (O'Neill VI)

According to Jung's psychological theory, the three men have not helped her to start and activate a *Transcendent Function* in order to be guided toward the understanding of her *Shadow* so that she possibly fulfills personality renewal. This inability of Nina to recognize the *Shadow* within herself may correspond to the melancholic/narcissistic depressed of Julia Kristeva as explained in *Black Sun (1987). A narcissistic depressed* or *a melancholic* is wounded inside and often has not the ability to judge or name what is lost. Very often detached and indifferent to life around, Nina feels like *an orphan* in *the symbolic realm* and regresses. The external symbolic world does not provide her with a sense of coherence, distinctness and self- identity. She may either continue to regress or be saved to life by *The Imaginary Father* or by *Maternity [Mothering].* As to the amount of her suffering and regression, Nina has committed abortion and attempted to vitiate and corrupt her son's marriage. In this first situation, the melancholic Nina is driven to crime and self-destruction.

However, Kristeva explains that *a melancholic subject* like Nina may reconcile with the lost object by identification to the *imaginary father* who may secure her to another dimension; a dimension of faith which would enable her to reintegrate *the semiotic* world and to enjoy a happy life. But Nina's father, the representative of the American middle class oppressive education, cannot help her live on the borderline of the symbolic and semiotic worlds, and or grow into an autonomous subject.

Being a woman, *Maternity*/Mothering can help her withstand and thwart the inevitable drive toward death as explained in *The Heretical Ethics of Love*,

republished in 1987. Kristeva construes how a woman can embrace difference/ otherness and how a man can find shelter in a woman against unbearable experiences of life. Addressing women, she writes that *maternity* is already a stage where the distinction between self and the other erupts. *Maternity* demonstrates the borders of selfhood to a woman who until then has been comfortably located in the *symbolic external realm*. Coming at a later time in the play, the pregnancy and delivery of Nina's son Gordon could have reconnected her to the unconscious semiotic realm, opening for her the possibility to name what she lost.

From the view point of Raymond Williams, Nina can be condemned of being subserviently conventional and obsequious to the social norms of the cultural world she lives in. She has had a free and adulterous sexual life and aborted despite the society's conservative attitude. Nina can be considered to be an existentialist who asserts the centrality of her personal choice. Therefore, she is a *rebel* for she thinks that the cultural and social morals are not hers. She seeks to establish another social and cultural pattern. She is committed to this aspiration of offering a useful new way of life. The result is that she cannot succeed in establishing a new social and cultural world. She would tragically fail in loving and cherishing her family and friends.

As for the three lovers though here the case of Sam Evans, her husband, is not discussed, each has attempted to win Nina. Charles Marsden, the family friend, has always been living with his mother and sister. He is psychologically very disturbed by the memory of his first encounter with a prostitute; a sexual experience which hovers over his existence from the beginning to the end of the play. O'Neill has made his world oscillate between withdrawal and togetherness, one of the most used dichotomies in O'Neill's literary art. Marsden desires Nina but when she is nearby, he acts like as though she is his daughter. The omnipresent memory of the prostitute raises the difficulty for Marsden to prompt the *Anima Archetype*, which would permit him to engage a dialogue between his conscious masculine aspects and the unknown, yet disturbing feminine aspects of his unconscious. It seems to be the reason why he does not hesitate to provoke and encourage Nina's marriage to Sam Evans despite his secret love for her.

According to Kristeva's psychoanalytical theory in *Powers of Horror (1980)*, whenever a person is in love with another, they experience a to and fro of energy, desire and memory that will impact on their future lives and their self-understandings. She calls this process the *transference process*. This *transference process* very often engenders an ailing distinctiveness like abjection**,** a fundamental concept of Kristeva's literary criticism. Marsden loves his mother but he feels

repulsion and longs for a narcissistic union with her. As a result to the death of his mother (Act V), he is tormented and becomes depressed and melancholic, and to be secured to the symbolic world, he needs an imaginary father. Therefore, Marsden sought to befriend Professor Leeds, Nina's father, and has himself been a paternalist to her. He imitates Professor Leeds's voice and encourages Nina to marry Sam Evans, "Oh, Nina—poor little Nina—my Nina—how you must have suffered! I forgive you! I forgive everything! I forgive even your trying to tell Madeleine—you wanted to keep Gordon—oh, I understand that— and I forgive you!" (Act VIII) The intimacy and familiarity with Nina has taught him to act as a true father. When at the end of the play, they marry each other, Marsden seems to enjoy a dilatory psychic serenity and seems to reconcile with the *"Other melancholic inside"* him only because old Nina would not remind him of the first sexual encounter with the prostitute. Her beauty has evanesced and both have passed beyond desire. He accepts to be called *old Charlie* by the old Nina.

According to Williams, Marsden is a *servant* who identifies himself with life as socially and culturally organized by the society. Yet, Williams notices that, "At many levels of his life, and particularly in certain situations such as solitude and age, the discrepancy between the role the individual is playing and his actual sense of himself will become manifest, either consciously or in terms of some physical or emotional disturbance" (Williams 105-6). Alone especially after his mother's death and in his secret love to Nina, the social situation of Marsden has become critical and crucial. Thus, his identification to society's dominant cultural values tragically breaks down. He has come to acknowledge that the established public and cultural life has very little compatibility and harmony with his private and personal desires.

For his part, Darrell is a clever, observant doctor who is convinced that he is immune to love because he pretends that love is nothing more than its sexual instinctive attraction. He thinks that Marsden is weak and psychologically fragile when he notices that, "Poor Marsden is completely knocked off balance, isn't he? My mother died when I was away at school. I hadn't seen her in some time, so her death was never very real to me; but in Marsden's case—" (V). According to Jung, Darrell's identity is founded on the *Persona* archetypal figure which is, a compromise between individual and society as to what a man should appear to be. He takes a name, earns a title, exercises a function, he is this or that. In a certain sense all this is real, yet in relation to the essential individuality of the person concerned it is only a secondary reality (Smith 69). Darrell conforms to every cultural norm of the society, but this is a mistaken identity. As a social construction, *Persona* does not offer enough substance upon which to construct a meaningful

and lasting selfhood. Therefore, Darrell grows more and more jealous of Sam, and as time passes, he sustains with great difficulty Nina's absence. Unconsciously, he continues to look for identity stability, which is hampered and delayed by the rigidity of his *Persona* archetype. He has never been able to confess his adulterous relationship. He recognizes, "(thinking abjectly) I couldn't! ... There are things one may not and live oneself afterwards…there are things one may not say…memory is too full of echoes! ... There are secrets one must not reveal…memory is lined with mirrors! ..." (O'Neill VI). At this moment of his life, Darrell dares not to engage a dialogue between the opposite aspects of his personality in order to transcend the social norms to which he conforms. Therefore, he can never achieve totality and wholeness to his self.

To Kristeva, Darrell's personality is likely to be dominated by the Symbolic realm. The result is that Darrell's *dynamic signifying process* is basically regulated by *the symbolic realm*, which is not enough to make him thrive, change and live normally on *the borderline* between *the semiotic* and *the symbolic worlds*. Darrell needs Nina, who recalls his mother, to provoke his *semiotic realm*'s upheaval against the *symbolic world*. So, Darrell endures an "*Other automaton inside*" himself and has to achieve *a psychic revolution*, which Julia Kristeva believes to have very lasting effects, for the stabilisation of his identity. Struggling to realize identity stability, he has joined an institute, studied in Europe and transferred his paternal affection toward Preston, an inventor with whom he collaborates in scientific research. For Kristeva, it is "To elsewhere that the runaway has directed his hopes, has concentrated his combats and is organizing his/her actual life" (Kristeva 46, my trans). Being a fugitive, Darrell escapes his family, his abject mother, not succeeding to awaken the due revolt of his semiotic realm against the symbolic one. Throughout the play, Eugene O'Neill makes Darrell balance between the two possibilities of *repossession-dispossession*; Darrell, when feeling being dispossessed of Nina and his son, comes back to repossess them but none of his attempts has been successful. In the last Act, he humanely professes to Nina, who rejects his marriage proposal,

> Thank you for that! And that Ned will adore his beautiful Nina! Remember him! Forget me! I'm going back to work. I leave you to Charlie. You'd better marry him, Nina—if you want peace. And after all, I think you owe it to him for his life-long devotion. (Act IX)

Despite the emphatic sadness and softness of his love to Nina, Darrell admits his incapability to find peace. In fact, his encounter with Nina has served to re-

equilibrate his continuous wanderings. A reciprocal but temporary acquaintance between the host Nina and the visitor Darrell has made them separate and reunite several times. "Their happy encounter will be torn if it lasts for a long time," writes Julia Kristeva (Kristeva 22, my trans).

From what is said above, Darrell has internalized social, economic and cultural necessities as if society is embodied in his person. Darrell refuses to confess his adultery in order to release his self from its psychological sufferance. To Williams, Darrell is a *subject* who, "at whatever violence to himself, has to accept the way of life of his society, and his own indicated place in it, because there is no other way in which he can maintain himself at all; only by this kind of obedience can he eat, sleep, shelter, or escape being destroyed by others" (Williams 105). As a consequence, Darrell will continue all his life to conform to the dominant cultural pattern, and will never grow to be an autonomous self.

The Well of the Saints: Blindness as Metaphor to Identity Construction

As regards *The Well of the Saints*, it is worth reviewing the trait of the metaphor of *blindness* in western literature so as to understand the philosophical inclination in J.M. Synge's play. Blindness as a metaphor in the western world's mainstream literature has been prevalent from the old times. In ancient Greek literature, the arrows of Cupid, in the tales of *Cupid and Psyche,* introduced the issue of erotic sensuality and male's serving love. Blindness also fascinated the Enlightenment philosophers whose thoughts were grounded on "the foreign spectator in an unknown country, and the man born blind restored to sight." as Foucault remarks in *Birth of the Clinic* (Ibid. 92). Reinventing the tale of *The Beauty and the Beas*t by Gabrielle Susanne Barbot de Villeneuve in her *La Jeune Américaine, et les contes marins* (1740), Victor Hugo, in *L'homme qui rit* (1869), narrates a love story between *Gwynplaine*, a monstrous and disfigured man, and *Déa,* a blind woman. In the core of all these literary tales, the metaphor of blindness celebrates romantic pairing and contrast between melancholic interior and external virtue and goodness. At this point, it might be assumed that Synge, prone of putting forth peculiar ideas about love and gender issues, could have transposed all these literary connotations in *The Well of the Saints.*

To begin, *The Well of the Saints*' story is set in a lonely mountainous district in the east of Ireland one or more centuries ago. Synge avoids making reference to dates or to any historical frames, preferring not to situate the narrated story within a pre-existing linear image of History. The dominant western discourse has to be combated and opposed by the inwardness of the Douls's essence. In Act I, the reader

is informed about Martin's and Mary's blindness albeit not born as such. Their love, which is neither erotic nor distressful, might suggest a denial of the misogynous mythical love, perpetuated by western world's literature from antiquity to modern times.

The other information implied at the beginning of the play is Jealousy. It is at the bottom of Martin's and Mary's love. The Douls would not suffer more if separated contrary to *Cupid*, *The Beast* and *Gwynplaine* who can be ruined without their beloved females. Thus, jealousy is essential to furnish information about the 'others inside' Martin and Mary, and understand Synge's view toward love and gender. Early in Act I, Martin takes Molly Byrne's defence against his wife's hostile observation,

> If it's she does be telling she's a **sweet**, **beautiful voice** *[sic]* you'd never tire to be hearing, if it was only the pig she'd be calling, or crying out in the long grass, maybe, after her hens" and adds in a very pensive way "It should be a **fine**, **soft**, **rounded woman** *[sic]*, I'm thinking, would have a voice the like of that. (Act I)

On the one side, these words may reveal that Martin does not trust his wife, who pretends to be more beautiful than Molly Byrne. On the other side, it can reasonably be thought that Martin is longing for a lost thing [His mother], which he awfully misses. The gentle and delicious voice of Molly Byrne might evoke something to the "*Other inside*" Martin, whereas the *queer cracked* voice of his wife is repulsive to him. To test the truth of this argument, the dark origins of Martin and his wife, though not informed by Synge, would reveal hidden information about their personalities if investigated.

To set in motion this inquiry, it is commonsense to notice that Martin was not born blind. Though it is the only information supplied by Synge, it may help understanding this couple's conflictual relation. Martin grew up as every child receiving the values and psychical marks from his family and his immediate environment. Thereupon, he certainly went through the '*thetic phase'*-the stage at which a child starts the process of separating from one's mother- to enter *the realm of symbolic* and enjoy the state of being a different person. This process might have lasted some years, for he could remember and observe that a sweet voice had always been associated to a pretty woman. He remembers "for the time I was a young lad, and **had fine sight** *[sic]*, it was the ones with sweet voices were the best in face" (Act I). He had known the main traits of beauty before he became blind, so

one might well claim that he lost his sight at twelve or even more. Unfortunately, blindness came to devastate his symbolic world. He is no more *on the borderline of the semiotic* and *the symbolic* since the *semiotic* becomes prominent and destabilizes his identity process.

At this moment of his life, he has to learn again to grow with this new handicap: blindness. As he could not stand this situation, he left his family wandering in the *seven counties of the east.* According to Kristeva, *the semiotic* remains an eternal companion of the subject in process. Thus, Martin is looking for another identity though he cannot forget his family, his land and his mother. This *abjected mother* is never banished from his inner world. He is "Like an orphan whose love for a lost mother swallows" (Kristeva 46, my trans). His memory engenders altogether suffering, melancholy, exaltation and force inside him. He is, all at the same time, a traitor, a brave and a melancholic subject in process. He chooses to flee elsewhere carrying his inner frustrations. On his road, he very probably met with Mary and married her. She is like him and might have gone through the same experiences in life, for she informs us, "—and I a dark woman since the seventh of my age?" (Act I) Both of them have become strangers. They denied their origins to become citizens of the world, cosmopolitans whose voices, thus, may justify Synge's subversion and implosion of the main cultural discourse in Ireland.

Mary brings some relief to Martin, but she also reflects his dark and misunderstood *semiotic realm*. All the frustrations inside him are transferred onto Mary. Therefore, she can stand for *his abject mother*. Although she is his wife, he cannot help it to reject her, to mock at her and not to believe what she says of her supposed beauty. She represents the hated body of *the abject mother* from which he must get freed in order to realize his own identity. For her part, Mary also sees him as the representative of *the oppressing father*. As a result, their relation is most often tumultuous and turbulent.

Both of them have expressed different attitudes toward what sight recovery might bring to them. Martin feels an inner fear while Mary proves to be very athirst and desirous. Synge introduces Timmy, the smith, on stage in order to announce the news for the couple and raise the emotional reaction of the reader/spectator. The humbugging talk about thieves to hang or all sorts of heard wonders before the saint's arrival is a theatre device used by Synge to lengthen the suspense. It also allows observing that Martin, who is full of *excitement* at the beginning, hesitates to recover his sight fearing the "Other inside" him. He disappointedly confesses, "It'd be a long terrible way to be walking ourselves, and I'm thinking that's a wonder will

bring small joy to us all" (I). Contrary to him, Mary *gropes up to* Timmy imploring him, "You're not huffy with my self, and let you tell me the whole story and don't be fooling me more [...] Is it yourself has brought us the water?" (I) Either Martin's fear or Mary's enthusiasm are generated by *their semiotic realms.* Something inside them turns Martin from the state of excitement to the one of doubt, and Mary's tranquillity to agitation and extreme enthusiasm.

When sight recovery occurs, it has pushed outwardly Martin's and Mary's inner frustrations. Martin becomes delirious and raving. He is destabilized by the inner feelings which explode outwardly. He is driven by his inner frustrations; he is becoming more vulgar for nothing is forbidden for the "Other inside" him that comes out to life. This is why he remorselessly treats the people around him of being "*pitiful beasts"* the moment he is looking for his "*wonder of the western world*": Mary. The "Other inside" him permits all the obscenities and the sexual frenzies hidden before. Martin does not realize that he is destroying the social taboos concerning love and sexuality. Moreover, respected conventional familial and linguistic restraints are being trampled by him.

The same thing happens to Mary though the *"Other inside"* her is not driven by sexual desires but by *an inner image of a father* who would help her to move on to another dimension. Very similar to Martin, she has unconsciously hated her blind husband because he could not secure her to the other dimension, or assist her identity fulfilment. According to Kristeva, the return of the repressed- due to the sight recovery - makes the cosmopolitan subject in process either sexually perverted or ill. "The subject in process is caught between deeply interiorized parental prohibitions and the exterior pressings pent up inside him" (Kristeva 47-49, my trans). This is why after being disillusioned, Martin and Mary have quarrelled by the end of Act I.

Concerning Mary, from the moment she reprimands her husband, "I wouldn't rear a crumpled whelp the like of you" (Ibid), she only reappears mischievous and sickly at the end of Act II, for she is lonely, sad and introverted into her *inner semiotic world* which cannot provoke her identity change. She cannot give *a crumpled whelp* [a child] to Martin who wants it. Subsequently, she is now *a psychotic*, completely governed by *her semiotic*, for her ugly Martin has not crystallized the image of the *imaginary father* who would aid her to overpass and understand *the symbolic,* the external oppressing cultural world.

By contrast, Martin has set his frenzy of sex and language free. He is a sexual pervert. His inner sexual desires are released. He goes to work in Timmy's forge to be hither to his fiancée, Molly Byrne, reflects the body he desires. One time,

Martin has diverted Timmy, whom he compares to '*an old scarecrow stuck down upon the road',* by sending him to wash his face. Thereafter, he reaches at Molly near the well. Considering his self free of any borders/constraints/taboos whether familial or sexual, he announces to her, "It'd be little wonder if a man near the like of you would be losing his mind. Put down your can now, and come along with myself, for I'm seeing you this day, seeing you, maybe, the way no man has seen you in the world. Let you come on now, I'm saying..." (Act II). He is about to commit a rape, not minding what others would say. It is a rape for *he takes her by the arm and trys* [Sic] *to pull her away softly to the right*. The quoted words are generated by Martin's *semiotic realm*. He has awaited a long time to *seeing* her. He has repeated the word "seeing" at least three times because it is the *'Other sexually pervert inside'* him who now utters these words.

As for the fact of comparing Timmy to a *scarecrow*, it is "an unusual liberation of language." (Kristeva 48, my trans) For instance, Martin, time and again, uses erotic, obscene and strange words he would never have used before his sight recovery. In fact, for Kristeva, the *'Other sexually pervert inside'* Martin, who manifests himself now, does not hear what he says. Therefore, those indecent and lascivious terms and statements do not repel him (49). But I think it would now be for us enthralling to see what might happen if Molly Byrne rejects him solemnly? Would he go looking back for his lost Mary? Or not?

Martin's abusive use of his freedom turns into an execration and damnation. At the beginning of Act III, Synge brings back Mary Doul to the same place, foreshadowing the return of the Douls to blindness. Mary stays alone mourning for the *lost imaginary father*, and Martin joins her a while later, because Molly Byrne has reprobated him. Just as Mary fails to realize her new identity, Martin, who is bearing a degenerate narcissistic wound, also needs to travel more deeply into his psyche in order to achieve identity stability. For a time, he has believed himself to be a strong subject, but now things are reversed. He might not be able to avoid the destruction of his body and psyche. He firmly refuses to recover sight again, which can be an example of body destruction. When the villagers insist to cure Mary, Martin '*strikes the can from the Saint's hand and sends it rocketing across stage'* and '*defiantly'* says, "[...] keep off now, and let you not be afeard; for we're going on the two of us to the towns of the south [...]" (Act III) Martin and Mary might well be drowned and lost forever because they have to cross '*deep rivers with floods in them'*. Despite this danger, they need to quit, always looking for a never reached identity though they know inside themselves that *death* is the inevitable step that would put an end to their suffering. Thus, Martin and Mary might have failed

to counter the mainstream discourse of their society before sinking into madness, which is shelter against dominant mainstream culture (Chase 4).

In this respect, Julia Kristeva's definition of a cosmopolitan as the one who has "*no father, no mother, no God and no master"* (Kristeva 35, my trans) may epitomize the whole metaphoric message which is meant by Synge. The Douls' absent parents combined with their blindness are Synge's point of departure in the process of subverting from within the mainstream cultural discourse and identity of Ireland. Throughout their release from their parents' burden and constraints, the playwright displays the polymorphic identity change he projects for his country. Wanderings and intensive feelings of freedom are exploited to launch some of his new ideals. Being under the ecstasy of extreme pleasure or foolishness, Martin and Mary are opposed to the other people around them, mainly Timmy the smith and the Saint. Martin dares to speak rudely to the latter, a Church or God's representative in Catholic Ireland. Thus, it is almost inevitable that the *"Other sexually perverted inside"* Martin and the *"Other psychotic inside"* Mary are doomed to endure indifference, disgust and misunderstanding from the external world in which they are evolving. Their search for a new subjectivity/identity remains bound to the hidden but never forgotten parents. The Douls flee away from them, but they idealize them. Martin hates and loves his *abject mother*. Mary is seeking her *imaginary father* to regenerate. Both of them have not succeeded. At the end of play, they come back to where they started their quest for a new identity. Synge may have reunited Martin and Mary to make them help each other before ultimate death though it seems that Mary is joyous to have gained Martin's sympathy again.

According to Williams's theory of social types, Martin and Mary Doul can be considered as *errant/vagrant* characters who previously suffered from a social and a spiritual alienation caused mainly by their visual handicap. So, they sought to become others. By making these two main characters blind and peripatetic, Synge intended to discuss segregated female aspects as *beauty, sexual desire (body), gender* and *love* in his traditional Ireland. Throughout his two characters, Synge freed and sublimated the body. Because the two lovers do not see each other, he might have suggested that the best beauty is that which is located inside every person, the beauty of the soul. Most important of all, he redefined the mythical love of the transcendental subject of the Western world by attempting to explain it psychologically- it is this inner sentiment that binds the Douls to one another.

An analyst of a work of art, in Jung's words, has to seek for the significance of every symbol within in order to reveal its secret by understanding how an unconscious archetype might be identified and activated. Archetype is an unfamiliar

expression of fears, dreams, and of all uncanny thoughts that emerge to life coming from "The abyss of pre-human ages" (Jung 106). In order to compensate the one-sidedness of their identity, Martin and Mary have attempted, as shown above, to engage a dialogue with their unconscious and come to good terms with their respective shadows [mother and father] and attain Individuation. However, neither Mary's isolation nor Martin's eagerness and zealous freedom to be loved has prompted their archetypes of the '*Shadow*' so as to help themselves transcend their psychic difficulties and grow to be renewed, whole and essential persons. As vagrants-to be in agreement with Williams's definition, Martin and Mary find the society's principles and values purposeless and irrelevant. Williams writes that, "There is nothing in particular that the vagrant wants to happen; his maximum demand is that he should be left alone" (Williams 109). Martin and Mary accord no importance to themselves and refuse to play any role in society; they do not even desire to oppose it; they only plan to quit, seeking temporary survival.

As I Lay Dying: A Tumultuous Southern Universe

William Faulkner, like Synge and O'Neill, was much concerned with the psychological impact WWI had on American society and its individuals. He had been very concerned with the identity of the South. In his works, he usually represents the southern universe which is affected by the sin of violence, decadence and debasement toward the blacks. As a southerner, Faulkner experienced the shadow of South's History and its decline in most of his works. *As I Lay Dying* (1930) narrates the story of Addie Bundren's funeral; she requested to be buried with her family in Jefferson town. At the beginning of the story, Addie Bundren, wife and mother to a poor white rural family, is on her deathbed. Friends and family come home to comfort her. Addie is a proud, irreverent and resentful woman who only loves her son Jewel. She despises her husband, her neighbors, and all others around. At her death, the whole family goes with her corpse in a carriage to Jefferson Town. On their way there, each member of the family narrates a part of the journey, stating the inner and true reason to his/her trip. Many incidents have spoiled and disturbed Addie's funeral procession in its progress toward her home town and grave.

As I Lay Dying shows the psychological identity experiences of the main heroes. Speaking about Faulkner, Robert Penn Warren notices that, "Here is a novelist who, in mass of work, in scope of material, in range of effect, in reportorial accuracy and symbolic subtlety, in philosophical weight can be put beside the masters of our own past literature." (Warren 124) Olga Vickery thinks that in *As I Lay Dying*, the central theme is Addie herself and her relationship with each

member of her family (Olga 96). In Irving Howe's *William Faulkner: A critical study,* which continues today to be a good introduction to Faulkner's literary art, the moral vision of the novelist, his use of southern History and its social organization in clans are emphasized (Howe 55). Other critics like R.W. Franklin, however, accuse Faulkner of inconsistencies in his narrative method and of using improbable facts and incidents (Franklin 123). Following this discontent, Dean Schmitter also describes the journey to Jefferson as, "An outrageous denial of significance […] We are challenged […] to confront and, so far as possible, to bridge the gulf that divides our personal systems of value from those adhered to by the characters […] and resolve the contradictions that necessarily follow from the use of multiple points of view" (Schmitter 93). Wanting to draw parallels between Brazilian and American literatures, Catarina Edinger gives account of Carlos Fuentes's observation about Faulkner's art when she acclaims that, "Only Faulkner, in the literature of the United States, only Faulkner in the closed world of optimism and success, offers us an image shared in by the United States and Latin America: the image of defeat, of separation, of doubt: of tragedy" (Cited in Hahn and Hamblin 74). As a matter of noteworthiness, these critiques appear to be of great interest to the object of this article which endeavors to reveal every character's inner and psychic disturbance in the process of understanding their identity construction.

As already mentioned, a work of art to Carl Gustav Jung is certifiable and authentic only when every archetype is ignited. Our analysis confides on the archetype of the *Shadow* to show the psychological turmoil in *As I Lay Dying*. Subsequent to what is announced above, discussion will center upon each important character in order to demonstrate whether s/he has engaged in a dynamic psychic debate in the process of attempting to fulfill a stable identity comfort. Their combats will give better perceptiveness into the development of the psychological and intellectual explorations of their psyche.

In *As I Lay Dying*, Faulkner organizes the funeral procession to Jefferson around two levels of action: the exterior cultural world and the interior realm of personal feelings. The reader is given insight into the inner desires and obsessions of all the family members. To this end, the archetypical figure of *Anima/Animus* might serve as mediator between the conscious and unconscious of Addie Bundren. The protagonist Addie has many similarities with her favorite son, Jewel. She is as violent because she sometimes whips her school children,

> I would look forward to the times when they faulted, so I could whip them. When the switch feel I could feel it upon my flesh, when it welted and ridged

> it was my blood that ran, and I would think with each blow of the switch: Now you are aware of me! Now I am something in your secret and selfish life, which have marked your blood with my own forever and ever. (Faulkner 157)

According to Jung's definition of the archetypal figure *Anima/Animus*, Addie Bundren can be viewed as a male violent force. At school, her relationship with her pupils reveals the male characteristics of her personality. The dialogue between Addie's conscious and unconscious can be manifested if connected to the *Anima/Animus* Archetype. Jung defines, "The Anima as an important archetypal structure that holds the feminine aspects of man; its counterpart, the animus, similarly holds the masculine aspects of women" (Cited in Miller 66). Addie, like every human being, has eccentric and atypical sexual attitudes and pervert feelings hidden in the unconscious, so the development of her whole personality requires that that sensitiveness and inner desires have to be assimilated into her conscious. Addie is cold, proud and tough like any man in the American countryside. She longs to reconcile her inner masculine desires with her outside world, which conventionally confines her to the domestic feminine tasks and imposes constraints to her freedom. Unfortunately, the Transcendent Function [or the unity between the masculine and the feminine aspects of her personality] cannot work and the unity of these opposites, which constitute her personality, will remain unreached. Therefore and for at least two other reasons, she seems not to be able to build a new, unique and whole self. The first reason is that she refuses to admit the world of the Bundrens, and asks to be buried in Jefferson with her own family. The second is related to her incessant quest for sin; she had adulterous relationship with Mr. Whitfield. She has sinned because she has been looking for personal life felicity in the midst of a rigorous and unmerciful world of men. She affirms,

> I would think of the sin as garments which we would remove in order to shape and coerce the terrible blood to the forlorn echo of the dead word high in the air. Then I would lay with Anse again- I did not lie to him: I just refused, just as I refused my breast to Cash and Darl after their time was up—hearing the dark land talking the voiceless speech […] Then I found that I had Jewel. When I waked to remember to discover it, he was two months gone. (Faulkner 118)

Even after her death, she has remained estranged and distant to Anse, her husband, the representative of society's repressive masculine force. Except for Jewel, she has also been detached from her other children. From the point of view of Jung, Addie

Bundren has not succeeded to construct a well adjusted and harmonious personality or give birth to a 'New Living Third' which might conjoin the opposite masculine and feminine aspects of her personality. Therefore, the *Transcendent Function* [the dialogue between her conscious and unconscious] has neither compensated the one-sidedness of her external emotional life nor has it captured the significance of her unconscious desires. In other words, her Individuation process- or gradual change of personality- will fail to occur. The modern society, which Faulkner describes as dehumanized and mechanized, collides in a brutal way with its individuals. Jung states that, "The animus of the woman is not so much the repressed Masculine as it is the repressed Other, the unconscious Other that she has been prevented from living out" (Cited in Singer 193). Thus, the activation of the archetype of Anima/ Animus has revealed that Addie Bundren cannot be saved to life; she must be destroyed.

From the view point of Raymond Williams's theory, Addie Bundren submits herself to the selective tradition when she imitates 'man'; she wants to belong to the rough masculine farm world which refuses to recognize her as a woman. She cannot emerge into a new cultural force. As a creator of strong cultural institutions, 'Man' has repressed every residual feminine alternative since the beginning of human History. The dominant masculine cultural discourse "Cannot allow too much residual experience and practice outside itself, at least without risk" (Parker 463). The fact of quitting her job as teacher to marry Anse Bundren is worthy of being accepted as a presumptive sign to the beginning of her tragic decline. As a servant social type, Addie is given the illusion of choice while working as teacher. This job has allowed her pretending to identification with her society. At the country house, she grows older and lonely, so the identification and illusion of choice get confusing to the servant's self and cause her emotional and psychic disturbance as shown below.

As to Julia Kristeva's psychoanalytic theory, it can be assumed that Addie could have been a *subject on the borderline* living more or less a state of well-being and contentment between the semiotic and the symbolic worlds, for she freed herself from her mother's love and been secured by her father to the external symbolic realm. She has grown up in the big town of Jefferson, but begun to lose identity stability after starting work as a teacher in a small rural village. Added to difficulties inherent to her job, others have continued to unfold much more since her marriage to Anse. In fact, she associates her claim of being a fortunate subject on the borderline of the semiotic and symbolic realms back to the period of her life she was with her family, father mainly, and to Jefferson town. Her rural life has plunged

her into a very lonely life. She is closed off and very solitary. According to Kristeva, an identity disaster is actually operating since *the semiotic world* is becoming more prominent than *the symbolic one*. Addie is bearing a *"psychotic other within"* her. In order to rehabilitate and amend her identity stability, the "*Other psychotic inside"* Addie has to revolt against *the symbolic*. This is why she has very probably been recalling and longing for her father, family and Jefferson town. As advised by Kristeva, Addie has used *mothering* to put forth a solid subjectivity. *Mothering* would help her to reconcile with the symbolic man-dominated world. However, *mothering* alone is not sufficient to ensure identity stability for a woman. Addie has to be of *body and mind* -or have children and a career. Her marriage seems not to have offered her such a possibility. She quitted her job; this event might have hindered the success of her *psychic revolt*. As a consequence, Addie's subjectivity is strongly disordered. The *"Other psychotic inside"* drives and propels her toward sinfulness and perversion. Nothing to be done by her husband and children could provide her with a sense of self-confidence and coherence. Addie is driven to self-annihilation by what Kristeva calls '*death drive'*. Despite the short, elated and entranced time with Anse at the beginning of their encounter, she has fallen to *indifference* toward her murderous life as Meursault, Camus' estranged character in *L'étranger*. Like him, Addie is condemned to die, since "the murderous and irreconcilable singularity which inhabits inside subjects" as her "would not permit them to found a new world" (Kristeva 45, my trans).

As far as Darl is concerned, Faulkner makes him the chief narrator in *As I Lay Dying*. He is imbued with a large imagination, for he is intuitive and intelligent. His sensitivity and isolation inform about his personal behavior, which has been loyal to the family at some times and indifferent at others. His memories as a child show his detachment and alienation from the other members of his family. He remembers, "When I was a child […] Then I would wait until they all went to sleep so I could lie with my shirt-tail up, hearing them sleep, feeling myself without touching myself, feeling the cool silence blowing" (Faulkner 8). Darl seems to protect his inner fears using the shield of isolation. However, Darl carries a *Shadow,* which comes to the surface in order to hinder his efforts toward finding meaning and constructing a lasting stable selfhood. To Jung, "The basic idea of Shadow was the unacknowledged, hence unconscious, dark side of the personality that is blocked out by the accepted, conscious side" (Cited in Shorter and Plaut 138). In this respect, the various interpretations of Darl's behavior may help provoking the divulgation of his real and true self.

Within this family environment abounding misfortune and affliction, Darl

seems to be much more moved by Addie's death than the others are because his *Shadow* manifests itself along the funeral procession to Jefferson. The humiliation of bringing the body to Jefferson has traumatized him. He thinks that this act is an affront to his mother. He is the only one to disavow that initiative within the family. He is an introverted psychological type whose thought is, for Jung, dominated by *thinking*. As a result, he cannot be given an opportunity to achieve unity and identity comfort in this world. He thinks that all his family is against him, and that he has never had a mother, for he always knew that Addie preferred Jewel. He sometimes expresses his grief through physical bursts of defiance, anger and repugnance. Because his Shadow is repressed and isolated from his conscious, it cannot be eradicated. Therefore, it can never be corrected. For all these reasons, Darl sets fire to the barn. He cannot recognize and integrate that which is unacceptable to him-the death of his mother. Thus, he cannot come to engage in the path of *Individuation* in order to grow to a *New Living Third*-a rebirth or revelation of a new essential man. The *Transcendent Function* [That is the dialogue between his unconscious and conscious] has not been engaged. The action of burning the barn is an act of a desperate and traumatized man than that of an insane. As a consequence to this deed, Darl has descended into a deep distress, and has lost his mind thoroughly. The trauma of being betrayed by his family has pushed Darl into a critical breakdown. He has lost all sense of self- hood. Darl's life takes a tragic turn. Opining on Darl's insanity, his brother Cash's remarks, "But I aint so sho that ere a man has the right to say what is crazy and what aint. It's like there was a fellow in every man that's done a-past the sanity or the insanity, that watches the sane and the insane doings of that man with the same horror and the same astonishment" (Faulkner 161). Cash has been struck by Darl's complex psychological state. Darl experiences a destructive tragic identity collapse because he has been incapable of reaching down to the deepness of his unconscious in order to grow to a new essential man.

According to Williams, every authentic historical analysis is necessarily interested in interrelations between movements and tendencies though it excludes "What […] may often be seen as the personal or the private, or as the natural or even the metaphysical" (Cited in Parker 465). [sic] And Darl's hidden love or sentimental attachment to his mother can be described as being private, natural and metaphysical. As a result, it is repressed by the dominant cultural thought and Darl is doomed to experience that psychological decline. Darl, like his brother Jewel, stays in his society and desires only to be left alone. He is a modern vagrant for whom conformity, rebellion, exile or service are all alike insignificant. He cannot achieve a true personal identity; therefore, he is to be indexed as an 'unauthentic'

individual.

Family has been for its young individuals the source of disappointment in America during the first decades of the twentieth century. Darl is living identity disaster and has discordant relationships with the members of his family though he could have had a successful life. It seems that Jewel has accentuated Darl's feelings of depression. Darl has not only developed a natural longing for a narcissistic union with his mother but also hatred and abjection. The *'Other melancholic inside'* Darl, that cannot be secured to the symbolic world by his father, descends into a deep depression.

As a result, Addie and Darl have committed themselves in the battle of contesting their fates and struggled to become new individuals within their social and cultural world. To Jung, each of them has sought to construct his/her integral self. They have sustained much effort to this goal, and each has experienced differently the *Transcendent Function*, which has not potentiated significant changes to their lives. Thus, their destinies will remain unfulfilled, for "The Self is the ultimate Transcendent Archetype, a perfect union of opposing qualities harmonized and represented by the symbol of balanced mind. It is the fulfillment of promise and prophecy, the enlightened spirit of both Western and Eastern systems of belief and religion" (Northrop 50). As regards Williams's cultural perspective, it has demonstrated that Faulkner's characters have attempted to resist unsuccessfully the selective dominant cultural values of their society. At the end of the journey to Jefferson town, Darl seems never to have mental strength to recover from his deep psychic depression and despondency.

Conclusion

In order to analyze the complex emotional states, the social positions and the life combats of the main characters, Jung's archetypes, Williams's classification of social types and Kristeva's psychoanalysis have provided incumbent methodological direction for the understanding of the innate and cultural potentialities of the main characters. The study of William Faulkner's *As I Lay Dying,* Eugene O'Neill's *Strange Interlude* and J.M Synge's *The Well of the Saints* has shown the extent to which modern heroes and heroines have experienced disastrous social and psychological lives. In *As I Lay Dying,* Darl and Addie have neither aroused to *New Living Thirds* nor have they enjoyed identity easiness. Addie Bundren has not activated the archetype of *Animus*; it would have helped her to understand the masculine aspects of her personality, and live a happy life with her husband and children. But she died without expressing her inner masculine force. For his part,

Darl's *Shadow* manifests itself through his mother. He has not admitted her death, so he sinks into a damaging psychic neurosis.

In *As I Lay Dying*, Nina Leeds' *Shadow* in *Strange Interlude* resurfaces through her sexual desire for Gordon, her dead fiancé. She has married, aborted, and engaged in an adulterous relationship, but has always failed to get in touch with her *Shadow*. However, she may grow onto a *new essential woman* the moment she sets free all sexual desire and appeal. Concerning Charles Marsden, his archetype of *Anima* is not understood because of his one and last ineradicable encounter with the prostitute. As for Darrell, he can be considered to be the opposite of Darl in *As I Lay Dying*, for he is well-installed in the outside cultural world. He refuses to activate a dialogue with his unconscious personal realm. In a way, he is also a victim of the social values he conforms to.

In *The Well of the Saints,* the Douls sought to reconcile with the irrecoverable absence of their parents. To show the originality and inwardness of his characters, Synge purported to combat and change the unwavering, and oppressive Irish cultural discourse. That is why the *"Others inside"* Martin and Mary are doomed to endure indifference, disgust and misunderstanding. That is why they both decide to withdraw from society, impeding the process of engaging a dialogue with their unconscious.

According to Williams's cultural and historical perspective, it has also been noticed that most of these characters in the three works have failed to grow to autonomous selves because their private desires and histories are placed against the conventions and traditions of the dominant cultural worlds they live in. When confronted to any particular cultural and psychological situation, each of them has attempted to make a significant response by putting forth his/her personal mental view of a self-imagined world. However, almost all of them have come to realize that these imaginative and psychic worlds must perish and suffer identity ruins. As a result, most of the heroes and heroines in Faulkner's, O'Neill's and Synge's texts are destroyed by society whose traditions and cultural values are never shaken or redefined. At the end, it is demonstrated that these modern personages fall and experience psychological declines despite their revolutionary commitment in the battle of contesting the selected dominant values within their societies.

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