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forgetfulness of the poet, and enjoy momentary happiness and illusion of having made a qualitative change in life. However, past memory often comes back to middle with and trouble present life.

As true representatives of both the Strindbergian romantic world and the Bergsonian psychologically turbulent one, all these characters fail to perpetuate and conciliate their inner bourgeois values with those of the changing modern ages. All of them experience a tragic/heroic decline.

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seemed to come close to the way out of any tragic/heroic destiny, an unexpected turn occurs; Chris Christophersen has been closer to realizing a qualitative progress, but Anna's wedding to a seaman has spoilt it, making, thus, his pursuit for the achievement of an identity 'organic unity' almost impossible.

**Conclusion:** It has been demonstrated that O'Neill's and Faulkner's works have responded to Strindberg's and Bergson's new conceptions of the tragic art. In *Go Down, Moses* and *Anna Christie*, Faulkner and O'Neill directed their attention to what Strindberg calls bourgeois tragedy. Middle class and Bourgeois families have been disintegrated and separated by the opposing personal and gendered desires of their members. Opposing social and cultural interests of men and women constituted one major theme, which is associated to love and destruction. Men and women have sought to destroy each other in the act of loving and of creating new lives, and in the act of acquiring a new knowledge. Narcissa Benbow, for example, is a representative of rigid puritanical bourgeois/aristocratic values which her brother Horace, Anna and Temple Drake have wanted to subvert and destroy. However, they tragically fail because of their aristocratic shame, unrealizable love affairs, and their degenerate and weak spirits. Like Miss Julie, Temple Drake has a love affair with Popeye, a lower social-class member. More specifically, Julie and Temple have been indifferent to the brutal slave; Strindberg calls it the indifference of the master toward the slave.

In a similar way, O'Neill's *Chris Christophersen* and Faulkner's *Sanctuary* deal with the characters [Chris, Anna and Temple Drake and Horace] that search the unreachable, breed romantic dreams, but who inevitably fail to reconcile past and present worlds. Therefore, they all experience tragic/heroic fall at the end. From the Bergsonian point of view the characters, men and women, become plagued by the culturally inherited unalterable morals, and are further troubled by their futurelessness. By the process of self-introspection, they have engaged in the path of becoming higher autonomous living beings. At some times, they could feel the self-

and superficial way, for he remembers a lot of things which working on sea made inevitable.

But when Chris evokes his daughter's near visit, he advances further into his consciousness according to Bergson, and such 'Psychological Duration' liberates his deep-seated self that offers him the capacity to love, thrive decide whatever concerns the future orientation of his life, and weigh what is positive or negative for him and for his daughter. He thinks, "She's good woman. [and does not] like make her feel bad." (Ibid: I. i, 806) For Bergson future is full of attractive and successful opportunities; that is why Chris is happy to receive his daughter. He is "lulled into self-forgetfulness and as in a dream thinks and sees with the poet." (Bergson, 1988: 15) To his point, Chris can be considered as someone who has strived to grow to a higher autonomous being throughout all his life. He has wandered in the world's seas, facing storms and all kinds of danger and now, he wants to protect Anna and live with her on his barge. From Bergson's view point, such 'single identical élan' as that of Chris is usually destroyed and ruined.

Chris's 'Free Will' of living happily with Anna on the barge is to be turned obsolete by her, for she falls in love with Andersen, a seaman. The sea takes his daughter from him like it did with all the other members of his family before. Very affected by Anna's stubbornness, he has resisted and refrained from her marriage. To Bergson, Anna cannot acknowledge the inner suffering Of Chris because her 'Free Will' is controlled by Andersen her lover; her superficial self dominates her 'organic unity', so she can never be sensitive or moved by her father's hope for keeping her beside him on the barge and away from deep seas.

In a way, Chris is haunted by his cruel memories. Similar to Eben's painful sorrow about his mother's death in *Desire under the Elms*, Chris also perceives present reality through his memories about his family. Therefore, it is almost impossible for him to achieve 'a change in magnitude' and grow to an autonomous being. At the end of the play, Chris embarks onboard the ship *Londonderry* for another sea voyage. All in all, at the moment he has

introspection are very helpful in deciphering the conscious states of any individual and in provoking qualitative progress or what he calls 'a change in magnitude'. He believes that man changes because he endures a lot of difficulties despite of the final crushing and tragic/heroic failure. In this play Chris has gone through multiple conscious states in the process of his never-ending quest for happiness. The play's start is all about Chris's preparation to meeting his coming daughter, Anna. Actually, the scene takes place in Larry's pub where some seamen wanted him to resume work on boat. Furious, he tells them,

You try for gat me back on sea ven Ay'm drunk? Dat's oder one sea's dirty tricks. She try gat me back many times. (*He shakes his fist at the door as if visualizing the sea outside.*) She's try all tricks on me ffor gat me back but Ay tal her go to hell all time last twelve year. Ay tal her go to hell now once again. She kill my fa'der, my tree bro'der, dan my mo'der's all lone, she die too. Dan Ay gat married and Ay don't see my wife only five time in twenty year. Ven my boys was born, Ay was on voyage. Ven my gel, Anna is born. Ay vas on odder voyage, too. Dan dat first voyage on ole *Neptune*, my two boys gat drowned by home on fishing boat. Ay don't never see them again. Second voyage on ole *Neptune*, my wife die in England, and Ay don't never see her again, neider. All years Ay vas at sea Ay gat drunk on pay day, spend all money, ship away again, never gat home. [...] Ay hate dat ole davil, sea do to me. [...] Ay know Ay can't vork on land. Ay'm too ole dog for learn new tricks. But vork on barge ain't no land, ain't no sea, neider. [...] No, py God! No more! (O'Neill, 1988: I. i, 812)

Unlike Lucas Beauchamp in *Go Down, Moses*, Chris does not evoke any old and nostalgic moments about his previous life and family. This resurgence of past memories makes his desire for rework on sea less possible; he has hesitated long before he decides to respond to his friends' jokes. He remembers his father, mother, wife and boys who all perished because of the sea. This has caused him a feeling of a 'crushing failure' and a 'feeling of nothingness'. While referring to his past life, he speaks in a homogeneous

who has faith in religion and morality and who is under the sway of a Bergsonian superficial self. Contrary to her, Horace is stronger and needs neither religion nor morality. He wants to construct a fundamental and deep self. Mixing with the murderer's woman and dreaming about an incestuous love with Little Belle constitute what Bergson calls a future opportunity that gives him the feeling of mastering 'time duration', and of transcending the intense and pulverizing failure caused by 'past'. Faulkner writes about her photograph in Horace's room,

The photograph sat on the dresser [...] Almost palpable enough to be seen, the scent filled the room and the small face seemed to swoon in a voluptuous languor, blurring still more, fading, leaving upon his eye a soft and fading aftermath of invitation and voluptuous promise and secret affirmation like scent itself. (Faulkner, 1985: 333)

Yet Horace's search for romantic love with Little Belle is impossible to realize. He longs to possess her, but he has no other choice than remaining bound to the rigid conventions of his aristocratic class. It is the only way for survival. This is the fact which can justify his aimless and incessant journeys from Jefferson to Kinston again and again. Horace cannot realize and achieve any identity stability, for the past and its moral bourgeois values would not allow him to live his love with Little Belle nor establish any real humane relationships with ordinary people like the homeless woman and her child.

Therefore like Temple Drake, Horace Benbow is incapable of unfolding and understanding the deep responses of his tormented consciousness. He would not have the capacity to re-evaluate and question the cold and rigid ethos of his aristocratic and bourgeois milieu. He will remain imprisoned and dependent upon the incessant trips he makes from Jefferson to Kinston. He would never arouse to a self-accomplished individual.

As far as *Chris Christophersen* is concerned, it tells the story of Chris's never - ending journey around the seas of the world. He searches for peace that he would never catch up with. To Henri Bergson, memory and vigorous

As far as men are concerned, it is interesting to analyze Horace Benbow's personality. He is portrayed as a peaceful intellectual individual. As attorney he has won a lot of cases during his career and earned a lot of money. Therefore, he has managed to own two houses: one in Jefferson and another in Kinston. He always gives help and advice for those in need. Horace Benbow is occasionally reprimanded by his sister Narcissa, for having offered hostility to Ruby and her child. She says to him furiously,

You're just meddling! [...] And when just walked out of the house like a nigger and left her I thought that was dreadful too, but I would not let myself believe you meant to leave her for good. And then when you insisted without any reason at all on leaving here and opening the house, scrubbing it yourself and all the town looking on and living there like a tramp, refusing to stay here where everybody would expect you to stay and think it funny when you wouldn't; and now to deliberately mix yourself up with a woman you said yourself was a street-walker, a murder's woman." (Faulkner, 1985: 260)

Socially and culturally, Narcissa symbolizes the old social and cultural forces against which Horace struggles. She can be associated with heroes of a past glorious aristocratic age. She feels compelled to recreate that ancient world and to continue living like her ancestors used to do. Lost and alienated, she insists on correcting her brother's moral behavior by asking him to leave the mother-wanderer he brings home with her child. By contrast, Horace has always seemed more and more oblivious of the old aristocratic values of the South.

The other motive of Horace's tragic/heroic fate may lay in his psychological nature. He decides to fight the decisive battle of the new aristocratic intellectual against his sister's thought, the mediocre representative of traditional society. According to Bergson, Horace is suffocated by 'past' that makes him feel nothingness inside. Wanting to realize a change in magnitude and attain happiness, he offers accommodation to a solitary mother and her child and dreams about his step-daughter, Little Belle. Unlike him Narcissa is an unconscious hypocrite

states inside herself are manifesting themselves outwardly. At such moments she has the sensation of having mastered 'psychological duration'; she has been experiencing changes in attitude, for it is her who decides, thinks and acts. She hopes to position her inner passion and the outside oppressive order in a steady and firmly fixed attitude/place.

However her encounter with Popeye and Red has spoiled her engagement in the process of constructing a real and fundamental self. Popeye has castrated and abused of her. Her vigorous introspection is unexpectedly disturbed by these two men. She has come to acknowledge the masculine force in society. And if she wants to survive, she must conform to such instituted gender-roles. In *Sanctuary*, Faulkner has provided a genuine historical analysis about women's status in the American society. We understand that for Temple Drake, the pressure the masculine bourgeois cultural environment exerts upon her is painful and unbearable. Any resistance against man as a social force is vain and inopportune though she would never stop venturing from one man to another to protect and preserve what she considers as her independency. In this context Temple says to Red,

Let's hurry. Anywhere I've quit him. I told him so it's not my fault. Is it my fault? You don't need your hat and I don't either. He came here to kill you but. I said I gave him his chance. It wasn't my fault. Is it my fault and now it'll just be us, without him there watching, Come on what're you waiting for. (Faulkner, 1985: 344)

But, she does not even escape with Red because Popeye has killed him. At the end, her father sends her to Paris, avoiding a shameful rape trial to her and to the Drakes. To Bergson, Temple has struggled unsuccessfully to achieve an 'identical élan' within her immediate social and cultural environment. Her 'past' causes an inner sentiment of some crushing failure; and every time she attempts to assert her feminine position, she meets with a masculine hinderance. At some times, she has had the sensation of seizing possible future opportunities, but all the time 'past' and 'present', being under male-domination, lead her toward tragic/heroic ultimate fate.



immediate rigid bourgeois family environment to explore the outcomes of a collision between the social, economic and cultural worlds of the South. Her father is the town's judge. Every weekend, she attends dancing parties with a lot of boy-friends; and on this other time, she often slips out of school with Godwin at night. But once, it happened that she fled away with Frank of whom she tells that,

My brother said he would kill Frank. He didn't say he would give me a whipping if he caught me with him; he said he would kill the goddam son of a bitch in his yellow buggy and my father cursed my brother and said he could run his family a while longer and he drove me into the house and locked me in and went to the bridge to wait for Frank [...] and I got out and I begged Frank to go on, but he got out too and we came up the path and Father reached around inside the door and got the shotgun[...] and said 'Get down there and sup your dirt, you whore'. (Faulkner, 1985: 178)

According to Henri Bergson's theoretical views, Temple Drake's personality/subjectivity is dominated the superficial self. She has been tormented since her early adolescence; she has had a lot of escapades with Frank and Godwin. Therefore, she must go a step further into her conscious and engage in a true self-prospection in order to provoke what Bergson calls 'a change in magnitude', a state of personal happiness and unity. Temple is now perceiving the 'past' through memories, but it only impoverishes her self-esteem and pride. It is for this specific reason that she dares to make night adventures despite her severe aristocratic family background.

Breaking from school confinement and family control is important to Temple. This may re-equilibrate her identity turmoil and make her cut off the nothingness and bleakness that characterized her life so far. To Bergson these repeated night escapades may represent or be identified to 'the image' into which Temple's deep passion has crystallized. At every flight, her "soul is lulled into self-forgetfulness, and as in a dream, thinks and sees with the poet." (Bergson, 1988: 15) It is for this reason that she continues her escapades despite her father's rudeness. In fact, the deep-seated conscious

attachment toward her lover only to protect and preserve her person. In this context Anna pleads Mat to trust her love to him when she says,

Oh, what's the use? What's the use of me talking? What's the use of anything? (*pleadingly*) Oh, Mat, you mustn't think that for a second! You mustn't! Think all the other bad about me you want to, and I won't kick 'cause you've a right to. But don't think that! (*on the point of tears*) I couldn't bear it! It'd be yust too much to know you was going away where I'd never see you again-thinking that about me! (O'Neill, 1988: IV, 1023)

As a conclusion, the love affairs of Anna with Mat Burke cannot be true because of their different natures. Despite that Mat has "masculine strength [and] finely developed senses", he belongs to the inferior social milieu of the brutal slave. By contrast, Anna Christie is much concerned with the sense of honor she inherited from her bourgeois milieu. Therefore, she will probably later remain indifferent to him, and he to her, the aristocratic feeling of shame at the intercourse with a lower social class individual. Her emotional impulses and her looseness as a woman is an illustration of the disintegration of her feminine social status. Commenting on Miss Julie's love affair with Jean the servant, Strindberg compared it to hyacinth flower when he says that, "Love is rather like the hyacinth, which has to put its roots down into the darkness before it can produce a strong flower. Here it shoots up blooms, and goes to seed all in a moment, and that is why it dies so quickly." (Strindberg and Robinson, 1998: 63) So, from August Strindberg's view point, Anna Christie, like Julie, is "thus another example of the femme fatale destined to suffer, and to bring misfortune to all those who cross her path [...] she is a degenerate, half-woman." (Valency, 1963: 278) At the end, even her father follows her onto sea so as to escape the shameful and tragic effects upon his daughter and family.

#### **-Past Memories and Tragic Failure in W. Faulkner's *Sanctuary* and E. O'Neill's *Chris Christophersen***

In *Sanctuary*, Faulkner also organizes the whole plot around Temple Drake, a high school bourgeois girl. He takes her out of the sphere of her

decline. As a consequence, she can never catch up with the world of her father, and her hopes are inevitably crushed or spoiled. Like Miss Julie, Anna is “a relic of the old warrior nobility that is now giving way to the new aristocracy of nerve and brain.” (Strindberg and Robinson, 1998: 61) Though Anna thinks to have erased guilt and God in herself, she cannot avoid the consequences of her escapade: punishment, castration, and fear. Her revolt against the male-dominated social order is doomed to witness a Strindbergan tragic/heroic failure as Goran Stockenström observes,

Strindberg is more modern, more realistic if you like, when displaying people who are victims of their passions and at the same time vulnerable and helpless, sometimes shattered by the collective forces they have to contend with [...] A single individual in conflict with a mighty social institution [...] But Strindberg is sufficiently modern to realize the moral problems of revolt a revolt doomed to go wrong or to be exploited, in this case by another social institution. (Goran, 1988: 7)

For example, Anna’s love toward Mat Burke can be another illustration of such unsuccessful vulnerable fight of the individual against strong unshaken social norms and fixed gender roles. When Anna begins to desire Mat of her own accord and start meeting him secretly, Chris, the representative of the old rigid cultural bourgeois world, is against. And when Mat Burke is informed about her former life, he behaves authoritatively like the servant Jean in *Miss Julie* because he is a misogynous man. Accordingly, Strindberg observes that,

Apart from the fact that Jean is rising in the world, he is also superior to Miss Julie in That he is a man. Sexually he is the aristocrat because of his masculine strength, his more finely developed senses, and his ability to take the initiative. His inferiority arises mainly from the social milieu in which he temporarily finds himself and which he will probably discard along with his livery” (Strindberg and Robinson, 1998: 62)

So, Anna’s Love toward Mat Burke cannot be defined as love in ‘a higher sense’. From the Strindbergan view point, Anna Christie wants through her

from her unique parent, father Chris Christophersen. O'Neill makes her motherless and abandoned by her father and reduced to servitude by the family that adopted her. This terrific life situation is meant to explore the consequences of a collision between the social, economic and cultural worlds in America. Anna is a middle class girl and her father a would-be entrepreneur in the west. As a child, she had to do every home task for her bitter rural cousins. But, it happened that she fled away to town. There, she worked for some time as a nurse before she becomes a prostitute. She tells her father and lover Burke that,

But one thing I never wrote you. It was one of them cousins that you think is such nice people—the youngest Paul—that started me wrong. *(loudly)* It wasn't none of my fault, I hated him worse'n hell and he knew it. But he was big and strong—*(pointing to Burke)*—like you! [...] That was why I run away from the farm. That was what made me get a job as nurse in St. Paul. [...] With all them nice inland fellers yust looking for a chance to marry me, I s'pose. Marry me? What a chance! They wasn't looking for marrying. [...] So I give up finally. [...] I was in a house, that's what!—yes that kind of a house—the kind sailors like you and Mat goes to in port—and your nice inland men, too—and all men, God damn 'em! I hate 'em! Hate 'em! *(She breaks into hysterical sobbing...)* (O'Neill, 1988: III, 1008-9)

To Strindberg, every event is usually motivated by or is the result of a series of inner motives. Therefore, Anna Christie's tragic/heroic fate can be understood only with reference to a lot of circumstances of her immediate world like her father's early abandonment, her cousin's rape, her personality temperament, her degenerate and weak psyche, or even to the courteous behavior of men in general. Anna seems to vacillate between the old world desired by her father and the new world she projects to live in. It is very difficult for her to enjoy identity comfort because her repressed sexual instincts erupt outwardly to make her be out of harmony with the dominant world of her father. This means that selling her body for acquiring honour and rising within her society is synonymous of degeneration and of moral

This flight has spoiled Lucas's process for constructing a stable self. The brutish racial and cultural struggle he has been engaged in is abruptly cut short by Molly who almost died in the forest. Lucas Beauchamp has come to know that Molly is much more important to him than any search for buried money. Molly symbolizes the force of the marriage bond which the racist and oppressive society instituted, and Lucas has to conform to such social convention if he wants to survive. In this short story, Faulkner undertakes a true historical analysis about his country's cultural process, aiming to understand the interrelations between men and women. In the case of Lucas Beauchamp, the pressure the white bourgeois culture exerts upon blacks is fully revealed. The resistance shown by Lucas Beauchamp and his claim about being the legal heir of the McCaslin family are experienced and distorted by the residue of the previous social and political dominant institution, slavery. The sentiment of alienation toward the blacks is fully incorporated into the dominant culture. Though most of the whites in town show respect toward Lucas Beauchamp, they want him to remain black when he addresses them. Thus, Lucas's oppositional and alternative relation toward the dominant white culture is excluded and repressed.

At the end, he abandons the ideas of searching for the treasure and of getting divorced from Molly; he realizes that he cannot 'rise' unless he yields himself to the social norms as defined by the white-dominated South. Just as Horace Benbow in *Sanctuary*, Lucas has cherished a romantic dream, the ideal of recovering and restoring the old aristocratic pride of the McCaslin family and of equaling racially his self to every white's one. But his quest has brought about his tragic/heroic failure, for he resigned to die without achieving his goal. He admits that, "Man has got three score and ten years on this earth, the Book says [...] I done waited too late to start [...] But I am near to the end of my three score and ten, and I reckon to find that money aint for me." (Faulkner, 1994: 101).

As for *Anna Christie*, O'Neill organizes the whole plot around the eponymous protagonist Anna, a young girl who grows to womanhood away

realize, yet he still longs to possess it. Under such circumstances, Lucas Beauchamp has no other choice than remaining bound to the rigid conventions of the dominant aristocratic class. It is the only way for survival. This is the deep and inner motive which can justify his aimless and incessant journeys to the woods again and again. Neither Lucas- as a metaphor for legitimacy and uncertainty- nor Molly-as a metaphor for unchangeable cultural codes- can go beyond the racial and gendered past world of their ancestors.

Therefore like Molly, Lucas Beauchamp is incapable of unfolding and understanding the deep responses of his tumultuous consciousness, which would provide him with the capacity to re-evaluate and question the cold and rigid ethos of the white-dominated social and cultural milieu. He would never arouse unto a self-accomplished individual who attains truth and knowledge.

Like Juan Ponce De Lion who rejected with disdain Maria De Cordova's love in *The Fountain*, Lucas continues to ignore the inner suffering of his wife Molly while he searches for the treasure. But unsurprisingly one night Molly throws away the divining-machine her husband bought for the purpose of finding the treasure because she could no more support the threat of divorcing from him after a marriage that has lasted nearly four decades. She decides to quit home herself; everybody in the mansion has begun searching for her. Faulkner writes,

The mules, free in the big pasture, were hard to catch [...] And it was two hours more before they overtook Lucas and George and Nat and Dan and another man where they followed and lost and hunted and found and followed again the faint, light prints of the old woman's feet as they seemed to wander without purpose among the jungle of brier and rotted logs along the creek. It was almost noon when they found her, lying on her face in the mud, the once immaculate apron and the clean faded skirts stained and torn, one hand still grasping the handle of the divining-machine as she opened her eyes, looking at no one, at nothing, and closed them again. (Faulkner, 1982: 96)

She wants a voce [...] She can have it. I just want to know how much it will cost me. Why cant you declare us voced like you done Oscar and that yellow slut he fotched out here from Memphis last summer? You not only declared them voced, you took her back to town yourself and bought her a railroad ticket back to Memphis. (Faulkner, 1982: 92)

Lucas Beauchamp is occasionally reprimanded by his wife. Socially and culturally, Molly symbolizes the old social and cultural forces against which Lucas struggles. She feels compelled to submit to the dominant cultural order of the ancient world and to continue living like her ancestors used to do. Lost and alienated, she insists on correcting her husband's moral behavior by asking him to abandon his treasure search.

By contrast and as a modern character that is living the age of transition and that is more and more oblivious of the old aristocratic values of the South, Lucas Beauchamp incarnates the blending between what is old and new. August Strindberg writes, "My souls (characters) are conglomerates of past and present stages of culture, bits out of books and newspapers, scraps of humanity, torn shreds of once fine clothing now turned to rags, exactly as the human soul is patched together." (Strindberg and Robinson, 1998: 60)

The other motive of Lucas's tragic fate lays in his psychological nature. He decides to fight a decisive battle of the southern would-be black aristocratic against his wife's thought, the mediocre representative of traditional society. According to Strindberg, Molly is an unconscious hypocrite who has faith in religion and morality "which serve as cloaks and scapegoats for her sins" because she only looks for a new amount of innocence. (Ibid: 63) Contrary to her, Lucas is stronger and needs neither religion nor morality. He can support his guilt and explain it; that is why he does not mind when he listens to her reproaches and disapprovals. In this respect, the critic Tom Driver remarks that most modern literature is "a reaction to loss [...] begins in a romantic quest for something unsearchable that must nevertheless be searched." (Cited in Rosefeldt, 1996: 1) And Lucas's search for romantic dream of finding the treasure is impossible to

This description enlightens the reader about some essential features of Lucas' personality. Like all his would-be McCaslin ancestors, he has fathered honor and respect, and this gives him a strong sense of self-confidence and pride. Lucas is also contemptuous towards society, for it refuses to treat him as any other of its white members. Even his white ancestors had not entitled him a share in the family plantation.

Thus, it is interesting to analyze Lucas Beauchamp's personality from Strindberg's literary view about the tragic/heroic. He is portrayed as a morally strong individual. He is what August Strindberg might have called 'a relic of new aristocracy of nerve and brain.' He is an idealistic and a strong believer in racial justice and truth. Faulkner uses this character to illustrate the traditional dichotomy opposition of good and evil- the difference between Lucas and Roth Edmond, his white cousin. Lucas Beauchamp is much tormented, and must go a step further in his engagement so as to attain identity stability. And to understand why he always walks to the woods to search a would-be treasure, the inherited social and cultural forces of the social and cultural environment in South ought to be documented and analyzed in order to determine how much impact they have exerted upon his personality.

Finding the treasure is very important for Lucas; it may re-equilibrate his identity turmoil and make him cut off from the nothingness and bleakness that has characterized his life until now. Every night, he goes hunting for it with George instead of harvesting his cotton and corn. To Strindberg, the search for the treasure can be identified as '*the brutish struggle*' into which Lucas's deep passion has crystallized. Therefore, what can be identified as a Strindbergian neurotic situation in this text has produced a powerful insight into Lucas's inner world. It will reveal the mental processes of the falling tragic hero while he confronts many class and racial inequalities. It is for this reason that he neither considers Edmond's nor Molly's remarks about his unusual and idiotic search for a treasure. He has even conceived the possibility of divorcing with Molly, his wife. He said to Edmond,



the purpose of excavating the psychic sufferance that transformed modern man into a protesting and rebellious person, August Strindberg's and Henri Bergson's approaches are used in the following discussion of Faulkner's and O'Neill's works in order to show that putting emphasis upon the tragic/heroic as perceived by the individual within a strong culturally oppressive society may unfold the confused and instable personal identity whose main and obsessive concern is the unreachable achievement of qualitative and harmonious identity changes.

**Cultural Rigidity and Tragic Love in W. Faulkner's *Go Down, Moses* and E. O'Neill's *Anna Christie*:** Almost like William Faulkner who created and developed new literary artistic forms such as flashbacks, monologues disrupted plot, memorization, and intense psychological turmoil, August Strindberg had also believed that his contemporary audience needed a new and modern artistic form of the tragic/heroic, inseparable from the conflictual social, cultural and historical context of his times. Strindberg writes, "To that end I have chosen, or let myself be moved by, a theme that may be said to lie outside current party strife, the problem of rising or falling on the social ladder, of higher or lower, better or worse, man or woman is has been, and always will be of lasting interest." (Strindberg and Robinson 1998: 56)

In *The Fire and the Hearth*, Faulkner narrates the story of Lucas Beauchamp, a sixty year black farmer who claims to be a 'McCaslin' much more than Roth Edmonds, the legal inheritor of the family. Edmond thinks of him that,

He's more like old Carothers than all the rest of us put together including old Carothers. He is both heir and prototype simultaneously of all the geography and climate and biology which sired old Carothers and all the rest of us and our kind, myriad, countless, faceless, even nameless now except himself who fathered himself, intact and complete, contemptuous, as old Carothers must have been, of all blood black white yellow or red including his own. (Faulkner, 1982: 91)

*male/feminine tragic/heroic destinies-unreachable identity progress-white dominant cultural world in America.*

**Introduction:** This article contends that two definitions of tragic/heroic art cannot be identical in any case, for they are carried out in different social and cultural contexts. In his searching for a new romantic aesthetic tragic/heroic form during the nineteenth century, August Strindberg wondered which new forms might free the romantic dramatist from the past Greek and Elizabethan models. In his new tragic art as defined in the preface to his play *Miss Julie*, Strindberg could arouse misery and restlessness in others. He has created neurotic situations and provided a powerful insight into man's inner world, with a remarkable originality. His characters have subjective virtues, and his heroes and heroines are often given the opportunity to make a moral choice unlike in classical Greek or Elizabethan tragedies, in which gods and invisible forces have total sway upon peoples' lives and destinies. As a romantic author, he perceived the inner impulse toward the tragic/heroic in individual experiences and in the feelings of the ordinary man, whom the French Revolution had "plunged [...] into the stream of history." (Steiner, 1961: 116) The ordinary man had to confront, for the first time, many threatening situations like the emergence of class and gender distortions, of political, social, and economic inequalities, and of not-yet-fixed cultural values that constituted effective dangers to the old dominating powers. Strindberg also investigated the causes of the brutish struggle for survival, and set out on a journey to reveal "the powerful mental processes that are hidden from the consciousness" of every falling tragic hero. (Strindberg, 1986: 382) In a much similar attempt, Henri Bergson carried profound studies on man's ever renewed effort in the process of his identity construction by attempting always to harmonize inner life with the external one. Bergson advocates that in order to live, man must always recreate himself although past very often engenders a sentiment of a crushing failure and nothingness to his struggles because it intrudes into present life to cause troubles. At the centre of Bergson's past is also the notion of memory. So, for

**Gender, Race, Class and the Tragic/Heroic in W.  
Faulkner's *Sanctuary and Go Down, Moses* and Eugene  
O'Neill's *Anna Christie and Chris Christophersen***

**by Arezki KHELIFA**

***Abstract:** Departing from the idea that the Tragic/Heroic art can be aesthetically demonstrated and not be seen as alien or remote in almost every literary text because it can be construed in so many ways, this article proposes a tentative contribution to this continual questioning of the dominant classical interpretations of the tragic/heroic in two Faulknerian novels: *Sanctuary and Go Down, Moses* and in two plays by Eugene O'Neill: *Anna Christie and Chris Christophersen*. Despite the fact that when read for the first time these works would manifest almost no connectedness with tragedy as art, this article will assert the argument and emphasize the need to decode the tragic/heroic aesthetic involvement in all these works within the literary context of the beginning of the twentieth century. Taking note of the changing artistic patterns of the tragic/heroic, it also discusses the tragic/heroic in relation to some central issues like class, race or the gendered place of women and the male constructed prejudices within the American society. Using August Strindberg's and Henri Bergson's aesthetic redefinitions of the tragic/heroic destiny of man at two different ages, we will bring into awareness how women were obliged to submit to patriarchal discriminatory morals, and also how different theoretical and philosophical views can interact and evince the constant dialogue with the writing practices of both authors, and make the tragic/heroic evolve into new artistic dimension.*

***Keys words:** women objectified and superficial selves-Aristocratic honor-tragic Love-Cultural rigidity-dominant masculine discourse-past memories-*