

# Self- Defiance in a Paranoid Personality: Eugene O'Neill's *The Emperor Jones*.

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## Abstract

This study displays how the escapist killer from the Negro origin becomes an emperor by exploiting his shrewdness and ingenuity in planning to deceive his primitive indigenous natives. Eugene O'Neill is always concerned with the sea plays but in *The Emperor Jones*, he left the sea to dwell on the island to expose his protagonist's hysterical conducts. The temporary courage in the actual cowardice is the main core of this study. The totality of the protagonist's (Brutus Jones) attitudes, interests, behavioral patterns, hesitant emotional responses, and the other traits that endure over his stay alone in the forest put him in vulnerable or potentially unprotected situation. Worrying uncontrollably about something or unreasonably suspicious of his native's thoughts or motives has created a coward paranoid individual. Surely, living on a lie lasts for a short time and this idea is so clear in Brutus Jones's personality who is committing illegal acts throughout a lifetime without apparent remorse or desire for self-improvement. Exhibiting an intensive fear and dislike of his natives reflect his mental disturbances because he has been isolated in situation with unsatisfactory choices. This fake authority figure lacks the power of observation and perception of the surrounding environment or situations as a result of the physical and psychological causes. Hallucinating with the impression of being watched and pursued, he resorts to the forest but it is an actual situation that the darkness of the forest is not sufficient in quality and quantity to hide the anxious paranoid person. Striving for superiority and power to compensate for universal inferiority drives man to behave immorally. Also the individual's psychology may respond unconsciously to the external pressures.

Undoubtedly, People differ from one another in a number of ways, including age, sex, race, educational attainment, and social status. In addition, the situation may play a considerable role in the human behavior which is largely determined by the nature and the characteristics of that situation itself rather than by the characteristics of the person. Situation provides a useful reminder that often our behavior is controlled by our circumstances, rather than by whom we are, though it does matter. Even if we are influenced by (and surely we do), each of us is likely to react to a situation in somewhat varied ways, so that our behavior will be an outcome of both the circumstances and the nature of the individual. The interaction between person and situation should be taken into consideration to support understanding the personality. Situations are capable of

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causing fright which often associated with a risk of physical or mental death. Not only what is mentioned above is important, but environment also has its own influence in shaping the personality.

According to Sigmund Freud (1856-1939), the society restraints are internal, incorporated into each person's thoughts during the first few days of his childhood. The earliest shackles on behavior are based on a simple fear of "direct social consequences—of a scolding or sparking. But eventually the child inhibits his misdeeds because he feels that they are bad not just because he fears he will be caught and punished."<sup>1</sup> The feeling of danger and the fear of what might happen cause a huge disturbance or anxiety within the individual's mind and heart. The effect of such symptoms might diagnose the type of human personality. The totality of everything about a person, his emotional, mental, social and spiritual make-up is the best definition of the personality. In fact, it also includes ethical and physical make-up of an individual. Character is just one aspect of personality.<sup>2</sup> Most of the modern American dramas are concerned with the character alone and neglected the other aspects of the personality. There are many elements that build personality such as; physical appearance, emotionality, intelligent behavior, sociability and character. What distinguishes the disturbed individual is a set of personality attributes, "shaped by his total developmental history, which are not adequate to enable him to cope effectively with the pressures and problems of life."<sup>3</sup> Thus, the successful dramatist should pay attention for such elements to enrich his analysis quality of the individuals.

Eugene O'Neill (1888-1953) is not merely the originator of the serious American drama, but he is regarded as one of the greatest European dramatists of the twentieth century. This great dramatist has made a good reputation by depending on his experiences to be the basis of his plays. His plays reveal better and truer understanding of man's personality and his life. He sees life not as calm but as quite horrible, a thing akin to earthquake or destroying fire. O'Neill's main concern is fidelity to the truth of human nature and life. Examining the human nature under pressure, and placing his characters in difficult situations become his main interest. To Eugene O'Neill "theatre was trivial if it did not tackle what he regarded as the big issues. He was always concerned with penetrating the social, with tracing experience to its root in metaphysics."<sup>4</sup> He uses poetic non-realistic technique like expressionism, symbolism and masks to reveal the inner life of his characters, their sufferings and frustrations. The emphasis of O'Neill is to depict inner reality, the soul of his characters to reach the gradual attainment of self-knowledge through suffering.

Gradually O'Neill has achieved purer and higher psychological realism by using the expressionistic techniques to expose the deep souls of his protagonists. The importance shifts from the external to the inner hidden reality. O'Neil rejects that he is influenced by Freud in manipulating psychological matters. He often denies having been inspired by" Freud or any other contemporary depth psychologist denial that has failed to convince a number of critics and

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biographers. For O'Neill understood depth as timeless psychological space within the self sounded by authors who knew exactly where to look for it in the family."<sup>5</sup> The American theatre becomes capable to produce literary material and express distinctively modern themes by the help of O'Neill's psychological and aesthetic depth. Psychology is only one of many disciplines which study aspects of living things, among "the so- called life sciences and the social sciences. It is not the only one to study animal and human behavior, but in this area discipline boundaries are impossible to draw with any consistency."<sup>6</sup>

O'Neill's *The Emperor Jones* (1920) holds an important place in the history of American theatre since it tackles the inner feeling of the paranoid Negro individual. The main character Jones with a very specific background "is, in essence, a kind of Everyman through whom O'Neill explores the psychological struggles inherent in the human condition."<sup>7</sup> It is necessary to know the origin of this play and to confirm that O'Neill depends on his own experience and some people whom he trusted. In an interview printed in the New York World of November 9, 1924, he said:

The idea of *The Emperor Jones* came from an old circus man I knew. This man told me a story current in Haiti concerning the late president Sam. This was to the effect that Sam had said they'd never get him with a lead bullet, that he would get himself first with a silver one... this notion about the silver struck me, and I made the note of the story... one day I was reading of the religious feasts in Congo and the uses to which the drum is put there; how it starts at a normal pulse and is slowly intensified until the heartbeat of everyone presents corresponds to the frenzied beat of the drum. There was an idea and an experiment. How could this sort of thing work on an audience in a theatre? The effect of the tropical forest on the human imagination was honestly come by. It was a result of my experience while prospecting for gold in Spanish Honduras.<sup>8</sup>

This great expressionistic play tells of an American Negro, a porter who by chance comes to an island in the West Indies. O'Neill has written *The Emperor Jones* in the time of the bloody race chaos and riots in East St. Louis, Houston, Chicago, and many other cities. And within the context it is significant that O'Neill has costumed his defiant black American emperor in a uniform. The resourcefulness Brutus Jones, probably in flight from the jail has managed to make himself emperor of an island by exploiting the islanders' primitiveness and naiveté. He protects himself from the assassination by asserting that he can only be killed by a silver bullet. Thus, the islanders have devoted their time to invent such bullet to kill him. But the action starts as his happiness and authority is due to fall. This play exhibits the desperate emperor only in retreat from the island's seemingly primitive woods niggers, whose ominous drum drives Jones out of his palace and into the forest. In the forest he abandons his clothes, fires his revolver out of his own formless fear. Ultimately he was killed by a silver bullet specially prepared by the natives of that island. In O'Neill narrative, the uniformed black militant is captured and executed by members of his own race using a silver bullet that they have spent the night making without resorting to the law.<sup>9</sup> the

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Emperor is a magnificent presentment of a panic fear in the breast of a half – civilized Negro and this adds a powerful dramatization of psychological obsession of shapeless fear.

The title of this play is so important, especially the use of ' The'. It suggests that Brutus Jones is an emperor with unique, distinctive qualities that draw the admiration of the audience and reader because he is both a type and an individual. It is the first play in which an African American actor was put in a leading role by a white theatre company. Brutus Jones has certain features consistent with old negative stereotypes of African Americans, like superstition and shiftiness, and his own dialect makes him seem uneducated. Furthermore, even though Brutus is a black man himself, his use of the disparaging inferiority term 'niggers' may be shocking for the audiences. Although he is clever and persuasive, such qualities have landed him on the Emperor's throne, eventually, in his right place. He is brought down and his decline and descent may be seen as putting a presumptuous black man in his rightful place. So, "Brutus Jones is a controversial character, even more so today, when political correctness demands that writers avoid these kinds of depictions."<sup>10</sup> David Krasner has affirmed that *The Emperor Jones* is O'Neill first sudden raid play into expressionistic drama which is divided into episodic scenes. These scenes expose and trace the mental deterioration of Brutus Jones who has drawn his way to rulership over an island in the West Indies as yet not self- determined by white marines. The people rise up and pursue him as a criminal when he is discovered to be fraud. Eventually, Jones surrenders to madness and is killed.<sup>11</sup>

The basic nature of Brutus Jones is established in the first scene as a Negro who possesses shrewdness by the way which enables him to bring the natives under his control, in such a short time by utilizing his superior knowledge. It is obvious throughout his dialogue with the white trader (Smithers) who watches Jones' phenomenal sudden rise to power:

Ain't I de Emperor? De laws don't go for him. You heah what I tells you Smithers. Dere's little stealin' like you does, and dere's big stealin' like I does. For de little stealin' dey gets you in jail soon or late. For de big stealin' de makes you Emperor and puts you in de Hall of fame when you croaks. If dey's one thing I learns in ten years on de Pullman ca's listenin' to de white quality talk, it's dat same fact. And when I gits a chance to use it I winds up Emperor in two years.<sup>12</sup>

Although Jones' background as a common and a ferocious murderer has landed him in jail in America, he is strong, smart, and crafty enough to have beaten Smithers at his own game in a very short time and has risen to the Emperor's throne. Jones shows particular quality clearly through general behavior and bodily language. Alfred Adler (1870-1937), founder of individual psychology has interpreted the individual's behavior in realistic and rational manner. His basic theory of the individual is that "striving for superiority to compensate for universal feelings of inferiority, when combined with social concern, favor mental health. Egocentric strivings devoid of concern for the welfare of others

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lead to neurosis and unhappiness."<sup>13</sup> His special contribution to individual psychotherapy is to emphasize the importance of the drive towards power, which lies at the heart of so many attempts. Brutus Jones tries to kill the inferiority complex of being black by following immoral conducts that bring him closer to his disastrous end. Adler has also stressed the effect of such a complex on behavior to produce a somewhat assertive attitude and to drive the individual into situations via he must prove his deeper feeling of doubt or apprehension to be false.<sup>14</sup> What we encounter in O'Neill's plays are a powerful psychological concern, a focus of human relations, a commitment to deeply personal and emotional experiences. All these remarks of his plays emphasize modernism.

In such a play as *The Emperor Jones*, O'Neill has depicted man as a victim of his superstitious elemental drives. In this matter, O'Neill accepts the findings of Sigmund Freud and uses psychological forces as a part of man's inherent drives. Thus, in this play, O'Neill attempts to show how certain characters are confined by their own lies and superstition invented by themselves. Jones has invented the spell of the silver bullet, Smithers says " You said yer'd got a charm so's no lead bullet'd kill yer. You was so strong only a silver bullet could kill yer, you told 'em. Blimey, wasn't that swank for yer—and plain, fat-'eaded luck? (i-p.11) This speech sheds light on Jones' future plan and how he intends to cheat people. By this lie, he has burdened the people with heavy taxes, and in this way he has saved a huge wealth. Once one of the island's inhabitants tried to kill him by shooting at him from point blank range, but he was not killed, may be it is a gun cartridge which contains explosive but no bullet. He has used this chance incident to great advantage to create a myth that he has a spell, and he can be killed only by a silver bullet. To make his myth credible he carries a silver bullet in his revolver, and intends to shoot himself with it, if he finds himself in a critical situation. Many psychologists and behaviorist scientists have stated that great numbers of characters are motivated by the urgent need of safety. Abraham Maslow (1908-1970) is a leader in humanistic psychology, has assumed the hierarchy of needs:

Starting with the satisfaction of psychological needs, the child moves on to a desire of safety, mastery, belongingness, love, esteem, and final self-actualization. A further premise is that lower level needs must be gratified before the individual feels confident enough to move on the next level; for example, the need for safety usually takes priority over the need for mastery. The healthy child does not have to be pushed to grow. He wants to go forward. It is only when he encounters frustration, failure, disapproval, or ridicule at the next higher step he fixates or regresses. If he arrests in growth persists, the frustrated individual may resort to neurotic compromises.<sup>15</sup>

From the critical view, Brutus Jones is not just an ordinary protagonist. He has a strong character that makes him more important, and the next scenes of the play will show a strongly determined man. He tries to live on a lie but it does not last long since O'Neill's target is to unmask the truth. With this in his mind and as Ibsen has achieved, O'Neill questions the nature of truth and asks if truth

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is indeed reflective of reality. Both Ibsen and O'Neill have shown amazed admiration if truth telling is always necessary and consider if it may better for some to continue living the lie. It seems that there are some kinds of dishonest practices that can be willing to miss or ignore something, "especially if no one is being hurt in the process, although there are others that must be condemned. Arthur Miller may appear more idealistic, for he comes down more heavily on the necessity of truth, whatever the cost."<sup>16</sup> Jones is afraid of facing the consequences of his disguise as emperor to avoid his natives' wrath; therefore he decides to escape his throne and lives the life of the forest out of fear, panic, and paranoia. He said:

I ain't no fool. I knows dis Emperor's time is sho't. dat why I make hay when de sun shine. Was you thinkin' I'se aimin ' to hold down dis job for life? no, suh! What good is gittin' money if you stays back in dis raggedy country? I wants action when I spends. And when I sees dese niggers gittin' up deir nerve to tu'n me out, and I'se got all de money in sight, I resigns on de spot and beats it quick. (i.p.13)

O'Neill once said " The fear of death is the root of all evil, the cause of all man's blundering unhappiness."<sup>17</sup> Each dramatist has his own philosophy and understanding of social matters that lead to psychological distortions. For Bernard Shaw, poverty is the source of all evil in the world, but O'Neill has considered the fear of death as a controversial subject, that it is so difficult to find any outlet to be away from such phenomenon unless the frightened individual may be believer and armed with faith. O'Neill believes that the expressionist's task is to depict the distorted worlds and represents them into inner minds. In *The Emperor Jones*, expressionistic technique has been used for the externalization of the fears and paranoia of Brutus Jones. In this play, the psychology of fear and its destructive effects have been realistically and forcefully exhibited. The protagonist of O'Neill's play is not only common negro, but psychology and expressionism are so obvious in his character to the extent that Brutus Jones becomes a study of the basic impulses and motives common both to the blacks and whites. Usually the expressionistic dramatists are more interested in conveying their ideas than giving an authentic representation of reality. The mystery of human motivation was the subject matters not only for the modern dramatists but the earliest dramas were concerned with such matters. The portrayal of the inner motivations leads to study certain psychological states of mind. In *The Emperor Jones*, there is the appearance of the various apparitions (ghostly things) which symbolize Jones' earlier life and his basic nature and psychology. These apparitions are the basic fears found in all men and specifically of certain fears characteristic of only Jones. This shows that O'Neill finds himself dealing with deep psychological case. In a reply to an inquiry on Freudianism in his plays, O'Neill has emphasized:

There is no conscious use of psychoanalytical material in all my plays. All of them could easily have been written by a dramatist who had never heard of

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Freudian theory and was simply guided by an intuitive psychological insight into human beings and their life impulsions that is as old as Greek drama it is true that I am enough of a student of modern psychology to be fairly familiar with Freudian implications inherent in the actions of some of my characters while I was portraying; but this was always an afterthought and never consciously was I for a moment influenced to shape my material along the lines of any psychological theory. It was my dramatic instinct and my own personal experience with human life that alone guide me.<sup>18</sup>

The extreme and unreasonable suspicion of other people and their motives is called 'Paranoia'. We are given an exposition of Jones' past life, that he has murdered Jeff in a crap game and the prison guard and then escaping to build his throne in that island. Though Jones deceives the primitive people of that island to be their emperor, he lives in fear when he is informed that the people go out in the evening to invent the silver bullet to kill Jones. Thus, Jones realizes, "Reckon I overplay my hand dis once! A man can't take de pot on a bob-tailed flush all de time. Was I sayin' I'd sit in six months mo? Well, I'se changed my mind den. I cash in and resign de job of Emperor right dis minute." (i.p.15). Jones decides to give up his job as emperor and flee immediately out of great paranoia and strong feeling of fear that resulted from his anxiety about his future. In the book *Psychiatry of Students*, it is mentioned that:

The feeling of danger, and of fear of what might happen, reported by the patient points to the best way of understanding what anxiety is: it is a person in state of alarm and preparedness for dealing with dangers that beset him. In animals the reaction of the organism to physical danger is itself a preparation for survival of the danger, for fight or flight. In humans the danger may be social rather than physical, confrontation with an angry father rather than with a hungry tiger, so that the anxiety is specifically human danger signal.<sup>19</sup>

Man in a state of fear loses faith in life and the sense of belonging which are once the concomitants (happen at the same time) of his primitive once with nature. Suddenly finds himself in a storm of conflicting and mutually destructive motives with no strong faith, no courage of his convictions, no stable set of values to give direction or meaning to them. As in the play, O'Neill has chosen technical devices to demonstrate both his disassociation or antagonism between man and the world in which he finds himself, and the inner conflicts which this imbalance leaves him prey to.<sup>20</sup> The audience is brought closer to the action by the use of drumbeats technique which is used by O'Neill to present the victory of the island's people by inventing the bullet and simultaneously show the increasing heartbeats of Brutus Jones.

The intensive feeling of paranoia turns the fake emperor into fugitive, resorts to the darkness of the forest. The defiant Jones becomes increasingly hysterical as he realizes that he is a psychological victim of his primitive African past and of the American enslavement. The miserable past of this Negro asserts itself as present makes his escape impossible and his failure inevitable.<sup>21</sup> Jones says:

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I'se gone out in dat big forest, pretendin' to hunt, so many times dat I knows it high an' low like a book. I could go through on dem trails wed my eyes shut. Think dese ign'rent bush niggers dat ain't got brains enuff to know deir own names even can catch Brutus Jones?

( i. p.16)

The emperor is certain that his reign is over, starts to make his escape to the forest which is mysterious world for the frightened individual ignoring that its darkness would increase his anxiety and fear. Throughout the mental disorder, the individual is almost conscious that there is an internal confusion or disturbance cause the increasing of heartbeats rate, swift impulse, muscles spasm, and tremors as autonomic reactions emerge by the autonomic nervous system. This explains that the play's actions take place within the mind of the protagonist. The stage is dominated by the Negro and his hallucinations. Seemingly, there is anxiety when there is conflict, but the conflict may itself be unconscious and unknown to the individual. No doubt conscious immediate anxiety is intensified from unconscious sources by repressed reservoirs of fear related to past experience.<sup>22</sup>

Terrors of forest darkness reduces the over-self confident Jones to unembarrassed or uncomfortable paranoid individual. Jones is introduced at the height of the power that he has established for himself through the merciless and unkind exploitation of the naïve natives. He is torn between two forces whether to affirm his identity as emperor or to come to his origin as an African Negro. It is so difficult to achieve such an unattainable desire while the individual is unable to cope himself with his community since he has lost the control of his mind and thinking. Fear of being lost comes over Jones and he instinctively lights a match. Immediately, he fears that he will be found by the natives who pursue him in the forest, "Nigger is you gone crazy mad? Is you lighin' matches to show dem whar you is? (ii. p. 23) O'Neill's dramatic strategy in *The Emperor Jones* lies in the deconstruction of character, in the dividing of social forces and the removal of something of language. His main concern is with dramatizing an unconscious whose irrationalism is ultimately the generator of "meaning and the expressions of an anarchy within, which the conscious mind is designed to suppress. Here, the desire of order and the awareness of the world's refusal to render any coherence beyond the ultimate stasis of death are dramatized within the character."<sup>23</sup> What increases this Negro's paranoia is his shapeless fear and the loss of his food. These fears, however, are not the Negro's special fears, but instead, they are the fears that every individual of the civilized world possesses. According to Freud, mental disorders occur when the ego (self-esteem) or conscious part of the personality, which is charged with the triple responsibility of holding in observing, repressed impulses from the id. The term id is the theoretical part of human psyche. In Freudian psychoanalytic theory, the part of the psyche that is unconscious and the source of primitive instinctive impulses and drives, the other parts of the psyche are the ego and the superego.

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Mental symptoms represent the involuntary acting out of unconscious impulses and emergency defenses against a more serious breakdown in functioning.<sup>24</sup>

Brutus Jones as a paranoid person tries to mitigate himself inside the forest which is full of strange sound and shadows. The forest conjures up Jones's visions and his ancestral past. These illusions capture his mind, and at each crisis of fear he fires wildly into the darkness and goes crashing on through the underbrush, losing his way, wasting his entire defense, signaling his path, and working a thousand devil echoes to work still more upon his troubling fear.<sup>25</sup> Being fraud, so he is rejected by his natives and he is already negro, all these defects have created a sense of inferiority complex. The founder of individual psychology Alfred Adler has confirmed that:

The principle human motive was a striving for superiority or power. He interpreted this paramount striving as a compensatory reaction to underlying feeling of inferiority, which he assumed were universal and acquired early in life.... unable to compete on equal terms with the outside world, he is susceptible to neurotic subterfuges, or he may expect and demand the good things of life without any effort or sacrifice on his part. If he is denied, he feels justified in engaging in anti social or criminal behavior to get what he imagines life owes him. The rejected child learns from daily home experiences that he is inferior, unworthy person.<sup>26</sup>

Two important reasons for anxiety and paranoia are fixed by Freud; the available dangers of the realistic life, the expectancy of punishment as a result of expressing forbidden sexual desires or any other forbidden motives or committing immoral conduct. In the first case, anxiety would be clear as a result of immediate situations guide to physical pains. Concerning the second case, anxiety is resulted from certain understanding. The behaviorist scientists are inclined to this or that reason. The scientists who considered anxiety is due to perception, they focus upon the struggles between the expectations, situations and information which lead to cognitive dissonance. Psycho physiological disorders, more popularly called psychosomatic disorders, are caused by emotional factors and are distinguished by "physical symptoms involving a single organ system, usually one that is under the control of the autonomic nervous system, such as the respiratory, cardiovascular, and gastrointestinal systems."<sup>27</sup>

For most of the modern American dramatists and writers, the term paranoia has occupied wide scope in their writings. It is understood as a mental state or disorder that is known by feelings of persecution on all sides. Freud's approach to paranoia, as to psychopathology in general, brought to it a perspective that is simultaneously dynamic, topographical, genetic, and economic.<sup>28</sup> One of the symptoms of this psychological matter is unstable mind and thinking. Brutus Jones has chosen the forest to hide himself in but he forgets that the strong feeling of fear cannot be treated in such manner. He must think in another reasonable way to avoid the native's anger because if he escapes, it means that he is so passive to encounter them not by his power or physical

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strength but through regret and asking their tolerance and forgiveness. Jones's additional regression is represented by the fact that his clothes have been completely disappeared and he is only in his pants cloth. He slinks cautiously to the stump in the center and sits down in a tense position, ready for instant flight. Any human left in hard and miserable plight and find none to help him, immediately resort to heaven. Thus, Jones says:

Lawd Jesus, heah my prayer! I'se po' sinner! I knows I done wrong, I knows it! When I catches Jeff cheatin' wid loaded dice my anger overcomes me and I kills him dead! Lawd, I done wrong! When dat guard hits my wid de whip, my anger overcomes me , and I kills him dead. Lawd, I done wrong! And down heah whar dese fool bush niggers raises me up to the sea o' de mighty, I steals all I could grab. Lwad , I done wrong! I knows it! I'se sorry! Forgive me, Lawd!(v.p.31)

The internal evidence is persuasive that Eugene O'Neill is implicitly influenced by Jung's theory of the racial unconscious which somewhat available in *The Emperor Jones*. The hallucinations which appear to Brutus Jones during his melancholic and wild night in the forest are at first personal memories. By the passage of fearful time they turn to be racial memories as he regresses deeper and deeper into his primitive past under the pressure of fear and paranoia. The personal memories came as a result of killing a Pullman porter in a crap game, the chain gang from which he fled, and "Little Formless Fear."<sup>29</sup> The unfair intimidation causes the Negro's apprehension particularly when he uses his fake power of emperor against his niggers. A process of frightening somebody into doing or not doing something by means of violence or threat create an opposite reaction to find an appropriated chance to surge an encounter attack and this is really what happens to Brutus Jones.

Jones's escape plan exposes his great apprehension and it is a sort of jeopardy when he confronts the darkness of the forest at its edge and cannot locate the food he buried there. In a panic, he shoots the first of his lead bullets in a hopeless attempt to discard the formless fear which represents a paranoid personality. He is so confused to the extent that he is signaling his location to the natives and lowering his defenses against them at the same time. He stresses, "if only my fool legs stand up. Oh, I'se sorry I evah went in for dis. Dat Emperor job is so hard to shake.(iv.p.28) The anxiety of psychological realism is that the self be only an act. The sociological mode lives on the fear that the world is only a theatre, that there is no escape, no point of advantageous position from which others or forces of the surrounding influences of economy, society, history can be seen: "that is not possible, in other words, to be a spectator after all. O'Neill's expressionism is tightly on psychological processes, but expressionism generally opens a wider vista on the relationship between character and a social environment."<sup>30</sup>

Concerning Jones's personality, he is a tall powerfully built, full-blooded Negro of middle age. His traits are typically Negroid that originated in Africa, yet his face expresses strength of will, a hardy self-reliant confidence in himself

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that inspires respect. In behavior he is shrewd, suspicious, and he intended to avoid something unpleasant. These descriptions show the real personality of Brutus Jones. But the paranoid personality is a mildly deviant personality type marked by suspiciousness, envy, jealousy, and stubbornness.<sup>31</sup> The originator of the theory of self-actualization Maslow explains his approach to personality in a way that differs from both behaviorism and psychoanalysis. His theory is based on certain hierarchy order of needs from psychological to self-actualization. This type of needs starts from lower order needs to higher orders needs. If we apply this theory with the protagonist of this play, we find it is adequate since he seeks shelter when he flees from the prison and instead of satisfied with this, he decides to search something better to be superior for others exploiting the simplicity of the natives. Maslow believes that the hierarchy of needs begins with psychological needs which are concerned with gratification of bodily needs. Safety needs comes next which is related to insurance against pain, protection from dangers. He ends these necessary needs with the most important one which is the self-actualization needs which contain "self – fulfillment, self expression-fulfillment of potentialities, and use of capacities, capable of being."<sup>32</sup>

The individuals, who complain from panic disorder or anxiety as they are named in the past, live in calamity (disastrous situation or event). Mostly sudden disasters start as an intensive sense of paranoia beyond their interpretation and domination. This calamity or disaster is always accompanied with hard respiration, tremor, nausea, secretion, sweat, disturbance, heartbeats rates and symptoms of tension. Gottfredson and Hirschi(1990) have expanded the general debate that crimes results from inadequate controls by stressing the significance of an individual's lack of personal self- control. They indicate that crime directly and often easily fulfill desires, but it presents few long term benefits. This direct desire-fulfillment can take the form of money, sex, drug-induced euphoria, or stolen property.<sup>33</sup> Money and property are the basic end of Brutus Jones who aspires to fulfill and he does but at the expense of his life.

Myth and superstition are sometimes necessary to achieve the playwright's goals. The beating of the tom-tom drum has its effect on Jones when he has isolated himself in the forest. He becomes a prey for his trick of the silver bullet when he finds out that he is so passive in front of the infuriated natives. The drums have played a great role in reflecting the native's superstitious duty by confusing Jones and causing him to trap himself in confining situation. The superstitions of the natives seem successfully to have invaded Jones's mind. Hence, their sense of triumph at the end of the play, as they believe themselves to have defeated him affirms that they are smart. But Freud himself has described superstition as "nothing but psychology projected into the external world. Indeed, he sought a parallel in paranoia for the process whereby physical factors are mirrored in the construction of the supernatural reality."<sup>34</sup> Jones's assertion of his courage in the face of the actual cowardice

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reflects O'Neill's manipulating the character's oddity. Thus, O'Neill certainly shares with Freud a firmness of belief that the instinctual drive contributes to the destruction of the organism. And it is, may be, O'Neill has derived from both Freud and Jung his most important model of human nature as basically divided, "as a composed of warning instincts: ego and id; unconscious wish and conscious repression; false surface and true depth."<sup>35</sup>

Of course *The Emperor Jones* is a study of a paranoid individual, which consists of eight scenes; one is depicted in the emperor's palace and the others inside the forest. Jones's reactions are readily explainable in Freudian terms. Jones's superstition is not only a race memory, a trace element of history. Freud sees superstition as the expiation (show remorse) of trouble. A person who has troubled frequent evil desires against others and who has already been brought up to be good and has therefore, suppressed such desires into the unconscious, will be ready to expect punishment for his unconscious evil in the form of trouble threatening him from without. Jones has risen for a short time above his race and his destiny. And at that particular moment, the tom-toms are reduced to a puzzled but revengeful power. Jones reaches to the point that he has planted a superstitious fear in the natives, and they practiced that superstition of the silver bullet in destroying him. Eventually, he is assassinated by his men. Brutus Jones looks symbolic of all those who suddenly find themselves free from old confined chains, and use their freedom to despise and destroy others.

Through analyzing the paranoid personality of the defiant character, one would conclude that the protagonist reveals his authentic self as he goes down deeper into the jungle. When he is alone, he is returned to cultures he has tried to deny such as the American slave and African ancestor, symbols of oppression and blackness. "But these categories are too broad to set him apart from the millions of others they also subsume. Superficial attributes were all that distinguished him from biological presence; the body thus exposed in fact shields its owner's most distinctive self." <sup>36</sup> Emperor Jones's ultimate fall occurs because the clever tricks that have supported him have been removed. Like any other man, Jones exposed defenseless, falls victim to his fear and his essential primitive nature. When ideas of distrust and suspicion are so misrepresented and magnified that the individual is convinced he is being watched, followed, exploited, and persecuted by enemies, a diagnosis of mental disorder takes priority over paranoid personality. This play proves that if any one rises unfairly above his state, he will collapse. Brutus Jones is a good example; he searches authority and prosperity by a fraudulent manner to the extent that he becomes a man who can be manipulated by his desires and by the strong feeling of irresistible paranoia as an outcome of his deliberate deception.

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### Notes

- <sup>1</sup>Henry Gleitman, Alan J. Fridlund, Daniel Reisberg, *Psychology*, 6<sup>th</sup> ed. (New York: W.W Norton & Company, 2004), p.612.
- <sup>2</sup>J. C. Aggarwal, *Essentials of Educational Psychology*, 2<sup>nd</sup> ed. (Delhi: Vikas Publishing House, 2008), p.333.
- <sup>3</sup>James D. Page, *Psychopathology the Science of Understanding Deviance*, 2<sup>nd</sup>, ed. (Chicago: Aldine Publishing Company, 1975), pp.13-14.
- <sup>4</sup>C. W. Bigsby, *A Critical Introduction to Twentieth Century American Drama I 1900-1940*, (New York: Cambridge University Press, 1983), p.41.
- <sup>5</sup>Joel Pfister, *Staging Depth: Eugene O'Neill and the Politics of Psychological Discourse Cultural Studies of the United States*, (Carolina: The University of Carolina Press, 1995), p.5.
- <sup>6</sup>Steven H. McDonough, *Psychology in Foreign Language Teaching*, (London: George Allen & Unwin ltd., 1981), p.5.
- <sup>7</sup>Steven F. Bloom, *Student Companion to Eugene O'Neill*, (London: Greenwood Press, 2007), p.71.
- <sup>8</sup>B. S. Goyal, *O'Neill and His Plays*, 7<sup>th</sup> ed. (New Delhi: Aarti Book Centre, 2003), p.152.
- <sup>9</sup>Joel Pfister, *Staging Depth: Eugene O'Neill and the Politics of Psychological Discourse Cultural Studies of the United States*, pp. 125-126.
- <sup>10</sup>Steven F. Bloom, *Student Companion to Eugene O'Neill*, p.66.
- <sup>11</sup>David Krasner, ed., *A Companion To Twentieth Century American Drama*, (Oxford: Blackwell Publishing Ltd., 2005), p. 146.
- <sup>12</sup>Eugene O'Neill, *The Emperor Jones, Anna Christie, The Hairy Ape*, (New York: Vintage Books, A Division of Random House, Inc., 1995). P.10. the subsequent quotations are from the same edition.
- <sup>13</sup>James D. Page, *Psychopathology the Science of Understanding Deviance*, p. 56.
- <sup>14</sup>David Stafford—Clark, Andrew C. Smith, *Psychiatry for Students*, 6<sup>th</sup> ed., (London: George Allen & Unwin Ltd., 1983), p. 275.
- <sup>15</sup>James D. Page, p.132.
- <sup>16</sup>Susan C. W. Abbotson, *Thematic Guide To Modern Drama*, (London: Greenwood Press, 2003), p.173.
- <sup>17</sup>Rebecca Bushnell, ed., *A Company To Tragedy*, (New York: Blackwell Publishing Ltd., 2005), p. 495.
- <sup>18</sup>B. S. Goyal, *O'Neill and His Plays*, 7<sup>th</sup> ed. P.94.
- <sup>19</sup>David Stafford—Clark, Andrew C. Smith, *Psychiatry for Students*, 6<sup>th</sup> ed., p. 128.
- <sup>20</sup>Joann Cerrito and Laurie DiMaura, ed., *Modern American Literature*, 5<sup>th</sup> ed. (Detroit: St. James Press, 1999), p. 411.
- <sup>21</sup>Joel Pfister, p.136.
- <sup>22</sup>David Stafford—Clark, Andrew C. Smith, P.130.
- <sup>23</sup>C. W. Bigsby, *A Critical Introduction to Twentieth Century American Drama I 1900-1940*, PP.54-55.
- <sup>24</sup>James D. Page, P.58.
- <sup>25</sup>B. S. Goyal, P.151.
- <sup>26</sup>James D. Page, P.128.
- <sup>27</sup>Ibid., p.35.
- <sup>28</sup>Alain De Muolla, ed., *International Dictionary of Psychoanalysis*, vol.2 (Detroit: Thomson Gale, 2005), 1229.
- <sup>29</sup>B. S. Goyal, p. 153.
- <sup>30</sup>W. B. Worthen, *Modern Drama and the Rhetoric of Theatre*, (Oxford: University of California Press, Ltd., 1992), p.70.
- <sup>31</sup>James D. Page, p. 491.
- <sup>32</sup>J. C. Aggarwal, *Essentials of Educational Psychology*, 2<sup>nd</sup> ed. P.342.
- <sup>33</sup>Marshall B. Clinard & Robert F. Meier, *Sociology of Deviant Behavior*, (London: Thomson Wadsworth, 2004), p.115.
- <sup>34</sup>C. W. Bigsby, p.57.
- <sup>35</sup>Ibid., p.111.
- <sup>36</sup>Marc Robinson, *The American Play: 1787-2000*, (London: Yale University press, 2009), p.172.

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### **المستخلص**

تعرض هذه الدراسة كيف إن القاتل الزنجي الهارب قد تمكن من أن يصبح إمبراطوراً عندما استغل فطنته وذكائه في التخطيط لخداع أفرانه من أبناء جلدته. إن الموضوع الرئيس لهذه الدراسة هي الشجاعة المؤقتة في الجبن الحقيقي عند الشخصية المذعورة. إن مجمل مواقف البطل المسرحي (Brutus Jones) واهتماماته ونماذج تصرفه و استجاباته العاطفية المترددة والخصال الأخرى، التي تحملها طيلة بقائه في الغابة قد وضعته في موقف ضعيف وغير محمي. كما إن القلق غير المعقول وغير المسيطر عليه و الذي جاء نتيجة شكوكه بما يضمه له أبناء شعبه الأصلي قد خلقت من هذا الرجل شخصية جبانة مذعورة. إن العيش على الكذب بالتأكيد لا يوم طويلاً وإن هذه الصفة قد أصبحت جلية في شخصية (Brutus Jones) الذي اقترف أفعالا غير قانونية طيلة حياته من دون أن يبدي أي ندم أو رغبة للتغيير. أبدى هذا الشخص خوفاً كبيراً و كرها أكبر لأبناء شعبه و قد عكست هذه الأشياء اضطرابات العقلية و أصبح معزولاً في مواقف صعبة مع خيارات غير مقبولة. إن هذا الشخص الذي يمتلك القوة المزيفة تنقصه القدرة على المراقبة والفهم لما يدور حوله ناتج عن أسباب سيكولوجية وجسدية. لقد أصيب هذا الشخص بالهلوسة وصار يرى نفسه مراقباً و مطارداً و لذلك لجأ إلى الغابة ليحمي نفسه ونسي إن ظلام الغابة غير كاف ومجد لإخفاء شخص قلق جداً ومذعور. في هذه الدراسة تبين أن الكفاح والجد إلى القوة و الرفعة للتعويض عن عقدة النقص التي تكاد أن تكون معروفة عالمياً وخصوصاً عند الزوج تدفع بالإنسان إلى التصرف الغير أخلاقي مما يؤدي إلى تدهور سيكولوجيته وتجعله يستجيب بلا وعي للضغوطات الخارجية.