

## Eugene O'Neill's The Emperor Jones: The Dilemma of a Split Personality

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The Emperor Jones was first performed on 1 November, 1920 in New York. It is considered as one of Eugene O'Neill's significant plays because it probes into the psyche of a hero who does not conform to the social rules which denies him his right to be a free individual and which tends to marginalize and to ostracize him. As Jones tries to prove his individuality, he finds himself in conflict not only with society which imposes its rules on him but with his inner psychological constitution. Jones, an African-American man finds himself torn between the social and the cultural forces and his ethnic heritage on the one hand and his willful desire to prove his individuality on the other hand. It is a difficult struggle because the stereotyped picture of the colored man which has been transmitted from one generation to another cannot be changed easily in society. Besides, Jones cannot liberate himself from an ethnic heritage which is imposed on his consciousness for a long period of time until they become embedded in his mind. Throughout the play, O'Neill presents the dilemma of a man who challenges the American capitalist ethic which creates negative stereotypes of the black and at the same time, he tries to change the self-image which he carries in his collective consciousness<sup>1</sup> and which he rejects.

The setting of the play is in a Caribbean Island. In scene 1, the protagonist, Brutus Jones, is introduced. He was an ex-Pullman porter who escapes from an American chain gang to become emperor of the island. He abuses and exploits his subjects. This can be seen clearly in the introductory scene through the native woman who is the last one to leave the island to the hills. She is a representative of the island's subjects who are simple, uneducated and superstitious. This woman reflects the fear that the natives feel towards Jones. Jones controls those people by convincing them that he has supernatural powers. He tells them that he cannot be killed by lead bullet, but he can be killed by a silver bullet which he possesses.<sup>2</sup> Though Jones is an African-American man, a member of an ethnic group which has been persecuted for years, he tries to play the role of the persecutor when he rules the island. This reveals the contradiction in his personality. This contradiction comes as a result of Jones's rejection of the forces, social and cultural which tends to keep him within the limits of the role which he is expected to play. He tries to dissociate himself from that role and to prove that he is a non-conformist individual. To

prove that, he adopts the capitalistic ethic of the white man by taking the role of the persecutor and exploiting the natives. He dreams of power and authority and to achieve this dream, he has to struggle with his collective consciousness and to prove his selfhood. Henry Schwarz refers to this conflict when he points out that "the goal of success in America is to 'become American,' negating one's particular personal history in the drive to approximate [the] 'typical American.'"<sup>3</sup>

In scene 1, there is a description of the throne chamber in Jones's palace. The chamber is "spacious, high-ceilinged room with bare white washed walls. The floor os of white tiles. In the rear a wide archway giving out on a portico with white pillars."<sup>4</sup> This white background is in contrast with the scarlet throne of

Jones. This white background is "an appropriate blank background for the statement making 'dazzling, eye-smiting scarlet 'throne of the arrogant brutal despot.'"<sup>5</sup> The scarlet is a symbol of Jones's cruelty as a ruler and his power.

The contrast between the white background and the scarlet throne reflects Jones's split personality. On the one hand, Jones is aware of his being classified within the same ethnic group of the natives, but on the other hand, he rejects his belonging to this group. He is aware of his superiority over the natives. He has shrewd mind and wide knowledge. Jones adopts the ethics of the white American. He shares with the white their American dream<sup>6</sup> which makes it impossible for him to be classified within an inferior ethnic group.

The conflict within Brutus Jones's psyche is further revealed in his name which shows that he is a product of two cultures. Brutus is "reminiscent of the practice of nineteenth century American playwrights who gave black characters Roman names such as Caesar and Cato as comic devices, thus making them appear outlandish."<sup>7</sup> The slave-owners name the slaves after famous Roman leaders and thus they "mocked the abject condition"<sup>8</sup> of the slaves. Donald P. Gagnon argues that O'Neill did not intend to mock this character but to show the contradiction in his personality.<sup>9</sup> He is a man who rejects his ethnic roots and adopts the ethics of the white man. Mendelssohn suggests that "Brutus Jones prides himself on taking the tools of the oppressor and using them to his own benefit, as his ability to speak white and black is empowering but also forces him to assume the antithetical cultures of both languages."<sup>10</sup> In fact, O'Neill reflects the cultural conflict of the character through the character's name, a conflict which is too powerful for Jones. Donald P. Gagnon suggests that the character's name

Christian name and the common surname reveal the dichotomy between what Jones wants to be and what he is. Whereas the name 'Brutus' may be seen as

demeaning reflection of minstrelsy, connoting that which is 'stupid' or 'irrational' ,and while his irrationality becomes his dominant trait the deeper he sinks into his psychological jungle, he is also , like Caesar, an emperor, worshiped by his minions.<sup>11</sup>

Jones does not conform to the traditional stereotyped picture of his race. O'Neill reveals this side in his personality by comparing him with Smithers, the white cockney trader. Jones is "a tall, powerfully-built,full-blooded negro of middle age. His features are typically negroid, yet there is something decidedly distinctive about his face, an underlying strength of will, a hardy, self-reliant confidence in himself that inspires respect. His eyes are alive with a keen, cunning intelligence."<sup>12</sup> Smithers is described as "a tall, stoop-shouldered man about forty. His bald head,perched on a lone peck with an enormous Adam's apple, look like an egg. His little, washy-blue eyes are red-rimmed and dart about him like a ferret. His expression is one of unscrupulous meanness, cowardly and dangerous."<sup>13</sup> In spite of his being black, Jones is endowed with nobility of character . This reflects his desire to dissociate himself from the stereotyped picture of the Black and to prove his individuality. Gabriel Pool suggests that O'Neill presented the character of Jones as a non-conformist whose "position with regard to the discourse of white civilization is in many ways one of successful identification rather than unsuccessful parody."<sup>14</sup> Jones's adoption of the white civilization is not a veneer which hides his original primitive self but a manifestation of a willful decision of a non-conformist. However, Jones's attempts to assert his individuality make him aware of the split between the American civilization he associates himself with and his African roots. It is a split between the life that his ancestors lived and he himself lived in the past on the one hand and his present situation on the other hand. Jones's attempts to assert his individuality requires that he should struggle with two forces which work side by side, the first one is the social forces which attempts to reduce him into a stereotype, and the second is his collective consciousness which forces him to conform to an inherited role as a member of an ostracized race.

In the opening scene, Jones is talking with Smithers. Jones's subjects desert him and run to the jungle. Smithers warns him of a rebellion against him under the leadership of Lem, "They'll be after you 'ot and 'eavy. Ole Lem is at the bottom o' this business an' 'e 'ates you like 'ell."<sup>15</sup> Jones is taken back for a moment ,but he recovers himself. Then he hears the sounds of the drums accelerating gradually. He decided to escape and run to the forest thinking that he can defeat them there, "I'se gone out in dat big forest, pretengin' to hunt, so

many times dat I knows it high an' low like a book. I could go through on dem trails wid my eyes shut."<sup>16</sup>

In scene one Jones is presented as a powerful and self-confident man while Smithers is presented as a shiftless and lazy person. In doing this, O'Neill reverses the traditional and the stereotyped pictures of both the black man and the white. Jones is not only physically superior to Smithers, but he is intellectually superior to him because O'Neill describes Jones as being keen and intelligent while Smithers is cowardly and mean. Jones proves that he is clever and ambitious when he becomes the emperor of the island. It reveals Jones's desire to improve himself and to rise socially, while Smithers is intellectually inferior to him. In a conversation with Smithers, Jones tells him, "You ain't never learned any word er it, Smithers, in de ten years you have been heah, dough you knows its money in you' pocket tradin' with 'em if you does. But you'se too shiftless to take de trouble."<sup>17</sup> This reflects Jones's tendency to defy the stereotyped picture of the black and to assert his individuality. Jones's conversation with Smithers is "rife with role reversals and inversions (ex. Jones feels 'contempt' for Smithers, he tells him to 'talk polite, white man')"<sup>18</sup> Smithers plays an important role in revealing the contradiction in Jones's personality. On the one hand, Smithers provides exposition and background regarding Jones's rise to power. On another level, Smithers is a corrupt hanger-on, a vulture who scavenges on the remains of Jones's once-mighty Island empire. He is subordinate to, fears and loathes Jones, yet also admires his cunning and tenacity. Smithers' sense of white supremacy, the natural order of things, is undermined by Jones's brash effectively.<sup>19</sup>

At the end of scene 1, Jones hears the continuous beatings of the drums increasing in volume and speed, he decides to leave his palace to the forest. Smithers is amazed by Jones's courage because Jones "insists on walking out through the front door-departing as the Emperor Jones, not sneaking out of the back way like a fugitive."<sup>20</sup> This gesture reflects Jones's rebellion against the stereotyped picture of the black.

Jones's decision to run away to the forest shows that he has thought about it before and that he planned for his escape because he tells Smithers that he has buried food at the edge of the forest which he will take with him for sustenance in the forest till he reaches the coast. Then, he will take a French boat to Martinique, where his money awaits him in savings, "Dawn tomorrow I'll be out at de oder side and on the coast whar dat French gunboat is stayin'. She picks me up, take me to the Martinique when she go dar, and der I is safe wid a mighty big bankroll in my pocket."<sup>21</sup> Jones lost his way in the forest and his journey is full of dangers especially when he lost his way in the darkness and

could not locate the place where he lost his food. This indicates the confusion within Jones's psyche as he finds himself in conflict with his own racial heritage represented symbolically by his journey into the forest. In the stage directions of the play, O'Neill describes the forest as "a wall of darkness dividing the world."<sup>22</sup> This description has a symbolic significance because it shows that "Jones is headed into the dark terrain of his own unconsciousness or some sort of racial memory."<sup>23</sup> This journey reflects the conflict in Jones's mind between his past and his present. As he goes deeper into the forest, his inner tension increases. He lost his way and could not reach to the food which he has buried. He becomes conscious of the sounds of the drums and of the "Little Formless Fears"<sup>24</sup> creeping around him and staring at him with their glittering eyes. The movement from reality to the unconscious world of Jones's mind brings him face to face with his past as an individual and with his collective consciousness. Brenda Murphy points out that "scene two through seven of the play are really one long monologue by Jones, a theatrical version of the stream-of-consciousness technique favored by modernist writers."<sup>25</sup>

The struggle within Jones's psyche is symbolically presented in his journey into the forest. Moving deeper into the forest shows that Jones has to contend with pressures which are more powerful than the social ones. They are more powerful because they are planted within his own psyche. Although Jones is aware of his superiority over Smithers who stands for the social forces which denies him his individuality, and over the natives whom he ridicule because they are gullible and superstitious Jones, however, has to struggle with inner forces. He has to liberate himself from his racial heritage in order to assert his individuality.

Jones's journey into the jungle brings back into his memory the past which he tries to deny or escapes from. For example, in scene 3, Jones meets Jeff, the Pullman porter who was murdered by Jones during a dispute over a game of craps. To Jones, Jeff represents "a manifestation of his guilty conscience."<sup>26</sup> In scene 4, Jones is also haunted by the images of the men he has killed. In this scene, a black prison road gang enters, and Jones chokes with fear. As the prison guard cracks his whip, Jones obeys the guard's motion to join the others. The prison guard approaches him angrily and cuts at him with the whip. When the guard turns away, Jones rushes at him as if he is indeed carrying a shovel but realized that his hands are empty. This scene has two functions, it "continues Jones's regression into his own past, pointing to the similarities between his former position as a prisoner and the native's situation as subjected or colonized-and it introduces the idea of the 'corvee,' a form of impressments instituted by U.S. Marines to build roads that would enable them to undertake 'hunting bandit' missions with greater efficacy."<sup>27</sup> In this scene, Jones is no longer the emperor who adopts the white-man's ethics, he is a powerless man

struggling with his ancestral and racial past in order to discover his roots and the other side of his character. This conflict between Jones's past which he denies in the opening scene of the play and his submission is further suggested by the change of his appearance. In scene 4, Jones is no longer the emperor who appears in scene 1 wearing the "blue uniform coat, sprayed with brass buttons, heavy gold chevrons on his shoulders, gold braid on the collar, cuffs, etc.." <sup>28</sup> Now he is "stripped to the waist" <sup>29</sup> This indicates that he "symbolically sheds layers of 'civilization' " <sup>30</sup> as he confronts his racial past. Jones is torn between two different worlds, the first represents his past which he rejects and the second represents the new world which he adopts as an emperor. Robert F. Whitman suggests that Brutus Jones is an individual who is "destroyed by two conflicting impulses in his nature. There is on the one hand the arrogant, flamboyant, self-confident Emperor, contemptuous of the servility and superstitiousness of his own race," <sup>31</sup> and the other is the frightened negro, the "victim of his past, both racial and personal" <sup>32</sup> The visions which Jones has seen in the forest (for example, Jeff and the prison guard) are not hallucinations but revelations of his confrontation with his past and the contradiction between his racial and personal past on the one hand and his new character as an emperor with new ethics on the other.

In scene 5, Jones appears standing on a clearing in the forest. He is exhausted, broken and shattered. His appearance is that of a slave because "his trousers are in tatters, his shoes cut and misshapen, flapping about his ichfeet" <sup>33</sup> As he goes deeper into the forest, he finds himself forced to confront his past and to admit that he is a sinner. He tries to pray to God to forgive him, to save him from the natives and to put an end to the drum beating, "Lawd Jesus, heah my prayer! I'se a po' sinner, a po' sinner! I knows I done wrong I knows it!" <sup>34</sup> He admits that he killed both Jeff and the prison guard and that he exploited the natives. Moments later, the clearing silently fills with the Southern planters "All are dressed in the Southern costumes of the period of the fifties of the last century." <sup>35</sup> Jones realizes that he is in a slave auction and that he is going to be sold as a piece of property. He rejects this situation and tries to defend his freedom. He fires two shots at the auctioneer and the plantation owner. In this scene, the conflict within Jones's personality becomes more apparent as he tries to kill the auctioneer who wants to reduce him to the state of slavery. Unlike the other slaves who accept their fate submissively, Jones dissociates himself from the other slaves in this scene by trying to defend his freedom.

Jones does not identify himself with the natives in spite of the social outlook which classifies him within the same ethnic group. This can be seen throughout the play. He does not speak the language which the natives speak, he does not worship their heathen gods, and he does not have the same ideas and opinions

which the natives have. He associates himself with the culture of the American man, adopting colonialism and looking at the natives with indifference and condescension. He thinks that the natives are gullible, superstitious and simple-minded, "And dere all dem fool bush niggers was kneelin' down and bumpin' deir heads on de ground like I was a miracle out o' de Bible, Oh Lawd, from dat time on I has dem all eatin' out of my hand. I cracks de whip and dey jumps through."<sup>36</sup> when he feels afraid, Jones prays to God pleading for safety. Diya

M.bdo suggests that Jones lost his way in the forest reflects his non-identification with the natives, "For to be an islander and thus truly a 'primitive' inhabitant of the jungle, Jones should instinctively know his way around the forest as he knows the back of his hand."<sup>37</sup> When he tells Smithers proudly "I'se gone out in dat big forest, pretend' to hunt, so many times dat I knows it high an' low like a book. I could go through on dem paths wid my eyes shut,"<sup>38</sup> he does not mean that he, like the natives, belongs to the forest. On the contrary, he wants to boast of his superior mind and his ability to absorb knowledge quickly.

In scene 6 opens in a clearing in the forest which is surrounded by tree trunks and creepers so that it looks like the hold of an ancient ship. Before Jones, there are two rows of seated figures, apparently shackled to the trees. They are rocking back and forth with desperate moans. Jones is affected by the rhythmic swaying and joins in the dance. This scene brings Jones face to face with his past. It shows that he is torn between his desire to dissociate himself from his ethnic group and the forces that ties him to it. In his essay, "The Ship Scene in *The Emperor Jones*," Fredrick Wilkins points out that this scene is "a projection of Jones's racial memories and forms a part of his compulsive psychic regression."<sup>39</sup> Though Jones tries hard throughout the play to liberate himself from the forces which attempts to reduce him into a member of a persecuted ethnic group, Jones finds himself, he finds himself defeated at the end because he finds himself contending with other forces which are more powerful than the social ones. They are powerful because they exist within his psyche. These are the forces of his ancestral and racial past which are inherited from one generation to another. Jones finds himself forced to take this journey to rediscover his roots, his mind "is sailing its way back from the land of civilization to its original land of primitive culture."<sup>40</sup>

In scene 7, Jones is at the foot of a big tree by the edge of a great river, the Congo. Jones's facial expressions are "fixed and stony, his eyes have an obsessed glare, he moves with a strange deliberation like a sleep-walker or one in a trance."<sup>41</sup> Though he finds himself dominated by outer and inner forces, he tries to fight back to the last moment of his life. He prays to God, "Oh Lawd, prectect dis sinner!"<sup>42</sup> He feels exhausted and cowers to the ground in hysterical fear, the Congo Witch-Doctor appears in front of him. The Witch-Doctor dances and begins a chant of sacrifice. Jones realizes that he is to be

offered as a sacrifice to the gigantic crocodile which comes out of the river. Jones remembers his silver bullet which he keeps to the last moment. He fires this bullet at the apparition of a crocodile god. This scene reflects Jones's psychic confusion which intensifies in the conflict between what he wants to be and these historical and racial forces which pulls him back to his roots. He is torn between these forces, and it is ironic that he relies on the magical power of the silver bullet to kill the apparition of the crocodile.

Scene 7 is a projection of Jones's inner struggle. The Witch-Doctor and the rituals which he performs show that the historical memories of tribalism and slavery are so strong because they have been superimposed on his consciousness for a long period of time by people in his environment represented by Smithers, the white trader who wants John to comply with and to typify the personality traits of his ethnic group. These forces are more powerful than his willful desire to deny them or to dissociate himself from them for that reason, Jones is defeated at the end. Jones's defeat is suggested symbolically in the play as Jones's appearance changes throughout the play from the American capitalist, in scene 1, who wears a coat with brass buttons and epaulets, the indicators of his economic and political power to a man who is sold in an auction like the native slaves and finally to a scapegoat to be offered to a heathen god. Virginia Floyd states that Jones's journey in the forest symbolizes his journey into the past, it is "a religious quest as well as personal search for identity."<sup>43</sup> Jones rejected the role which is assigned to him by society as a submissive and inferior person. His journey from porter to emperor shows his rejection of this old identity and his search for a new one. Scene 7 shows Jones's final defeat in this struggle. He is kneeling to a shaman to be offered as a scapegoat to the god. He is humbled by his failure and he succumbs to the Witch-Doctor who symbolizes the native power of his own heritage and his own collective consciousness. When he prays to God before his final defeat "Mercy, oh Lawd!"<sup>44</sup> he shows that he relies on his Christian God and his denial of his ethnic heritage which reveals a conflict in his split personality.

In scene 8, Lem, leader of the natives appear on stage. He is accompanied by a few of his soldiers and Smithers. A shot is heard in the forest and Lem tells Smithers that they catch Jones. The natives have made silver bullets by melting down coins to kill Jones because they hear him saying that the lead bullet will not penetrate his body and that he can be killed only by a silver bullet. The play end as Jones's dead body is carried in and Jones's journey ends where it starts. Jones is killed at the same spot in the forest where he entered. It is clear that he has run in a big circle and returns to the first spot from which he starts his journey. The sound of the drums which beat incessantly confuse him and finally lead him to trap himself. The final scene brings the drama to end ironically. Jones succeeds in convincing the natives that he possess extraordinary power,

therefore, they do not chase him the way he thought but they prepare silver bullets for him.

Throughout the play, O'Neill presents the dilemma of a man with a split personality. He is torn between two different worlds and his journey into the forest is an externalization of his inner journey to confront his racial and personal history which ends in his defeat because he cannot stand in the face of the powers which reduces him into the role of a stereotyped figure. His death is a final cry in the face of these forces rather than an acceptance of that role.

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#### Notes

- <sup>1</sup>.Collective consciousness was a term coined by the French sociologist Emil Durkheim(1858-1917)to refer to the shared beliefs and moral attitude which operate as a unifying force within society. In Durkheim's book The Division of Labor in Society (1893), he argued that in traditional ,primitive societies (those based around clan, family or tribal relationship),totemic religion played

an important role in uniting members through the creation of a common consciousness. In societies of this type, the contents of an individual's consciousness are largely shared in common with all other members of this society. (<http://en.wikipedia.org>)

<sup>2</sup>.In her essay “ McTeague’s Dream and The Emperor Jones: O’Neill’s Move from Naturalism to Modernism “,in The Eugene O’Neill Review, volume 17,Nos.1&2,spring/fall,1993,Brenda Murphy pointed out that in an interview with Charles P. Sweeney in 1924, he said that “The idea for The Emperor Jones came from an old circus man I knew. I knew all the circus people. This man was a sparring partner for Jess Willard, had been travelling with a tent show through the West Indies. He 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 with first with a silver one. My friend, by the way , gave me a coin with Sam’s features on it, and I still keep it in a pocket piece. This notion about the silver bullet struck me, and I made a note of the story.”([www.eO'Neill.com](http://www.eO'Neill.com))

<sup>3</sup>.Henry Schwarz “Mission Impossible: Introductory Postcolonial Studies in U.S. Academy, “in A Companion to Postcolonial Studies, Eds. Henry Schwarz and Sangeeta Ray,(Malden, MA: Blackwell,2000),P.9.

<sup>4</sup>.Eugene O’Neill, The Emperor Jones,(Penguin Plays) (Harmondsworth: Penguin Ltd.,1966), P.239.

<sup>5</sup>. Virginia Floyd, The Plays of Eugene O’Neill: A New Assessment,(New York: Frederick Ungar,1985), P.203.

<sup>6</sup>.The American dream , sometimes in the phrase, “chasing the American dream”, is a national ethos of the united states in which freedom includes a promise of the possibility of prosperity and success. In the American Dream, first expressed by James Truslow Adams in 1931 “life should be better and richer and fuller for everyone ,with opportunity for each according to ability and achievement” regardless of social class and circumstances or birth. The meaning of the “American Dream” has changed over the course of history. The ethos today simply indicate the ability, through participation in society and economy, for everyone, to achieve prosperity. According to the dream this includes the opportunity for one’s children to grow up and receive good education and career without artificial barriers. It is the opportunity to make individual choices without the prior restrictions that limit people according to their class, caste, religion, race or ethnicity. ([http://en.wikipedia.org/wiki/American\\_Dream](http://en.wikipedia.org/wiki/American_Dream))

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- <sup>7</sup>. Haiping Liu and Lowell Swortzell, eds., Eugene O'Neill in China: An International Century Celebration, (New York: Greenwood Press, 1992), P.143.
- <sup>8</sup>. Joel Pfister, Staging Depth: Eugene O'Neill and the Politics of Psychological Discourse, (Chapel Hill: University of North Carolina Press, 1995), P.129.
- <sup>9</sup>. Donald P. Gagnon, Pipe Dreams and Primitivism, (South Florida: University of South Florida Press, 2003), P.56.
- <sup>10</sup>. Michele Mendelssohn, "Reconsidering Race, Language and Identity in The Emperor Jones" In The Eugene O'Neill Review 32.1-2, (1999), an internet source ([www.eoneill.com](http://www.eoneill.com)).
- <sup>11</sup>. Gagnon, P.56.
- <sup>12</sup>. O'Neill, The Emperor Jones, P.239-240.
- <sup>13</sup>. Ibid.
- <sup>14</sup>. Gabriel Poole, " 'blasted Niggers!': The Emperor Jones and Modernism's Encounter with Africa", In The Eugene O'Neill Review, 1994, an internet source (<http://www.eoneill.com>)
- <sup>15</sup>. O'Neill, The Emperor Jones, P.249.
- <sup>16</sup>. Ibid.
- <sup>17</sup>. Ibid.
- <sup>18</sup>. Anonymous, "The Last Question," an internet source (<http://amciv.wordpress.com>)
- <sup>19</sup>. Ibid.
- <sup>20</sup>. Margaret Loftus Ranald, "Study Companion :The Emperor Jones" in The Eugene O'Neill Review, an internet source (<http://www.eoneill.com>)
- <sup>21</sup>. O'Neill, The Emperor Jones, P.250.
- <sup>22</sup>. Ibid., P.254.
- <sup>23</sup>. Anonymous, "The Last Question," an internet source (<http://amciv.wordpress.com>)
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- <sup>24</sup>.O'Neill, *The Emperor Jones*, P.256.
- <sup>25</sup>. Brenda Murphy, "McTeague's dream and *The Emperor Jones*: O'Neill's Move from Naturalism to Modernism," in *The Eugene O'Neill Review*, Volume 17, Nos.1&2, Spring/Fall1993, an internet source, (<http://www.eoneill.com>)
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- <sup>27</sup>.Anonymous, "American Civilization: The Last Question", an internet source(<http://amciv.wordpress.com>)
- <sup>28</sup>. O'Neill, *The Emperor Jones*, P.241.
- <sup>29</sup>.Ibid.,P261.
- <sup>30</sup>. Anonymous, "American Civilization: The Last Question" ,an internet source(<http://amciv.wordpress.com>)
- <sup>31</sup>. Robert F. Whitman, "O'Neill's Search for a Language of the Theatre" In *O'Neill: A Collection of Critical Essays*, ,ed, John Gassner,(Englewood Cliffs, New Jersey: Prentice-Hall, Inc.,1964), P.148.
- <sup>32</sup>.Ibid.
- <sup>33</sup>. O'Neill, *The Emperor Jones*, P.264.
- <sup>34</sup>.Ibid.
- <sup>35</sup>.Ibid., P.265.
- <sup>36</sup>.Ibid.,P.245.
- <sup>37</sup>. Diya M.Abdo, "*The Emperor Jones*: A struggle for Individuality," in *The Eugene O'Neill Review*, ed. Fredrick Wilkins,volume24, 1&2, Spring/Fall(2000), an internet source(<http://www.eoneill.com>)
- <sup>38</sup>. O'Neill, *The Emperor Jones*, P.249.
- <sup>39</sup>. R, Wiswanathan, "The Ship Scene in *The Emperor Jones*, "in *The Eugene O'Neill Review*, volume 1V,No.3, Winter,1980, an internet source(<http://www.eoneill.com>).

<sup>40</sup>.Ibid.

<sup>41</sup>. O'Neill, The Emperor Jones, P. 269.

<sup>42</sup>. O'Neill, The Emperor Jones, P. 269.

<sup>43</sup>. Virginia Floyd, The Plays of Eugene O'Neill: A New Assessment,(New York: Frederick UngerPub., 1989), P.209.