

Displaying the Human's Struggle Against Oppression: An Examination of Eugene O'Neill's "The Hairy Ape"



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Abstract: To assert the predominant fact, which insist the core function of drama as being the tool of informing stories and writing process as the creation of those stories. Eugene O'Neill firmly determined to devote his writing to be a mirror to reflect his experiences and the society he belonged to. Within socio-economic circumstances, Eugene O'Neill has depicted the culture of the injustice community of the 1920s in America. His characters were routinely qualified of creating human's experiences and statuses onstage. Moreover, O'Neill's plotline was motivated by the power of contemporary people to depict their agony, oppression, and misery. So as to achieve this end, Eugene O'Neill wrote "The Hairy Ape", as dehumanizing impacts of industrialization to describe the oppression of the protagonist; Yank, who was impacted by the social background of oppressing American capitalist system in a so-called modern community. Harmoniously, as many of O'Neill's literary plays focused, the selected drama for this study concentrated on the struggle of life, identity, and relation in modern America. This research aims to organize and arrange the beginnings of a description for the complicated idea of human oppression in dramatic products. The concept of 'oppression' has so used, so frequently, and so large today, that clarifying it meant discovering an illustration of more elaborated than any dictionary. The study adopted deductive perceptive to figure out many concepts of human oppression, but eventually utilized sociocultural oppression as the center for this research. Accordingly, social oppression presents agony or harm which were imposed on a plays' character by their society or peers. The present paper has concluded that after analyzing in-depth to look at all characterizations of oppression and comprehending all Yank's surrounded circumstancing, Yank as a victim and his principal oppressor were the his social class (his employment system and his educational experience) as well as the people surrounded him. Finally, the study has figured out a distinguished intellectual responsibility in the character of Yank.

Keywords: Industrialization, Expressionism, Oppression, Yank, Realism.

I. INTRODUCTION

The American economic, cultural, and social statuses of the twentieth century were the main reasons to create a great diversity and complexity within the scope of community. Admittedly, these diversity and complexity were completely expressed and reflected, generally in literature and particularly

in theatre in the entire age (Baquer, 2010). This time involved the era between the two World Wars that American theatre also evolved to its own to coincide the people's new needs, requirements, and issues (Azizmohammadi, 2022). Moreover, within this period too, Eugene O'Neill was obviously appeared as the most well-known young dramatist of that time. Hence, his supremacy and dominance on the American Drama for the first half of twentieth century was without any doubt. O'Neill was a prominent playwright of modern age (Sadoon, 2010). O'Neill was the most renowned author of "The Provincetown players". Moreover, he was recognized as the father of modern American theatre. However, he wrote a very huge number of literary plays and established a new norms and procedures into the American drama by bringing back the realism; (literary movement), after long time sank in the illusion of romanticism. As a result, O'Neill was awarded four Pulitzer as well as the Nobel Prize in 1936 (Farhoudi & Zolfaghari, 2014). Eugene O'Neill has devoted his entire literary life figuring out the significance as well as the denotation of human presence and he recognized potential energy in the life to describe the oppression and people's misery, whatever it may be (Baquer, 2010). The researcher has previously written on the playwright; O'Neill, and undoubtedly found him to be well-crafted and interested author who tackled many important social contemporary issues. Realism became a main literary movement in many contemporary plays, by which copying real life and how individual faced oppression was significant to revolutionize the theatre and to invent a mode of realism on set of dialogues, characters, and designs (AlTaher, 2016). The chosen play as well as the playwright for this paper was selected masterfully to represent the oppression which faced the people at this period of twentieth century. Furthermore, American workers with this period also confronted a huge deal of struggle, and the researcher started to figure out how oppressions in the employment sites could be represented in literary works coincides the time period. Moreover, "The Hairy Ape", unambiguously, was persuaded that the protagonist; Yank characterized the sample American worker. As a responsible and sensitive playwright, O'Neill was deeply familiar with the everlasting oppression and agony of mankind under the influence of the industrial life, so he concentrated on the significance of the oppression and the impact of it (Brugnoli, 2012). However, a community which is not structured upon fairness and justice may only be a subject of a failure community (Nastici, 2015).

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The oppressed color of human destiny was brilliantly described by Eugene O'Neill's own dramatic characters, which traced back to the ancient Greek tragedies, with some modified norms and degrees of transcendence (McKnight, 2012). Hence, these changes came as a result of time passing to more modern age, but he sustained the revelation and exploration of the depth and continuity of man dilemmas (Dang, 2019). Aristotle had already set up certain norms regarding the traits that the hero of a tragedy must have, which O'Neil has deviated them, such as the hero need to be an exceptional character; an individual of high class, a prince or king, so when he falls down from his old status will trigger the tragic feelings of fear and pity (Brugnoli, 2012). In contrast, Yank; the leading man of "*The Hairy Ape*", was not occupying a high class. Moreover, he was not a prince, king, or someone with dignified character. He was a simple stoker whose only job was to add fuel into the ship's main engine (Murphy, 2018). Furthermore, devoted all his life to work in the low-roofed and cramped stoke hole. He was coarse, filthy, and beastly (Nastić, 2015). The playwright, Eugene O'Neill has portrayed his as being without mind that he could not think; he could only utilize his physical power, just like any hairy ape, that it is (Schaber & Bahroun, 2019). Accordingly, in any community, high class people are often flourishing and prosperous. The actual problem was the down status of lower class American people. However, Yank, the oppressed figure in the selected play for this paper as well as the hero traced back to the oppressed figures of Aristotelian drama. Additionally, he did not have any personal suffer, and his major conflict with the environments which surrounded him, with particular social forces which were much tougher and stronger than him (Farhoudi & Zolfaghari, 2014). Hence, Yank's doom was driven because of these forces, by which he strived and that were too much for him to survive (Nastić, 2015). The current study is devoted to have the following objective so as to formulate the paper's scope:

To analyze and trace back the protagonist's oppression with regards to his natural imposed development within the time passing of incidents in the play.

The current study contains eight parts involved the current one. The first part is devoted to illustrate general introduction, the background of the study, statement of problem, objective, and paper's outline. The second part is dedicated to indicate the research question that will guide the scope of the study. Third part will cover the relevant previous literature reviews that will be addressed in detailed to figure out the gap of this

paper. The fourth part is going to discuss the concept of oppression as well as all its types and determine what the current study will tackle regarding this paper. Fifth part will be designated to discuss the suitable methodology that the researcher is going to utilize to answer the research question. The sixth part will give short information regarding the selected play for this study; "*The Hairy Ape*", so as to provide the study with main play's characters and incidents. The seventh part in this study is the most crucial part, by which the discussion portion will be covered to negotiate the research question and address the objective of the study. Finally, the eighth part is dedicated for conclusion, to give the study main results and recommendations for future studies.

II. RESEARCH QUESTION

The following research question will determine the scope of the following paper:

How could oppression be examined with respect of character's development?

III. LITERATURE REVIEW

The current section is really significant for each research paper, because its main function is to collect related studies, to consider strength, weakness, gaps, adopted theories, and methods of other researchers' products (Schaber & Bahroun, 2019). All the reviewed studies involved O'Neill's "*The Hairy Ape*" as their major data to be analyzed. The researcher started the query process with the support of the main three authentic and valued research engines (IEEE Explore, Science Direct, and Web of Science). Hence, the researcher found hundreds of research papers as well as studies have tackled this play, but then he made many filtrations to limit the search for the last ten years only and neglect the papers which were written before 2012. The researcher then has established a Gap table (1), to involve all the reviewed papers. This table consists of the name/s of the authors, adopted theory, gaps of prior studies, utilized methodology, research design, and finally the strength and weakness points of each paper. The reason behind conducting this section is to start when other scholars' have ended and try to add some information to the field of knowledge. All the selected research papers for this sections are tabulated chronologically which start from the papers which were written in 2012 and ends up with the ones which were written in this year, 2022.

Table (1) Indicating Gap

No.	Author & year	Theory	Gap	Method	Weakness and strengthen
1	(Nezhad & Ahmadian, 2012)	Narratology	Comparing discussion Between " <i>The Hairy Ape</i> " and " <i>Emperor Jones</i> "	Qualitative	Weakness: The study has concluded that O'Neill has copied himself in both works and duplicate the same issue with the same norms. Strength: this paper skillfully figured out the expressionistic structures and to juxtapose the differences and similarities regarding those two plays.
2	(McKnight, 2012)	New historicism	Race was the main issue of Yank's tragedy	Qualitative	Weakness: all the play's cast were white but the researcher argued that Yank's issue derived from the race he came from. Strength: proved that O'Neill was among playwrights who embodied black characters in his literary products other than " <i>The Hairy Ape</i> ".

3	(Brugnoli, 2012)	visual art theory	polarity between the Other and the Same	Qualitative	Weakness: the paper considered the play in the mode of the symbolical facts that compose it and neglect the concrete aspect of it. Strength: the study focused to discover O'Neill's strategy of Sameness and Otherness.
4	(Farhoudi & Zolfaghari, 2014)	Marxist theory	The play is a trenchant critique of American capitalist	Qualitative	Weakness: the paper's demonstration on socioeconomic mode and considered it as the protagonist's tragic flaw. Strength: The study skillfully analyzed the class-struggle from the viewpoint of Marxism.
5	(Nastić, 2015)	Ruth Leys' trauma theory	Comparative study with "All God's Chillun Got Wings"	Mix mode	Weakness: The paper accused the posttraumatic memory as well as psychological impacts were only the main reason behind the protagonists' tragic end and neglected other aspects. Strength: the paper regarded the both plays as dramatic expressions of traumatic experience
6	(Mahuvakar, 2015)	Critical race theory	man's identity and sense of belongingness	Qualitative	Weakness: the study considered the reason behind Yank's tragic end was his economic matter only and didn't shed the light to race or cultural aspects as well. Strength: it presented the failure of American life in terms of religious matters and economic sense.
7	(Cardullo, 2015)	Formalism	Prove that the play is a strong naturalist-expressionistic stylistic component	Qualitative	Weakness: The research has decreased the modern American tragedy and didn't consider Yank as a tragic hero because his lack to Aristotelian's norms of tragedy. Strength: The study painted a skillful comparison between Greek tragedy and modern American tragedy, with a reference to Dante's "Divine Comedy".
8	(AlTaher, 2016).	Systematic literature review	The loss of modern tragic hero	Qualitative	Weakness: The researcher has masterfully reviewed old studies to indicate the gap of his study. Strength: The paper lacks many aspects and sections that each research paper has to involve, such as; methodology and discussion part.
9	(Murphy, 2018)	Biographical criticism	Comparative study between the play with Santell's 1944 film product	Qualitative	Weakness: the study argues that this play is personal product and autobiographical one and didn't express the real agony of all society. Strength: The study presented Yank as romanticized, lower-status man in the setting of 2 nd World War.
10	(Posner, 2018)	Marxism and Critical Theory	Comparative study between "The Hairy Ape" and "Machinal"	Quantitative	Weakness: The paper has a politics connotation because the study was based at the "Moscow Kamerny Theatre". Strength: the researcher displayed the artistic language used by the characters and the relationship between lower class and poor education.
11	(Sah, 2019)	Marxist theory	the question of identity	Qualitative	Weakness: The paper accused Yank's lower class was the only reason behind the loss of his identity and ignoring other aspects. Strength: the paper masterfully confirmed that the play emphasized the need to improvise traditional structure and mirror up to the American society.
12	(Ali, 2019)	Narrative theory	Capitalism was a universal disease	Qualitative	Weakness: Capitalism was the only reason of humans' destruction. Strength: the Study has displayed masterfully the impact of society upon individual who shares the same values.
13	(Dang, 2019)	Rousseau's theories	Yank's quest of self-identity	Qualitative	Weakness: The play has accused many aspects and considered them as the main reasons which deprived him from identity and neglect the impact of industrialism. strength: Well-structured paper has covered all the required materials for any research study.
14	(Krishnaveni, & Khan, 2019)		Adopting modern techniques and themes in the play	Qualitative	Weakness: The paper presented the play only to be an individual work, as autobiographical piece to reflect O'Neill personal life. Strength: masterfully presented the use of repeated stage direction, symbolism, broken, sentences, and mechanical gestures.
15	(Paramagururaj & Ganesan, 2019)	Deconstruction approach	How could existence precedes essence	Qualitative	Weakness: The paper focused on the physical appearances of Yank as well as his unrespected occupation were the main reason behind his death. Strength: the paper carefully offered how the concept of existentialism is embodied at character of Yank.
16	(Schaber & Bahrour, 2019)	Critical Theory	Comparative study between "The Hairy Ape" and "Desire Under the Elms"	Qualitative	Weakness: the study needed to have some extracts from both plays so as to make their arguments stronger. Strength: The paper has well-arranged to involve all the needed materials to make a comparative study between the two protagonist.
17	(Clare, 2020)	New Criticism	Significance of lightening	Qualitative	Weakness: The study focused on the importance of lightening as essential part of theatre technique and neglect other aspects such as dressing or discourse. Strength: It presented and offered many scientific facts behind the success of this play, showed that O'Neill used many modern technique to develop this play.

18	(Qian, 2020)	stream of consciousness	Modern man tragedy	Qualitative	Weakness: the study adopted only expressionist techniques such as visual effects, inner monologues, etc., to highlight the tragedy of "The Hairy Ape". Strength: the study proved that this play is considered as the tragedy of modern man, Yank is alienated from people and himself.
19	(JIANG, 2021)	Schopenhauer's theory	Physical Death and Spiritual Rebirth of Yank	Qualitative	Weakness: the paper focused only on psychological aspects and supernatural aspects only. Strength: it presented Yank in the shape of the holy spirit to offer his opposition to the polarization and mechanization of American community.
20	(Azizmohammdi, 2022)	Reviewing prior studies	Examining magical realism	Qualitative	Weakness: The research paper focused directly on psychological aspects of the characters and ignored other social and political ones. Strength: skillfully depicted the magical realism element in the play and the way the playwright has adopted it.
21	Current study	Critical theory	Examining oppression inflicted towards Yank and his struggle to survive.	Qualitative	Weakness: it is suggested for the future studies to adopt two contemporary plays by O'Neill to make comparative study, it would be more useful. Strength: The study has displayed how the protagonist has experienced sociocultural oppression by all surrounding fellow members as well as the capitalist system and they ways he utilize to manage his life.

The previous studies that are listed and tabulated above with their most significant outputs were structured so as to specify the vital gap for the current paper. The prior studies were main concern to discuss many things other than displaying the oppressed aspect of the protagonist and the way Yank did to struggle that oppression. The current study will full this gap; (depicting Yank's oppression as well as his struggle to revolt), that other studies do not tackle it in the last ten years; (query time period). However, all the following researchers (Nezhad & Ahmadian, 2012; Nastić, 2015; Posner, 2018; Murphy, 2018; Schaber & Bahroun, 2019), have discussed "The Hairy Ape" in a comparison to another play to discuss the theme of belonging regarding the protagonist; Yank. Other researchers have analyzed psychological and social aspects which coincided the writing of the play.

IV. CONCEPT OF OPPRESSION

Before start analyzing and discussion on how oppressions are produced in theatre, or even what's oppression mean, this paper tries to define oppression in general to the reader. However, this word is utilized to express a plenty of diverse forms of oppression or harm. To classify the concept of oppression systematically to figure out the different classifications of that concept (as well as the adopted methods by which a dramatists may utilize). Therefore, the first type is physical oppression, by which it is recognized criminally oppressed of theft, murder, brutality, and rape (Clare, 2020). Additionally, the second classification or group involved is emotional oppression, it is recognized in those people who experienced with psychological oppression or pain. Finally, sociocultural oppression which is characterized throughout sociocultural and socioeconomic means (Dang, 2019). Yank; the play's protagonist; whom the play is devoted to figure out his oppression and how could the playwright depict that to the audiences. Accordingly, Yank is labeled under sociocultural oppression by which he was segregated due to certain working conditions. Moreover, these environments or conditions might make a worker emotionally fearful and unstable for his work or business, and thus his well-being as well (Clare, 2020).

In comparison to many categories of oppression, sociocultural might be the most problematic to depict in the genre of theatre. Furthermore, Dang (2019) stated that sociocultural oppression need to precisely balance the roles of other characters in the act with their reactions by the proposed target in order to create an obvious image of oppression. Although, sociocultural is also considered as the most subjective and complex category among all forms of oppressions (Cardullo, 2015). Since, it may be conducted by creating oppression or harm which a character has been experienced by any number of other characters in his life or it may result out of other factors such as, economy, social class system, or government (Krishnaveni & Khan, 2019). Regarding this research paper, the researcher is going to concentrate on the most significant elements of sociocultural oppression for describing in the selected play for this study: oppression inflicted from outside (fellow characters), oppression inflicted in spite of fight or struggle against it (the character fought or recognized the oppression). Hence, Eugene O'Neill has masterfully portrayed the agony and the oppression which Yank has experienced throughout the play's actions.

V. METHODOLOGY

Through a comprehensive discussion regarding the explanation of the concept of oppression as well as its diverse forms of creating/inferring sociocultural oppression within theatrical act, the researcher has established a general framework by which to understand and view authoritative and hierarchy status. However, Observing O'Neill's "The Hairy Ape" away of that confirmed framework permits the researcher to well comprehend the artistic, sociological, cultural, and historical dimensions and motivations of Yank. Moreover, this play shows us the skillful usage of suggestions and semiotics to invent a character who can be a sympathetic sufferer, despite his brash appearances. Though, many critical discussions and writings regarding.

“The Hairy Ape”, which considered the play’s protagonist; Yank as being a victim based on many facts: his circumstances of his bad stifling work, intellectual competence, and socioeconomic status (Cardullo, 2015). In order to contextualize this character, the researcher has explored many theatre’s theories in the assigned period so as to reflect clearly drawn class lines, concept of hierarchy, and social struggles. The current paper also located “The Hairy Ape” in its direct theatrical and historical period, to comprehend how can this literary play be relevant to the setting of the American’s 1920s society. American drama in the 1920s as well as 1930s was completely concentrated on social struggles. Drama and theatre frequently were addressing the existing actions of that time, as well as incidents just like prohibition, the “Great Depression”, and the importance of “Union Laborers” which provided a great encouragement and inspiration for many dramatists of the first half of twentieth century (Clare, 2020). The current paper aims to examine the oppression of one of American play’s most well-known sufferers; Yank in “*The Hairy Ape*”. This research paper came out with the certain inquiries: Was Yank an oppressed individual? Was he really an oppressed; practically and theoretically? The study has proposed and suggested that Yank as an oppressed for many apparent reasons: his intellectual capability, work environment, and his sociocultural status capability (Krishnaveni & Khan, 2019). The current paper is impossible to analyze the whole theatrical circumstances of the American 1920s with a great respect to all types of human oppression: it is too complicated for the current research to deal with them all. For the aim of this paper, the researcher will concentrate particularly on sociocultural oppression: harm which was experience by a characters because of their fellow characters or community in a nonviolent and legal way. Sociocultural oppression is predominant theme in many of modern American literary works particularly in the first half of 20th century due to the emergence of two World War and the impact of industrialization as well as many other social and political changes (Nastić, 2015).

VI. PLOT SUMMARY

The selected play for this study has considered the most powerful piece of symbolism and realism in modern American theatre. However, since the first performance of the play, it was a subject of various literary studies (Cardullo, 2015). It was concentrating to depict the agony of lower class people and their oppressed entity and the loss of the sense of belonging to any human group in a community which was controlled by the rich only (Nastić, 2015). “The Hairy Ape”, was formed by American dramatist Eugene O’Neill in 1921 and 1922. All the play’s incidents revolved around to weave up the story of Yank; the stoker, the central figure in the play, who worked in the coal-dusted engine area of a ship. The play’s protagonist represented all timeless, naked, and natural humanity within a time of conflict. However, Yank’s character (both emotionally and physically) lacked the sense of humanity with a privilege of certain primitive animalistic features (Farhoudi & Zolfaghari, 2014). Hence, he was robust and huge that the fellow stokers were afraid of him. Moreover, all the crew valued his superior physical power, he was the meanest, loudest, and strongest among all of the

people in the steam-room, and therefore made him as their commander (Schaber & Bahroun, 2019). Additionally, the title of the selected play for this paper traced back to Yank; (Bob Smith), the protagonist in the play, as well as his rapid disintegration and regression as a consequence of the oppression he was faced by the society. The violent attitude further painted the exterior image of his personality as being an ape (Krishnaveni & Khan, 2019). Emotionally, Yank was an teenage. Consequently, his behavior and moods were swinging aggressively from one time to another.

Generally speaking, most of O’Neill’s literary plays were having tragic tendencies. Admittedly, “*The Hairy Ape*” was also a magnificent tragedy. However, it has certain norms and procedures which recognize it from other conventional tragedies of the Aristotelian tradition, so it was highly considered as modern tragedy (Jiang, 2021). Yank may be recognized to be one of the best sample which represented the agony and oppression of the period of 1920s. However, he started the play as being a carefree person, always shoveling coal and performing songs (Baqer, 2010). Above all, Yank confidently considered himself the leading man and the most powerful among all men, for it was he who made the ship keep going forward (Krishnaveni & Khan, 2019). However, his dirty body occurred to be sighted by a rich girl who unintentionally went down into the deck of the ship and was shocked to glimpse a “filthy beast” (O’Neill, 2010: p.24). Finally, she fainted because of his filthy and huge body. The young woman’s short comment aroused Yank from his senselessness as a method to start his trip to figure out himself in suffering and agony (Farhoudi & Zolfaghari, 2014). The play painted a horrible image of what exactly happens when a primitive lower class being surrounded by an inhumane community. As a result, he failed to find the place which suitable for him, or to meet people who could understand him, he suffered of indifferent from all the people surrounded him. As a result, it was also hard for him to go back to his old job as a stoker. For all of, he felt completely lost and belong nowhere, he was so depressed, so, he went to search for his fellows; (his belonging to), in the zoo, and tried to quest his friendship with a gorilla, but unfortunately, ended up crushed to death by gorilla as well (Clare, 2020). This extremely symbolic descriptive story displayed the dilemma and agony of the lower class people in 1920s American society. It expressed their inevitable pain and oppression when an individual tried to find himself in highly segregated community to face a world by which he does not belong to (Posner, 2018).

VII. FINDING AND DISCUSSION

O’Neill’s “The Hairy Ape” has masterfully described a bad status of Yank; the protagonist, with natural flow of incidents to indicate his realistic desire to portray everyday story from 1920s American society. However, Hahl (2008) argued that American drama of the 1930s as well as 1920s was created mainly on a polarity of classifications; (evil vs. good, black vs. white, lower class vs. upper class, etc). However, Eugene O’Neill adopted the same polarity with “The Hairy Ape” to create an ideal literary piece to investigate oppression aspect of human beings within the characters in the selected play.



The polarization process is fundamental to the description of Yank's oppression in the selected play, for it established the hierarchy of caste system by which oppression is implemented. In the introduction chapter of the "Collection of O'Neill's literary Plays", Jeffrey Richards argued that "this story of natural man in a machine world remains one of the best-known of all American dramas from this period" (cited in Sah, 2019: p. 14). Though, Yank's employment as a stoker included long, tough days of manual work in confined room as well as intense heat (Nezhad & Ahmadian, 2012). It's significant to recognize Yank's physical appearances which were giving by the playwright, when he later met with Mildred a rich lady on the ship's deck, her external appearances were the polar contrasting of Yank's masculine and gruff description (Azizmohammadi, 2022). Hence, the early events of the play was normal and everything with Yank was alright. Yank, the play's leading man worked at a ship under the deck, supplying the engine of the ship with coal. However, He was a muscular man with a loud sound which recognized him from the other crew.

O'Neill from the early beginning of the play dedicated to describe the terrible image of Yank's environments so as to stimulate readers/audiences to the following events of the play. Moreover, O'Neill as well as the characters in the play continually scared and did not satisfied with that terrible image that Yank occupied in the stokehole. Therefore, when Mildred was preparing to go down to visit that place for her first time, she was escorted by an engineer who depicted how dirty and hot the stokehole is. The engineer told Mildred "You'll likely rub against oil and dirt. It can't be helped...There's ladders to climb down that are none too clean – and dark alleyways" (O'Neill, 2010: p.19). Eugene O'Neill has masterfully depicted all details regarding the play's protagonist so as to create real scene to the audiences. Hence, he presented Yank with poor education and dialect due to the impact of poverty which prevented him to join school just like other contemporaries from the same class (Brugnoli, 2012). Obviously, Yank was neither well read nor well-spoken as displayed in the play "“But yuh can bet your shoit noone aint' never licked me since! Wanter try it, any of youse? Huh! I guess not” (O'Neill, 2010: p.12). Moreover, in his play, O'Neill in his "Stage Notes" depicted Yank from the early beginning physically just like a Neanderthal: "The men themselves should resemble those pictures in which the appearance of Neanderthal Man is guessed at. All are hairy-chested, with long arms of tremendous power, and low, receding brows above their small, fierce, resentful eyes. . .[Yank] seems broader, fiercer, more truculent, more powerful, more sure of himself than the rest". (cited in Hahl, 2008: p.49-50). Yank's poorly education, bad dialect, and his undesirable occupation as a stoker, can make his socioeconomic conflict stronger and clearer in the mind of audiences/readers (Nezhad & Ahmadian, 2012). Although, this may not essentially make a completely oppressed or pitying individual out of the protagonist; it assisted to create a ground by which empathy can be shaped. Certainly, these contexts also provided foregrounds of sociocultural oppression: suffering inflicted by community (classes variation) on a play's character (Brugnoli, 2012). Eugene proficient capability to invent empathy regarding Yank became crystal clear as he explained how recurrently Yank faced significant numerous difficulties. Yank's self-confidence in his ability, power, and capability as a stoker man was preserved and untouched till Mildred, a

wealthy lady, visited the crew down to examine the type of life on the other aspect of the ship (Clare, 2020). Admittedly Yank's lower working class as well as Mildred's upper capitalist class were not only symbolized of class struggle rather it displayed the nature of how the community was completely ill in approach and structure (Ali, 2019). As a result, Yank was really insulted by Mildred's fear of him, when she addressed him as a "hairy ape" (O'Neill, 2010: p.24). Unable to comprehensively comprehend this situation, Yank became furious and announced that he will revenge from Mildred by going where she stayed. He stated that he'll "get her some way! Git offen me, youse guys! Lemme up! I'll show her who's a ape!" (O'Neill, 2010: p.43). According to Cardullo (2015), and Krishnaveni & Khan (2019), Yank did fulfill the standards of a contemporary oppressed figure. Hence, his endeavor as a low-class individual who was struggling against the injustices of capitalism system was encountered in the play's incident with loss and death. Yank's loss and death was a realistic fact, because the dominant and tyrant system will always sustain on the oppressed individual doesn't matter how strong and hard the individual' strive (Brugnoli, 2012). Azizmohammadi (2022), argued that "*The Hairy Ape*" is a sample of expressionism movement additional to realism features. Expressionism's function in art of theatre as a type of awakening from the impact industrialization upon human beings. However, Its aim is to promote "the psyche of modern men. In an attempt to unmask the inner psyche of individuals, it exerted to present the whole world." (Cited in Hahl, 2008: p. 47). With the affected usage of expressionism and realism in the selected play for this study, the idea of oppression was expressed from the struggle between the two contrasting classes, establishing a tragic scheme prepared to be described to the audiences. Mildred represented the aristocrat, the upper class in the capitalist system, while Yank symbolized the lower class whom oppressed by the system as well as people the surrounding him (Brugnoli, 2012). Sociocultural speaking, "*The Hairy Ape*" is the highest climax of years' values of wording process to perform literary pieces. With certain social problems in the union association, gender functions, economy, ethnic/racial variations, and labor industry, all presenting in products of the designated time for the current study (Clare, 2020). Clearly, "*The Hairy Ape*" displayed cultural issues in the search for realities in identifying what an individual essentially is. O'Neill presented Yank's oppression by demonstrating his feelings of loss and loneliness which any lower class individual might be experienced in 1920s American society (Murphy, 2018).

"All dis gives me pain. It don't belong. Say, aint dere a back room around dis dump? Let's go shoot a ball. All dis is too clean and quiet and dolled-up, get me! It gives me a pain" (O'Neill, 2010: p.38).

By making a close looking at the protagonist character; Yank, one may find him as being stuck; he could not have progressed, within this request of searching his new entity, and so he attempted to discover to go back to his prior job and status but could not (AlTaher, 2016). Consequently, Yank then tried to grab the upper class people's attention, which remarked him as an unseen creature.

He yelled, screamed, and even attempted to slap a man who passed by in order to capture people's attention, but all sustained indifferent. Those selfish and arrogant people only see what they want; the "Monkey fur!" (O'Neill, 2010: p.52. Moreover, Even after slapping the gentleman by Yank, the man was showing his carelessness and indifference to that action and kept moving towards the bus (Zaniboni, 2013). Finally, the man did not express any hint of anger or pain towards Yank, and only concentrated on the incident of missing the bus:

"Gentleman – I beg your pardon. (*then irritably*) You have made me lose my bus. (*He claps his hands and begins to scream*) Officer! Officer! (*Many police whistles shrill out on the instant and a whole platoon of policemen rush in on Yank from all sides. He tries to fight but is clubbed to the pavement and fallen upon. The changing gong of the patrol wagon approaches with a clamoring din*)" (O'Neill, 2010: p.52-53).

As a consequence, this carelessness and indifference drove Yank to explore other place to identify himself and recognize his belong. The upper class who were surrounded him were unsatisfied and unwilling to accept him as a normal human being who has rights and duties (Brugnoli, 2012). Nevertheless, the lower class's truth is unfair and bitter, he finally found himself going to another world which involved animals only; the zoo (Schaber & Bahroun, 2019).

The final soliloquy by the play's protagonist; Yank tried to deliver a message and a final call to the readers/audiences to be familiar with the issue of oppression and injustice that lower class people experienced in the new modern American society (Brugnoli, 2012). Yank has continually sustained to solve this issue throughout his lifetime:

"He got me, aw right. I'm trou, Even him didn't tink I belonged...Christ, where do I get off at? Where do I fit in? Aw, what de hell! No squakin', see! No quittin', get me! Croak wit your boots on! ... In da cage, huh? ...Ladies and gents, step forward and take a slant at de one and only –(*his voice weakening*) – one and original – Hairy Ape from de wilds of – (*He slips in a heap on the floor and dies. The monkeys set up a chattering, whimpering wail. And, perhaps, the Hairy Ape at last belongs*)" (O'Neill, 2010: p.55).

Eugene O'Neill moral lesson of this play is to address the impact of industrialization and materialistic life which destroyed and crushed the rights of majority of people and became the order of the day. It resulted in alienation, anxiety, depression, and frustration (Clare, 2020).

VIII. CONCLUSION

"The Hairy Ape" is figurative depiction of modern oppressed man in 1920s American society who was not in agreement or harmony with his society. The current paper proves that the sociocultural failed community did not succeeded to sustain Yank as well as his entity as a regular man who has right to have and duties to do. America of 1920s and 1930s failed to encourage an interacting community based on human dignity and worth. The play's protagonist; Yank, which the present paper is dedicated to elaborate his life in the play to figure out the ability of the playwright to depict the oppression of the assigned data ended up alone, nothing in his surrounding owned him. Consequently, because of his alienation and loneliness, Yank went to Fifth Avenue and recognized that everything as well as everyone was indifferent. Even the cage and the jail of "The Hairy Ape" did not accept him. The impact of materialistic life

which destroyed him and led him feel that he belonged to nowhere; the result was frustration and anxiety for Yank. Eugene O'Neill has created Yank to be the troche bearer of conveying change in capitalistic hard stone hearted American community, but unfortunately, the powerful system as well as the people there have crushed him and prevented him to go forward. This paper is an effort to discover the components of the American disassembled community through the investigation of the selected text. Ultimately, Eugene O'Neill has not offered any solutions or suggestions regarding Yank's problem, he gave the right to the audiences/readers to propose the suitable solutions to reform the society. Eugene O'Neill's function in this play was to reflect the reality to the public and he didn't point himself as a social reformer. The playwright described the wealthy as being devoid of humanity and they only see the things that they want to and neglect other people who were not related to their class. Finally, the plays has concluded that both higher and lower social classes were experienced many social ills, yet it was a crystal clear that those classes cannot coexist in a Socialist Utopia.

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