

Eugene O'Neill's *The Great God Brown*: Dualism of the Mask

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I. Introduction

Eugene O'Neill's *The Great God Brown* (1926) has been reviewed from various angles by critics, most of whom rated it extremely highly. However, some have found fault with the very same qualities others praise, going as far to criticize the play as not even worth a glance. In his book, "Research on Eugene O'Neill,"¹⁾ Kuniomi Yamanouchi notes Spiller Thorp's comments on Eugene O'Neill: "Unlike other important playwrights or novelists in the 1920's who described the society of that period, this particular work of O'Neill represents new form of play, it is a new issue." *The Great God Brown*, however, which was written in the midst of the chaotic turmoil the world faced during the 1920's, reflects the social restlessness of the coming devastation that will hit the US population hard in the Great Depression, a restlessness that evolved from the fear deep inside every individual and that impacted the emotional affections of the human psyche. Different from other poets and novelists, O'Neill did not reflect his views on the social conditions of the time, but rather dramatized the most basic intrinsic emotions rooted in the spiritual fundamentalism of the people.

In the 1920's, many novels and plays featured the issues society faced at that time, with the most extreme criticizing society itself. O'Neill, however, sensed it was materialism that underlay the issues

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of the time, burying the human soul in the sands of greed, and he analyzed the depth of the human mind in his work. The method he used was psychoanalysis centered on Jung's archetypal psychology.

Many scholars note that, among all of O'Neill's works, it is *The Great God Brown* that is pervaded most by Jungian notions.²⁾ However, very few attempts have been made to analyze the play from the viewpoint of Jungian psychoanalysis using a systematic approach.³⁾ The key element in *The Great God Brown* is the use of the mask. O'Neill used the mask in various plays and was deeply influenced by its use in Greek tragedy and Japanese Noh theater. However, there are different views on how he used the mask in his plays. Sievers W. David in *Freud on Broadway* is among those who put forward a theory on this. He cites Jung as follows:

... The mask, viz. the ad hoc adopted attitude, I have called the *persona*, which was the designation given to the mask worn by the actors of antiquity.⁴⁾

Analyzing the play from the perspective of Freud and Jung's theories, we see that *persona* is not only the mask that represents the human ego but is also the mask that replicates the perfect self of the characters. David points out that O'Neill used the mask in a traditional way before using it in *The Great God Brown* to manipulate Jungian theory, as can be seen in the following excerpts:

These uses of masks, however, were relatively traditional. It was not until *The Great God Brown* (1926) that a playwright used the mask in the sense that Jung visualized — to dramatize the discrepancy between the private animus of the individual and the social personality which he must put forth for others to see.⁵⁾

From the viewpoint of O'Neill's works, his use of the mask was not just an experiment in symbolism, it was a representation of psychological expressionism. It was a tool to reveal the conflict of the poet versus reality and spiritual purity versus spiritual impurity in the secular world, where the mask revealed the deep inner conflict

of the human mind.

On the other hand, Mitsunobu Osada points out the “mask is not only used as the shield to cover the inner human soul, but as a symbol to represent the spiritual potential, the deep psychology, and the allusion of inner human psychology deep inside his mind.”⁶⁾

J.H. Lawson explains the reason behind O'Neill's use of the mask in his plays as follows:

The author's creative consciousness and will are in conflict with the sterile thinking which destroys both art and life. This inner struggle is evident in his repeated efforts to dramatize the subconscious. This has led to his interest in the problem of dual personality; he tries to use the physical man as a means of showing us the subconscious man in whom he is chiefly interested. In three plays, he has invented devices for this purpose. In *The Great God Brown* masks are used; in *Strange Interlude* the asides are ostensibly used for the same purpose. In *Days Without End*, the split between the two selves is complete, and two actors play the two parts of the same man.⁷⁾

In other words, Lawson postulates that O'Neill used the mask as a tool to dramatize the duality of personality and the human subconscious. O'Neill himself, however, explains his usage of the mask as follows:

But masks for certain types of plays, especially for the new modern play, as yet only dimly foreshadowed in a few groping specimens, but which must inevitably be written in the future. For I hold more and more surely to the conviction that the use of masks will be discovered eventually to be the freest solution of the modern dramatist's problem as to how — with the greatest possible dramatic clarity and economy of means — he can express those profound hidden conflicts of the mind which the probings of psychology continue to disclose to us. . . .
What is valid, what is unquestionable, is that this insight has un-

covered the mask, has impressed the idea of mask as a symbol of inner reality, upon all intelligent people of today; and I know they would welcome the use of masks in the theater as a necessary, dramatically revealing, new convention, and not regard them as any “stunty” resurrection of archaic props.⁸⁾

O'Neill's intention to use the mask therefore went beyond Lawson's suggestion. His objective was to reveal the inner dualism in the conflict between the conscious and subconscious, namely the confrontation or contest between personal ego and anima/animus using the mask to symbolize them. In short, the mask represented the battle between the conscious and subconscious.

II. Embodiment of Jung's Archetypal Psychology

In the play *Desire Under the Elms* that represents both Freudian and Jungian psychoanalysis, O'Neill places more emphasis on Jungian theory. However, in *The Great God Brown*, he uses the archetypal psychology of Jung in various ways before shifting to Nietzsche's philosophical theory, even though Nietzsche expatiated the conflict between the conscious and subconscious, focusing on the depth of the human psyche which was revolutionary at that time, and Jung was considered to be his successor. In *The Great God Brown*, O'Neill attempts to “manifest the ego” through the life cycle based on Jung's archetypal psychology.

O'Neill's attempts to elucidate the multi-layered, dual structure of conscious and subconscious from the viewpoint of conflict and harmonious fusion can be seen in the lines that I will explain in more detail later. Hence, as mentioned earlier, the influence of Jung appears in various parts of the play.

Mitsunobu Osada who analyzed *The Great God Brown* from the Jungian viewpoint writes that “applying the concept of ‘rational ego’ to William Brown, ‘shadow’ to Dion Anthony, ‘anima’ to Margaret and ‘ego’ to Cybel enable us to apprehend that the main theme of

this play is not just hidden under the mask. It has resulted in the process of developing the complex relationship and characterizing the personalities of the characters designed to evolve from the structure of the story. At the same time, it clarifies, although partially, the attributes of "New God" defined by O'Neill."⁹) The depth of Osada's analysis is incomparable with that of other scholars studying O'Neill. His analysis of the characters, however, may not be sufficient for an analysis from the viewpoint of Jungian psychoanalysis. To elucidate the character more deeply, the application of a conscious layer to William Brown, a subconscious one to Dion Anthony, the Sister Mother (or anima) to Margaret, and the Great Mother to Cybel seems to be appropriate and precise. Applying the relevant theories to appropriate characters is the key to clearly understand the author's true intent. To adopt and apply theories in this order enables the reader to understand the depth of the conflict between conscious and subconscious and the harmonious unity between them from the aspect of Jungian psychology. These Jungian concepts are represented by the conflict and harmonious unity of the main characters: William Brown and Dion Anthony, and Margaret and Cybel in their life cycle. This unremitting process is the process of self realization in *The Great God Brown*.

Mitsunobu Osada points out that the true essence of the play does not simply exist behind the mask but it is the result of the process of developing complex relationships and extracting the personalities characterized by the story structure. I argue, however, that this may not be true. *The Great God Brown* has that haunting aspirational characteristic of O'Neill in the fact that the mask is used as a veil, which represents the superficial image, as well as a projection of a deep underlying layer of the character's subconscious (life cycle). The next passage explains about the mask itself.

The mask is a fixed forcing of his own face — dark, spiritual, poetic, passionately supersensitive, helplessly unprotected in its child-like, religious faith in life — into the expression of a mocking, reckless, defiant, gayly scoffing and sensual young Pan.

Prologue

The mask hangs on his breast below his neck, giving the effect of two faces. His real face has aged greatly, grown more strained and tortured, but at the same time, in some queer way, more selfless and ascetic, more fixed in its resolute withdrawal from life. The mask, too, has changed. It is older, more defiant and mocking, its sneer more forced and bitter, its Pan quality becoming Mephistophelean. It has already begun to show the ravages of dissipation.

Act One Scene One

However, in the following lines, Dion calls Cybel “Miss Earth”, which signifies she is the manifestation of the “Great Mother”.

Dion *(mockingly)*

Now you’re becoming maternal, Miss Earth. Is that the only answer — to pin my soul into every vacant diaper?

Act One Scene Three

The following lines of Dion and Cybel explicitly represent Jung’s “Process of Self Representation”.

Dion *(sadly)*

You’ve given me strength to die.

Cybel

... Life can cost too much even for a sucker to afford it — like everything else. And it’s not sacred — only the you inside is. The rest is earth.

Cybel *(pats his head maternally)*

There, don’t be scared. It’s born in the blood. When the time comes, you’ll find it’s easy.

Act Two Scene One

Jung views death as a natural phenomenon of the life cycle. The

present moment of the life cycle (now) signifies the moment of the manifestation of a complete combustion of life energy and this is what O'Neill wanted to emphasize. He conceptualizes the theory in the next lines of Dion with the mask:

Dion

·····“Swift be thine approaching flight! Come soon — soon!” (*He quotes this last with a mocking longing.*)

Act Two Scene One

III. Influence of Nietzsche in *The Great God Brown*

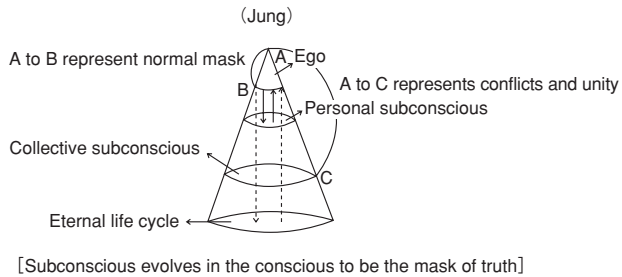
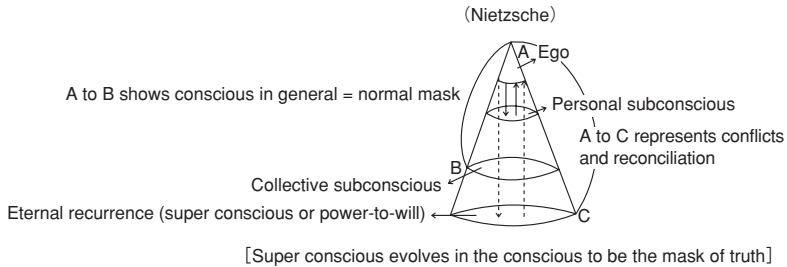
Many critics and scholars have pointed out the influence of Nietzsche's philosophy on O'Neill's works,¹⁰ yet there has been little analysis of *The Great God Brown* with regard to its affinity to Nietzsche. The connection of *The Great God Brown* with Nietzsche concerns the deep psychology of subconscious put forth by Jung,¹¹ who was influenced by Nietzsche in creating his theory. The other evidence in *The Great God Brown* that shows affinity with the great philosopher is the emphasis on the philosophy of life rather than on the metaphysical concepts. Traditional philosophy focused on the reasoning of universal phenomena and did not place much emphasis on daily life. According to Nietzsche, illusion is the center of life and art is no more than the semblance, delusion, fallacy, interpretation, and embellishment.¹²

Christianity, as Nietzsche views it, is nothing more than resentment against and abhorrence of life. Christianity he says is the “transvaluation” of higher life (a concept or ideology from a “higher” context) by embellishing blind faith. In contrast to the Christian religion, his response to his pure mind towards art, anti-Christian philosophy, and anti-nihilism was the Dionysus concept. In other words, Nietzsche considered Christianity and art as “delusional systems”. But because Dionysus was the god of art, he himself is a delusion in Nietzsche's view. To overcome the antinomy, Nietzsche ex-

panded his interpretation of Dionysus, to “delusional Dionysus (birth) in the broader sense” and Apollonian Dionysus (existence), and he deliberately integrated both into higher unity.¹³⁾ Dichotomy between Apollo and Dionysus later harmonizes into one integrated form. Nietzsche observed Apeiron as the ultimate principle and Pelas as illusion. To him, the representation of Pelas was Apollo and Apeiron was Dionysus. Dionysus and Apeiron understood each other. Different from the conventional principles of metaphysical philosophy, Nietzsche’s exploration opened the door to another dimension.

Christianity and Dionysian elements, while contradictory, fuse into harmonious unity. This is reflected in the usage of names in the play. Dion represents Dionysus and Anthony was taken from St. Anthony. These names imply that although O’Neill criticizes Christianity, he relies on religion at the end.

Nietzsche’s philosophy forms the core of Jungian archetypal psychology. Jung expanded his perspectivism to develop his psychoanalytical theory through exploring the dichotomy of conflict and unity of the conscious and subconscious. The main constituents of Nietzschean philosophy, on the other hand, are the conflict and fusion of Apollo and Dionysus, or delusion (conscious & subconscious, which equals general conscious) and ultimate principle (eternal recurrence). In analyzing the complexity of O’Neill’s play in regard to these principles, I have designed the following diagram to illustrate the concept behind the play.



Next, I would like to show how Nietzsche's philosophy influenced *The Great God Brown* by giving a concrete example. First the dichotomy between Apollo and Dionysus is represented in the following lines:

Dion

...and now we have William A. Brown, architect! Why his career itself already has an architectural design! One of God's mud pies!

Dion (*more and more desperately*)

The pride which came after man's fall — by which he laughs as a creator at his self-defeats!

Act One Scene One

The initial lines of Dion imply that Brown is the Apollonian god who actually achieved success and the latter lines objectively state

his failure as a creator.

The lines below also represent the conflict between Dionysus and Apollo expressed from a different angle.

Brown

·····Tell me — I've always been curious — what is it that makes Dion so attractive to women — especially certain types of women, if you'll pardon me? He always has been and yet I never could see exactly what they saw in him. Is it his looks — or because he's such a violent sensualist — or because he poses as artistic and temperamental — or because he's so wild — or just what is it?

Cybel

He's alive!

Act Two Scene One

From these lines, it is evident that Brown views Apollo in Dion. The lines of Cybel, "He's alive!" represent Dionysus (positivism towards life), which indicates the will of the innermost human psyche, authoritarian desire,¹⁴⁾ originality, self control, and value-creation, all characteristics of Nietzsche's philosophy.

In the next lines, Dion's devoted efforts to dedicate the paintings to the god, Dionysus, fail. Knowing his limitations, he then relies on Brown, the Apollonian god, for help.

Dion

·····While I got paint on my paws in an endeavor to see God! (*He laughs wildly — claps on his mask.*)
But that Ancient Humorist had given me weak eyes, so now I'll have to foreswear my quest for Him and go in for the Omnipresent Successful Serious One, the Great God Mr. Brown, instead!
(*He makes him a sweeping, mocking bow.*)

Act One Scene Three

Dion's envy is now directed towards Brown, the god of success (Apollo). Although he is very well aware of the revelry and dark side of Dionysus, he starts to fear him. This is evidenced in the following lines of Cybel:

Cybel *(without taking offense)*

Cut it! You've been asking me that for years. Be yourself!
 He's healthy and handsome — but he's too guilty. What
 makes you pretend you think love is so important, anyway?
 It's just one of a lot of things you do to keep life living. . . .
 Yes, I love you. It takes all kinds of love to make a world!
 Ours is the living cream, I say, living rich and high!

Cybel *(tenderly, stroking his hair maternally)*

You're not weak. You were born with ghosts in your eyes
 and you were brave enough to go looking into your own
 dark — and you got afraid.

Act Two Scene One

Brown, the god Apollo, without understanding Dion's true love towards Cybel, which has evolved from the depths of his heart, tries to steal his ideas, as he steals the love of voracious sexual desire.

Dion

. . . . He wanted what he thought was my love of the flesh!
 He feels I have no right to love. He'd like to steal it as he
 steals my ideas — complacently — righteously. Oh, the
 good Brown!

Act Two Scene One

Delusional semblance is, on one hand, an illusion that not only contradicts existence but also rejects eternal recurrence; on the other hand, it signifies that all delusions that evolve as truth are manifestations in the real world as witnessed by the people. To elaborate, delusions (masks) are like bubbles which stem from the

main body of eternal recurrence deep under the water just like the undercurrent does in the deep sea. Although a dichotomy exists between these two elements, the bubbles on the surface have actually evolved from the undercurrent, which results in the embodiment of the “delusion of truth”. This is the duality of the mask.

Dion

····Listen! One day when I was four years old, a boy sneaked up behind when I was drawing a picture in the sand he couldn't draw and hit me on the head with a stick and kicked out my picture and laughed when I cried. It wasn't what he'd done that made me cry, but him! I had loved and trusted him and suddenly the good God was disproved in his person and the evil and injustice of Man was born! Everyone called me cry-baby, so I became silent for life and designed a mask of the Bad Boy Pan in which to live and rebel against that other boy's God and protect myself from His cruelty. And that other boy, secretly he felt ashamed but he couldn't acknowledge it; so from that day he instinctively developed into the good boy, the good friend, the good man, William Brown!

Act Two Scene Three

When Dion was drawing a picture in the sand, he was beaten on the back with a wooden stick by Brown, who stepped on his picture and destroyed it. Dion was 4 years old at the time and from that time onwards he decided to wear the mask of Pan (the god of flocks and shepherds) to protect himself. Brown, on the other hand, was ashamed of his conduct and wore the mask of Apollo thereafter.

It is noteworthy that Dion created the mask of Pan, the god of evil, to replace the “god of good”. This change from the mask of a good god (Apollo) to that of an evil god (Dionysus) is in fact another example of dualism of the mask. In the following lines, Brown (Apollo) ironically points out that the role of Bacchus (Dionysus) fits Dion better than that of Pan. To this, Dion sarcastically retorts:

Dion *(somberly)*

When Pan was forbidden the light and warmth of the sun he grew sensitive and self-conscious and proud and revengeful — and became Prince of Darkness.

Brown *(jocularly)*

You don't fit the rôle of Pan, Dion. It sounds to me like Bacchus, alias the Demon Rum, doing the talking.

Dion *(in a steely voice)*

I've been the brains! I've been the design! I've designed even his success — drunk and laughing at him — laughing at his career!

... They'll kneel and worship the ironic Silenus who tells them the best good is never to be born!

(He laughs triumphantly)

Well, blasphemy is faith, isn't it? In self-preservation the devil must believe! But Mr. Brown, the Great Brown, has no faith!

Act Two Scene Three

These lines of Brown and Dion reflect the dismembering of Dionysus and Apollo.

In "The Birth of Tragedy," Nietzsche mentions that the "Art of Delusion" (Apollo) no longer prevails. The "Art of Tragedy" (Dionysus) forms the beauty. This implies that the "Art of Mask" (Apollo) is absorbed by the "Art of Tragedy" (Dionysus), moving from confrontation to unity to form a seamless whole.¹⁵⁾

In the next lines, Dion, who inherently knows what true love is, protests against Brown, saying that he does not possess the power of love. His love represents the core element of the art of tragedy. In other words, Brown who has a shallow, superficial love must love Dion who possesses the power of true love, implying that on-the-surface love is absorbed by true love. The consequence is the unification of Brown and Dion as Dion Brown.

Dion (*with a terrible composure*)

No! That is merely the appearance, not the truth! Brown loves me! He loves me because I have always possessed the power he needed for love, because I am love! . . . I'm done. My heart, not Brown —

(*mockingly*)

My last will and testament! I leave Dion Anthony to William Brown — for him to love and obey — for him to become me — then my Margaret will love me — my children will love me — Mr. and Mrs. Brown and sons, happily ever after!

Act Two Scene Three

The conflict between Dion and Brown, as mentioned earlier, represents the confrontation between Apollo and Dionysus. The conflict settles and Dion dies. Brown is absorbed into Dion as Dion Brown. After this resolution of conflict and the harmonious fusion of Dion and Brown, the pain and suffering Dion experienced from the dissociation of consciousness evolves in Dion Brown. The following lines show this phenomenon:

Brown

. . . Come with me and tell her again I love her! Come and hear her tell me how she loves you! . . . I love you because she loves you! My kisses on your lips are for her! . . . Out by the back way! I mustn't forget I'm a desperate criminal, pursued by God, and by myself!

Act Three Scene Two

Brown

. . . Only to me will that pompous façade reveal itself as the wearily ironic grin of Pan as, his ears drowsy with the crumbling hum of past and future civilizations, he half-listens to the laws passed by his fleas to enslave him! Ha-ha-ha! . . . Ugly! Hideous! Despicable! Why must the demon in me pander to cheapness — then punish me with self-

loathing and life-hatred? Why am I not strong enough to perish — or blind enough to be content?

Act Four Scene One

Brown

You damn fools! Can't you see this is an insult — a terrible, blasphemous insult! — that this embittered failure Anthony is hurling in the teeth of our success — an insult to you, to me, to you, Margaret — and to Almighty God!

Act Four Scene One

The death of William Brown was the result of self dismemberment. The next lines, like the death of Dion, imply that Brown relies on God, although he refuses Him.

Brown

Ssssh! This is Daddy's bedtime secret for today: Man is born broken. He lives by mending. The grace of God is glue! They will find him in the little room. Mr. William Brown is dead!

Act Four Scene One

Brown, like Dion, faces death in the arms of Cybel, who represents the Great Mother in Jungian terms.

Cybel

So that's why you never came to me again! You are Dion Brown!

Brown

I am the remains of William Brown! I am his murderer and his murdered!

Act Four Scene Two

Brown

The earth is warm.

Cybel

Ssshh! Go to sleep, Billy.

Brown

Yes, Mother. It was dark and I couldn't see where I was going and they all picked on me.

Act Four Scene Two

However, Cybel's next line, "The sun will be rising again," signifies "Rebirth".

Cybel

The sun will be rising again.

Brown

Thank you, Mother. I'm getting sleepy. What's the prayer you taught me — Our Father — ?

Act Four Scene Two

This conversation between Cybel and Brown represents Death and Rebirth. From the viewpoint of Nietzsche's philosophy, it is eternal recurrence (i.e., the superconscious). The superconscious is represented by Death and Rebirth, with the cycle of death and rebirth repeated in eternity.

Cybel

Always spring comes again bearing life! Always again! Always, always forever again! — Spring again! — life again! — summer and fall and death and peace again! — bearing the glorious, blazing crown of life again!

Act Four Scene Two

Something in Margaret, the Sister Mother, changes with the death of Dion Brown. This implies that Dion forever lives in Margaret's heart. When Dion was alive, Margaret just understood Dion's surface as represented by his mask; after his death, for the first time she sees his real mask, with its unvarnished nature (i.e., the intrinsic truth).

Margaret

· · · · Good-by. Thank you for happiness! And you're not dead, sweetheart! You can never die till my heart dies! You will live forever! You will sleep under my heart! I will feel you stirring in your sleep, forever under my heart!

Cybel

Man!

Act Four Scene Two

“Man” reflects both Jungian theory and Nietzsche’s philosophy, namely the Jungian concept of the process of self-realization and Nietzsche’s philosophy of enabling the power to will (the power of will that is not influenced by any other elements).

Conclusion

In this analysis of previous studies on *The Great God Brown*, I have pointed out the issues that have been discussed and argued by scholars. The first point that is clear from these studies is the interpretation of the mask from the Jungian viewpoint. Brown represents what Jung calls the conscious layer (i.e., the territory of ego) and Dion Anthony signifies the depth of the subconscious.

The process of conflict through to unification of Dion and Brown is shown through the confrontation of Sister Mother, Margaret, Great Mother and Cybel. To Brown who symptomatically expressed himself (or his ego), Margaret, the Sister Mother, is his only true love. Dion, on the other hand, is able not only to know the love of Margaret (Sister Mother), but also to understand and communicate with Cybel, the Great Mother, because she perceived her subconscious deep inside her mind as well as her superconscious (i.e. eternal recurrence).

“Conflict of the human soul” caused Dion to have “fatal sick-

ness". As a result, Brown was absorbed by Dion and appears with the mask of Dion Brown. However, Brown experiences the ultimate pain and agony of Dion's subconscious; he suffers as he did and dies. Just before he dies, Brown rests in peace not with the love of the Sister Mother, but with the compassionate love of Cybel, the Great Mother.

O'Neill dramatized the realization process of "self" that evolves from "ego" in the form of "a play of the human soul". The mask of Brown that represents his ego, which exists in the domain of his conscious, is nothing more than a mask. The mask of Dion, by contrast, which symbolizes the representation of the depth of his subconscious, is described as the mask of truth. Dion Brown, the character born from the integration of the two characters, changes his mask of consciousness to a mask of self realization. This is what Jung calls "duality of the mask". Jung expanded on his theory to explain the conflict and unit and unity of the conscious and subconscious through the life cycle. Nietzsche, on the other hand, had described them through the conscious/subconscious (a deep stem that sustains conscious in general, like the super conscious, or eternal recurrence). The principle of eternal recurrence is not just a mask but the mask that represents the entire universal process of eternal depth, the super conscious. The dualism of the mask is presented as the Apollonian mask (Brown) and the Dionysus mask (Dion).

The Great God Brown shows the dualism of the mask, from the psychological aspect as viewed by Nietzsche and Jung and from the philosophical viewpoint of Nietzsche. Eventually these two conflicting factors integrate and intricately blend. O'Neill intelligently uses this dualism of the mask to present in the form of a play, reflecting the pain and suffering of the people in the devastation of the 1920s while incorporating Nietzsche's philosophy to reveal the uncertainty felt by society and the people's fear by deeply examining the human agony of life. This pain and suffering resulted in O'Neill's creation of *The Great God Brown*, a masterpiece of all times.

NOTES

- 1) Kuniomi Yamanouchi, "Eugene O'Neill Studies" Yamaguchi Books, 1964, p. 119.
 - 2) Doris V. Falk, *Eugene O'Neill and The Tragic Tension* (New Jersey: Rutgers University Press, 1958) p. 107.
 - 3) However, Mitsunobu Osada in "Eugene O'Neill Modern Play" clarifies this point from Jungian viewpoint.
 - 4) Sievers W. David, *Freud on Broadway* (New York: Hermitage House, 1955), p. 108.
 - 5) *Ibid.*, p. 108.
 - 6) Mitsunobu Osada, "Eugene O'Neill Modern Play" Hosei University Press, 1990, p. 43.
 - 7) J. H. Lawson, *Theory and Technique of Playwriting* (New York: Putnams, 1936; revised, 1949), p. 132.
 - 8) Eugene O'Neill, *Memoranda on Masks, from The American Spectator* (New York, 1932), p. 3.
 - 9) "Eugene O'Neill Modern Play" p. 44.
 - 10) Travis Bogard, *Contour in Time, The Plays of Eugene O'Neill* (New York: Oxford University Press, 1972), p. 268.
 - 11) Yōkichi Yajima, "Nietzsche's Philosophy — Logic of Nihilism" Fukumura Shuppan, 1986, p. 191.
 - 12) George Pitcher, *Nietzsche* (Germany: Klett-Cotta, 1988) p. 170.
 - 13) *Ibid.*, p. 184.
 - 14) "Nietzsche's Philosophy — Logic of Nihilism" p. 119.
 - 15) *Nietzsche*, p. 256.
- All the quotes (lines) used in this thesis is cited from *The Great God Brown*, compiled in *O'Neill: Complete Plays 1920-1931* (The Library of America, 1988).