

# Aesthetical touch in O'Neill Mourning becomes Electra

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**Abstract-** Mourning becomes Electra is, as its designation advocates, a play created on the Greek folklore of orates as signified in the plays of Aeschylus, Euripides and Sophocles. The Greek implications and the traditional chastity provide a sort of tragic splendour to this play. In this play O'Neill has recast the famous Greek legend of Agamemnon myth which has been so inventively presented in Aeschylus Oresteia sequence, Sophocles' Electra in terms of American social environment and Freud's emphasis on psychology.

**Index Terms-** Electra, grandeur, chastity, Christianity, psychology, emotional self-restrain family, fate.

## INTRODUCTION

Mourning becomes Electra is a play set in puritanical surrounding in the centre of puritanical people. The New England countryside in which the exploit of the play takes place is full of nearly infertile and rocky countryside with barren mountain varieties peopled with people who are similarly austere, threatening and thrifty. These are the types of people who feature in our play, puritanical and abstinent in their behaviour. In the eyes of O'Neill, this Puritanism signified every kind of subjugation, hypocrisy, and shamenactment.

O'Neill uses these dishonest conceits in the consistency of the play, mourning becomes Electra. Against the hard geographical contextual and hard-cored people the drama of love and lust of Christine and Adam is played out to its tragic climax. The mannon of the mannon house epitomize a hard tradition destined family. Mannon are conventional and class-conscious. Their house appears like a tomb to Christine, full of puritan spitefulness, atrocity, a temple of abhorrence. The mannon have a completely puritanical approach to life. Grandfather Abe conventional the family business of shipping and made a pile. The family become very rich and flourishing. They are the prominent people in the

community. But Christine is not as stringent in the moral puritan code as the rest of the mannon. She is emotional and "foreign looking" puritanical. She brings the emotional streak in the prosaic mannon family.

But mannon are shown insincere. They have their frames in the cupboard. Uncle David fell in love with the Cannock nurse Marie bran tom and married her. For this crime, he was thrown out of the house and his family portion was procured at one tenth of its price. Even when Marie bran tome was dying of famishment, Ezra does not exposes consent to reply to her letter for help. This hard-heartedness and hatred with death a sort of Calvinistic dogma. To think of death is the puritan virtues- business, thrift, regular life and piety. And no development was possible for a sinner against this code of life. In mourning becomes Electra this Puritanism is only in arrival. In definite life, they are random, unrestrained, greedy and callous. Puritanism believes in self-control and controlled sex. But David has sex with the Cannock nurse maid; and Christine has adulterous relatives with brand. In actual life, they do not recurrence self-regulator.

Sex is concomitant with the family curse Abe Mannon flung out David for loving and marrying a Cannock nurse- a servant in the family. He could not tolerate that breach of politeness. He threw David out, dragged down the house out of vengeance and rebuilt a new house, a house built on abhorrence. Abe manons curse of hatred is inherited by his inheritors, Lavinia and Orin. Lavinia 'hate' love. Christine ridicules her daughter for her squeamish view. She says 'puritan damsels should not peer too enquiringly into spring! Isn't beauty and shame and love a vile thing? To Ezra bodies are remains to debris, dirt to dirt.

But in front of his wife he becomes fervent and beseeches her for love. Lavinia detestations her mother's sensuality but she herself loves assortment

and wants Peter to have her. O'Neil shows even the obsessive accessory to his sister with sexual implications. He proposes that she should give up Peter and brother and sister should live like Ezra and Christine. From a puritan point of view such a relative would mean full damnation. So the 'curse' begins with David and ends with Orin, each obligating suicide out of an intellect of guilty. So the puritan tactic to sex is dishonest. They practice no virtue in matter of sex. The chorus characters throw their puritanical decorum and self-restriction to the winds. The Chantey man meets a whore who robs him of his money; to some Christine is a looked and he would not mind her ghost inactive on her lap. So the presence and realism of the puritan way of life are poles apart. The Mannons publicly present a puritanical front of pious self-control behaviour. In practice, they are occupied by abhorrence, passion and sex. The O'Neil tears apart the puritan frontage of decency and shows that puritan or not, men are men and are led by hungers. O'Neil hates puritan insincerity.

O'Neil is a past main in generating life like characters that leave a lasting hollow on our mind's eye. When we read mourning becomes Electra, we are struck with the problematic life and high-spiritedness of characters like Christine, Lavinia, Orin and variety. Even the most of characters like Seth or the Chantey man hold our courtesy because they live and breathe in the pages of O'Neil. In his preceding play O'Neil was involved to play he wedged to types as well as complicated individual. Then he tried the expressionistic method and psycho analysis. The theories of Freud and Jung general him the technical know-how to exploit his characters with life and complexity.

He creates characters on behalf of psychological centres in mourning becomes Electra. His characters become three dimensional. His character has the courage and strength to face the displeasures of purpose. Christine may be called a villainess or good; but she has the guts to boldness and faces the displeasures of fate, unbowed. Lavinia, the last of the Mannons arrives the Mannon house to be inundated in it for ever. Thus O'Neil deeds his characters with an aura of disastrous splendour. His characters live on two planes of realism the outward reality and the inside reality present in their minds. It is the inner battle that gives the life touches to his characters

. Christine's long fight to own the man she loved and her grand failure are realisms, two sides, representing the battle.

O'Neil makes his characters lovely and new Christine with her copper gold hair and elegant willowy walk; Lavinia almost like her but more precise. They follow a perfect world and are dreams in a world of disciplinary realities. So tragedy is the badge of their type. They try to grasp pleasure, by hook or by staff and when they fail to do it, they are bold adequate to walk out of life. They asked too much from life and life angry them of their due share of serenity. Against the backdrop of the American civil War, Christine, Lavinia, Ezra, Orin and Brant defy the strict Puritan code and try to get their heart's wish. There is Lavinia who rejects all serenity and walks out of life to live in whole aloneness with the dead Mannons. Their mind, their look turns inward and suppressed springs of love, daughter's love for Brant burst the dams of politeness and roar out. The result is obviously tragic but it is truthful. O'Neil gives life and energy to his characters. He does this by giving physical characteristics as Seth's drinking and singing of Shenandoah; he does this by crisp and expressively charged dialogue in which unpredictable urges are suddenly exposed as in Orin's attraction for Lavinia or Christine's telling Ezra the truth about her love affair; he does this by their unforgettable actions like Christine and Orin shooting themselves and Lavinia conclusion herself in the Mannon house. But all these- physical traces and mental revelations reveal personalities of rich humankind and lofty courage to face all possibilities. And we honour these shamefaced characters a love them for all their guilt and pity them for they are stranded victims stressed to snatch contentment from the cruel inexorable fate.

#### CONCLUSION

O'Neil is thus a creator of unforgettable characters whom we love and admiration and we are proud to belong to a world which created a Christine or a Lavinia or an Orin. We conclude this topic with the remarks of M.T. David; "other psychological ideas that O'Neil has combined into the disaster are the love-hate relationships among the characters and the death-wish. The Mannons are walking desires, and their passion takes the form of sexual desire, which cannot normally be content. Thwarted in their

genuine desire, they have hardly anything left, excluding a negative will to kill or to die. Though Lavinia chooses to remain alive, her being is the very denial of life. Her command to Seth “to close the shutters and nail them tight and tell Hanna to throw out all the flowers” is more chilling than Orin’s suicide, for this death-in-life is far more frightening than death itself. Compared with the Mannons’ death-wish is the reaching out for life, love and pleasure established by Marie Brantome and her son Adam Brandas well as Christine. But even their lives are not allowable to blossom out contentment, for they come within the diseased circle of the Mannon vocation.

#### REFERENCES

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