



Analysing Eugene O'Neill's literary experiments in the context of Postmodernism, Structuralism and Metamodernism

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ARTICLE INFO	ABSTRACT
	Eugene O'Neill and his plays have garnered significance, popularity and debates on their experimentations and existence in the modern American literary world. The characters of his plays and innumerable plot constructions combined with outrageous trials are measured by 'a controversial modernist writer'. Writing between the changing eras of early modernism and unsure of his own writing style, O'Neill created new concepts with original dimensions and theories. The term 'modernism' tried to incorporate the developments of industrialization and tribulations of World War I. The impact of this in the literary arena was like a butterfly effect 'subtle yet strong'. Writers like Eugene O'Neill, D.H Lawrence, Virginia Woolf, James Joyce, Franz Kafka and many others broke free from their literary cocoons. With many contemporary themes and techniques like free verse, nonlinear narratives, interior monologues and others depicting emotions and experiences of individual, both in prose and poetry became the 'new' common. O'Neill plays continued the momentum from the beginning only getting stronger. With the postmodernism in vogue, the dramatic concepts and personas in O'Neill plays could be seen in a new light. Added with Structuralism, the language, motifs and characters in his plays become outstanding creations. The expression Metamodernism is associated with the wavering ideology which tries to get the best of both the worlds where deconstruction and construction do not challenge each other similar to O'Neill's belief of his ideal play and world's acceptance of his plays. The rational co-existence of both the worlds is what he believed. This research paper would attempt to re-explore the new dimensions of Eugene O'Neill plays, characters and his various literary experiments through the concepts of Postmodernism, Structuralism and Metamodernism. Key words: Eugene O'Neill plays literary experiments, modernism, postmodernism, structuralism, metamodernism

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"Where once one sought a vocabulary for ideas, now one seeks ideas for vocabularies".
(Hejinian, 1984, p- 29)

Lyn Hejinian, American poet and essayist (1941-2024) stated the above statement in a subtle analysis in her expansive book *The LANGUAGE*. Whether her words were deliberate or a passing phrase, they definitely illustrate the modern, postmodern and post-post-modern chaos in words.

The term Modern American Drama is a collection of some of the most influential works of popular writers and playwrights of the Modernism era in the 19th and 20th Century. The socio, cultural, political and economic changes prompted these literary segments to be masterpieces in their own genres. With distinct features in themes, language, character, style, and structure they were considered works of art. Eugene O'Neill was called the 'father of Modern American Drama'. With four Pulitzer Prizes to his credit and other notable works he created a maze for people to decode. The expanse of his plays was enormous for his audience to judge. Every play reflected a different aspect on the audience creating ripples of disbelief. The characters of his plays, countless plot constructions combined with numerable trials and observations make him a commendable playwright. His writing style was unique and kept changing such that it became difficult to keep track of what he would do next. He wrote between the changing eras of early modernism with original concepts and dimensions which scream of uncommonness. This earned him the Nobel Prize in Literature in 1936 for "the power, honesty and deep-felt emotions of his dramatic works, which embody an original concept of tragedy" as stated by the Nobel Foundation's Committee. O'Neill plays were exemplary innovative pieces which were much beyond their time and scope. A majority of his works exhibit disoriented characters with equally fragmented societies. Existence in such conditions becomes a challenge for the characters and rational behaviour a question. O'Neill has somehow managed to settle the unconstructive and cynical with a sense of pity, fear and satisfaction much like the 'catharsis' effect of Greek tragedy.

An assessment of his plays helps to analyse them in the context of other theories that can ascertain their impact ahead of the timelines of modernism. The research would attempt to re-evaluate his plays in the milieu of Post-Modernism, Structuralism and especially Metamodernism, a twenty-first century concept.

Modernism and the Post Modernism

The term 'modernism' tries to integrate the developments of industrialization and the ordeals of World War I. This was an uprising against the conservative thought, character and custom. Modernism started from late 19th century and continued through 20th century. The movement conceptualised new ideas and new art forms in all categories like philosophy, architecture, technology and even war. An urge to leave the old traditional forms to make place for new was reflected. Its impact in the literary arena was profound. Sigmund Freud's Psychodynamics theory, Charles Darwin's theory of biological evolution and Carl Max's Capitalism changed the perception of people and society. Writers like D.H Lawrence, Virginia Woolf, James Joyce, T.S Eliot, Nietzsche, Franz Kafka, Eugene O'Neill and many others broke free from their literary cocoons. With many contemporary themes and techniques like free verse, nonlinear narratives, interior monologues and others depicting emotions and experiences of individual, both in prose and poetry became the 'new common'. Modernism not only infused the realistic settings and characters but also involved the society norms and standards as 'common trends. The choice of 'common' as trend appeared to have a naturalistic overview appealing masses in their own way.

This was when every dramatic form was re-defined as literary art form. New ways of expressing the content of the play were sought each day with new techniques. With the societal changes and people's dilemma of the unsure life and future, it's reflection on literature was unavoidable. The term Modern American Drama was definitely an understated term which tried to encompass a change which was limitless and so could not be or rather should not be limited to a mere definition. It was a flourishing period of literary geniuses which produced a huge compilation of experimentalism in the forms of Expressionism, Realism; Illusion which reflected in the language and style they used. The social and cultural changes were given voice and attempts were made to make them and individuals free from the so called 'safety' of religion, social, political, family and relationship harbours.

The modernist writers had many solutions to the problems of the individuals and their literary works and the popularity was based on the fact that they reflected the individual and society of the times.

Post –Modernism era began after the WW II close to 1945. It was a reaction to modernism and can be considered as two aspects of the same movement. In the Enlightenment Age, science and reason ruled over faith and religion. The anarchy of mind and self which WWI and other defined clauses bought were stabilised with the reasons of knowledge and facts. This assessment was done by the recognition of intellectuals and artists. Let's say during modernism, the perfection of human nature was a fake one built over 'narratives' which disguised ideologies and practices to explain and justify the occurrence of the self and society's belief system. "Post-modernism rejects originality and stresses the inevitability of appropriation in creative work. The prefix 'post' signals a foundational debt and an unabashedly reactive position that departs from a modernist make-it-new credo." (Fulton 2001,112)

Post- Modernism defied all the existing fake graces and allowed to accept the fact that chance and humanity do not need reason for their existence. The past and present can be separate identities and the so-called universal truths when applied in the present makes it appear incoherent, irrational and incompatible. The post-

modernists stopped finding solutions and explanations to reasons, beliefs and social transformations. Since the validity of existence and original itself was questioned, post-modernism was described as a critical, rhetoric and strategic practice which moved towards fragmentation, provisionally, multiplicity and instability. The rootless rationality had its effect on the literature which appeared open-ended, chaotic and self-reflexive. The genres were emerged often with irony, satirical and paradox as themes. (Yousef 2017, p-35)

This could only be presented by Hyper-Reality with stimulated themes like indifference, repetition, identity crisis, historical progress etc. Jean Baudrillard's – Hyper-Reality theory seriously questioned the existence of the non-existence. How can you see something, work on it, feel it but not touch it? The combination of simulation, implosion and hyper reality merge to generate innovative modes of theory and politics to adhere the contemporary era. In a post-modern society, the representation of the social order is through acceptance of reality and truth. This may be highly doubtful as individuals may be unable to distinguish the differences between fragments and complete. The vocabulary may not be enough to contain or represent the nature, scope, and object of 'the real'. (Baudrillard 1994)

The differences between modern and postmodern is the belief connecting rationality and irrationality, science and non-science, universal values and individual values, optimistic and pessimistic, organised and disorganised, purpose and meaninglessness, objective and relative and finally whole and fragmented. To sum up the modernist find the loss in fragments whereas post modernists celebrate the existence of fractions. (Hasan 1987, 94).

Structuralism

Structuralism can be defined as understanding structures and suppose that everything has its own structure. It began as a movement around 1920's. Before 1920's a literary output was considered as a work, which was close ended, and its meaning was derived by the point of view of the writer or author. It allowed the reader to evaluate a work by social, cultural and political parameters to understand the literary piece of work.

Things started to change after 1920's. Around 1950's-1960's, the term was used widespread in the areas of anthropology, sociology, history, psychology, archaeology, linguistics and literary theory. Ferdinand de Saussure advocated that language needs to be studied scientifically (Saussure, 1916). Literary Structuralism or Semiology considered language as a system of 'signs', 'signifier' and 'signified'. That is each work was a 'literary construct'. So, it should be known as a 'text'. A text is open-ended, independent of the author's point of view, and the reader is free to view the text as per their own judgment without a guilt feeling of distortion. The historical linguistics included the origins and development of the language with aspects related to: Etymology, analysing speech, tracing and grouping language. Saussure replaced this with the systematic and synchronic semiology, structuralism and deconstruction paving new waves for literary theory, criticism, philosophy and cultural studies.

Structuralism had Hermeneutics of Interpretation--- multidimensional interpretations by understanding the structure of language and its construction. Hermeneutics is derived from the Greek word '*hermēneuō*', which means to 'translate' or 'interpret' taken from the Greek gods name *Hermes* (god's messenger). It was believed by the Greeks he was the inventor of speech and language who also enjoyed the misery of people who failed to understand the 'signs' in a confusing message. The theory was initiated by Aristotle in his book titled *Περὶ Ἑρμηνείας* ("*Peri Hermeneias*"), or the Latin titled *De Interpretatione* and translated as *On Interpretation* in English. This philosophical work is as early as 360 BCE and explains the affiliation between language and logic in an inclusive, formal and unambiguous way. (Hermeneutics, Webpage 2024)

This study of interpretations in the modern perspective evaluates the scope, character, legality of the context in which the language is being used and the impact it will create. This was more philosophical rather than practical. (Gorden, 1994) Human mind has a finite magnitude which is deficient, prejudiced but open for new deliberations. So, probably Hermeneutics helps to realise these loops and limits. We may understand reasons and consequences but then it cannot be distorted or misinterpreted. There can always be reconsiderations as the same objects or situations have a new structure with finitude. After all, the nature of language is always found in words and expressions. With the 'intention' the rhetoric's find their assumptions as to what they employ and what the readers imply. (Eagleton 1983,114)

For example: Aristotle's Poetics simplified the structure of tragedy in six parts: (1) mythos or plot, (2) character, (3) thought, (4) diction, (5) melody, and (6) spectacle. These were the compositions of tragedy laid by Aristotle. Aristotle defines tragedy in Book VI as "an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions" (Aristotle, VI, 51).

"Every tragedy, therefore, must have six parts, which determine its quality—namely, Plot, Characters, Diction, Thought, Spectacle, and Melody." (Aristotle, BOOK VI, 51)

The above remark makes the study of tragedy as a literary study too formulaic and imitative in its approach and conclusions. Though, it can be applied to many well-liked tragedy plays but the parts of 'pity, fear, purgation and catharsis' are still psychology which differs from personal perspectives and situations. There are variations in themes, meaning and conclusions but they can still be reduced to some common universal structures, as Levi-Strauss called them 'demythologise the myth'. (Eagleton 1983, 103-104)

Unconsciously, structuralism has affected people and their psychology, eventually the literature, by influencing their Ontology (study of being, their existence, and eternal essences) and Epistemology (study of knowledge and notion of belief to acquire rational knowledge). They are Greek words 'Episteme' meaning knowledge 'logos' as argument or reason in its techniques, logic, capacity, and the dissimilarity between defensible conviction and judgment (Smithson, 1975). It has a variety of approaches and this variety can exist even within a single discipline. Saussure's ideas were modified and adopted by eminent writers like Michel Foucault, Jacques Lacan, Roland Barthes, and Jacques Derrida who further exploited gender studies, new historicism, psychoanalysis, French feminism and post colonialism making literature study multifaceted.

Metamodernism-Post-Post Modernism is a 21st century literary theory

Taking an example of a speech excerpt delivered by Barack Obama at Democratic Assembly, 28 January 2008 titled, "Yes, we can change":

"The choice in this election is not between regions or religions or genders, it's not about rich vs poor, young vs old. And it is not about black vs white. This election is about the past vs the future. It's about whether we can settle for the same divisions and distractions and drama that passes for politics today or whether we reach for a politics of common sense or innovation, a politics of shared sacrifice and shared prosperity.... Yes, we can. Yes, we can change. Yes, we can". (Vermeulen & Akker, 2010, 2)

The words challenge history to change its course and have new ends. The change is difficult to accept but the adaptations are happening. The instability is predictable and stability is doubtful. This change is no more inclusive in post-modern theory. The new 'structure of feelings' is promising to acknowledge the past, present and the uncertain future in the same tide. Timotheus Vermeulen and Robin Van den Akker in 2010 propagated that a new theory was required to replace this new structural feeling. They termed it Metamodernism or post-post modernism. Metamodernism made its presence felt through art and architecture stating that it began ten years earlier as a prominent cultural epoch. The Greek -English prefix 'meta' means 'with', 'between' or 'beyond'. It was appropriate to the situation of the times which explains that - Epistemology (with) modernism, ontologically (between) post-modern and historically (beyond) post-modern (Vermeulen & Akker, 2010, 2).

Basically, this is an oscillation which accommodates both modernism's genuineness and post modernism's objectivity. According to Nicholas Baurriaud, Frech curator and critic, the era post modernism could be called alter-modernism. He defines the 'alter-modernism' as 'synthesis between modernism and post-modernism'. This change in the normal evolution of societies seems scattered as an archipelago without a centre affecting the global historical and geographical perceptions and cultural assimilations expressed by creolization (a language developed by simplifying and mixing a few languages due to contacts between common communities or relocated people for easy use without any planning). (Baurriaud, 2009,12) Multiculturalism, identity discourse, ecological changes, uncontrolled financial system, and geopolitical alters have manipulated the present-day literature and its presentation.

In literature, it appears like co-existence of irony and enthusiasm, hope and melancholy, naiveté and knowledge, empathy and apathy, unity and plurality, totality and fragmentation, purity and ambiguity and many more. If we understand the validity of Epistemology (as if) and Ontology (between), we understand that nothing was ever 'new' to begin with. It gives us the notion that, things existed before, and with times they were found, modified, re-defined and re-refined eventually making it appear 'New'. The oscillation is not to create balance; rather it acted as a gravity to pull at extremes keeping up the dynamism of 'metaxis'. Metaxis (μεταξύ) is a Greek term by Plato further explored by Eric Voegelin to explain the extremities of finite existence and infinite realities of existence.

He explains metaxis as:

"Existence has the structure of the In-Between, of the Platonic *metaxy*, and if anything is constant in the history of mankind it is the language of tension between life and death, immortality and mortality, perfection and imperfection, time and timeless, between order and disorder, truth and untruth and finally between sense and senseless of existence." (Voegelin, 1989, 119-120)

Metamodernism allows us to have a fresh perspective of the philosophy of language by looking beyond what it actually theorizes. Term it as a cultural concept, structure of feelings, system of logic or a philosophy – it is all but maybe none. Since 1975 meta modernists and metamodernism have believed in the optimism and pro-activeness of things even when things have lost their cause. The ambiguity, paradoxes and juxtapositions moving from one end to the other may appear structured but one must understand that they are still binary opposite poles. Philosophy, culture, society, individualism, ecology, and other superstructures may appear in disarray and declined state but their mere existence is proof that there is hope for positivity and improvement rightly called in metamodernism as ‘a romantic response to crises’. Even if it raises scepticism, it still gives an inclusive future of tradition, progress and knowledge which can be realised with complete realisation and consciousness. Though, it oscillates between ends, but it is not a mindless swing. Metamodernism is uncomplicated awareness with rational and reasons for its acceptance of things with conviction in a multi-perspective relativism.

Eugene O'Neill and his literary experimentations vs. the theories

Eugene O'Neill was the only playwright who explored almost all the themes and concepts to satisfy the proper display of his characters and plays whether conventional or unconventional without an ounce of guilt. The future, success, audience shock or acceptance appeared unconcerned to him. In the imaginative combinations of theme and character some of Eugene O'Neill plays as literary experiments have been evaluated under post-modernism, structuralism and metamodernism.

The Analysis

The Great Brown God took Greek tragedy in its stride. O'Neill 'presupposes' the treatment of Dionysus (Dion) with the use of masks, to show the duality of character. This was a bold move much against the era. The masks served a multitude of purposes exploiting the theme further. It helped hide the defenceless inner self of the character while showing the confident side to others. But gradually the characters of Dion (an unsuccessful artist), Margaret (Dion's wife) and Billy Brown (friend and a successful architect) struggle to expose their true self. The betrayal and crisis of identity isolates them:

"Dion: Why am I afraid to dance, I who love music and rhythm and grace and song and laughter? Why am I afraid to live, I who love life and the beauty of flesh and the living colors of earth and sky and sea? Why am I afraid of love, I who love love? Why must I pretend to scorn in order to pity? Why must I hide myself in self-contempt in order to understand? Why must I be so ashamed of my strength, so proud of my weakness? Why must I live in a cage like a criminal, defying and hating, I who love peace and friendship?" (O'Neill, 1926)

Dion is projected as dark, spiritual, passionate and at the same time as childlike, reckless and sensual. Margaret is vivacious and strong but not enough to accept Dion's vulnerabilities. She appears intelligent but shows disinterest. Billy is self-assured and successful but inherently jealous and insecure. His love for Margaret makes him a betrayer.

The mask may serve as only a convenience to show the extremes in characters. The characters are preoccupied with concealment and discovery, loneliness and existence, good and bad, belief and disbelief, truth and betrayal. The structure of the play revolves around the binary opposites to showcase the complex human psychology. The conflict is typical of a post-modern play where the parts are more important than whole. Each of the characters has instabilities which worries them. Their appearance is a deception and reality is hard to face. It becomes a self-reflexive tragedy which manifests the dismemberment of relations. Through Dion's character, O'Neill was quick to show the realities of existence in life. The dual nature of the characters makes the plays highly agonistic where innocence and guilt are now overlapped.

The Emperor Jones became famed for its theatrical experiment with the protagonist played by a black actor and the sound effects used in the production. O'Neill's expressionistic play shows the inner struggles of Brutus Jones to accept reality of his dreams, visions, desires and ambitions. He has allowed his past to influence his present and future, also influenced by his own race and ethnicity. He gradually finds himself lost in his ego and past memories causing his collapse. His traumatic experience induces fear and hallucinations. The realism and multiple viewpoints help analyse the psyche of Brutus Jones who desires to rule and survive but is unable to neither express nor deny his past when he killed Jeff and escaped. When Jones mocks at his subject for being uneducated, illiterate and superstitious, he forgets his own lie and superstition to be killed only by a silver bullet. The play is comparable to Shakespearean tragedies like *King Lear*, *Macbeth* or *Othello* and the structure is similar to the Greek tragedy of Aristotle principle.

The use of interior monologue, light and sound effect to show the mood and state of Jones characters shows the equilibrium state of reality and surreal. The co-existence of opposites in Brutus Jones character from bold to scared, truth to superstition, glory to horror, fear and bravery, feelings from a slave to a ruler, from an exploiter to a sacrifice, from past - present, present to future, future to present and past. These oscillations are repetitive in the play, much like the metamodernism elements. These dilemmas are well presented by O'Neill

by the sound effects in *The Emperor Jones*. They represent a variety of emotions of the protagonist- sounds of the Great Forest, the clicking sound, the sounds of the Prison-Guard, the Witch-Doctor's croon and the famous tom-tom sound. Each sound creates a unifying effect giving more access to the play to accept the pre-sentiment of a brooding fate something which all believe to have but none have seen it. The persistent and inevitable presence of the primal and fate gets us to further think about the existence of self and reasons for the existence itself if everything is fleeting and mystic. Brutus Jones is caged in his own freedom and enslavement, burdened by the past, present and future expectations much like the present-day man.

Beyond the Horizons was a Pulitzer award winning play. It was a stark contrast to the melodramatic theatre of the times - simply for its dark, tragic vision. The play is a direct replication of the experiences of the author himself which tells of missed opportunities and lost dreams. It was a true modernist play but, what also characterises post-modernism element is the denial of dreams, destiny and their lives portrayed in it. The beauty and mystery of the unknown is relevant giving a subtle unseen idealistic view of what could not be achieved. It appears the characters enjoy their state unsure.

The play depends on choices, responsibilities, human nature, and the fickle state of mind. The characters of Andrew Mayo, Robert Mayo and Ruth Atkins experience choices which could have altered their fate. They follow their heart which any individual would do, but refuse to take responsibilities of their actions. Eugene O'Neill himself believes that without dreams, man would not exist. The dreamer Andy and Robert contrast with their actions but choosing the opposite of their desires. Ruth is a dreamer too lost and discontented to realise her own love.

The metamodern element is clear in the dialogue by James Mayo:

"You're runnin' against your own nature, and you're goin' to be a'mighty sorry for it if you do." (O'Neill, 1920)

The play is O'Neill's own experience of hope and despair the same as the characters pass through the phrase of hope and despair, reality and dreams, understanding their own self and disregarding them, responsibility and irresponsibility, pleasure and regret, knowledge and ignorance, love and romance.

Contextualization was a powerful force in O'Neill plays which surpassed the realms of narrative and dramatic writing. The presence of Post- Modernism, Structuralism and Meta-modernism elements in O'Neill plays overlap each other without clear distinctions. His characters garner attention with bravery, romanticism, idealism and strength when faced with difficult situations. This evokes both pride and pity in the audience as well as an understated satisfaction knowing the cause of destruction and troubles they face, is the consequences of their own actions. This structure is quite similar to Greek tragedies yet very characteristic of Metamodernism where the feeling oscillates between satisfaction and dissatisfaction. The characters appear whole on the surface but the inner soul is in fragments. The identity is secure but they seem vague and insecure, without care, much like post-modernism.

All of O'Neill plays have their own unique structure and exist as highly independent units. They give the illusion of different structures – different plays, but they are all inter-dependent by the author's own experience and life, which binds them in one whole structure. We see glimpses of O'Neill's familiarity in each character, background and even the selected themes of the play. For example, *The Iceman Cometh*, *Strange Interlude*, *Anna Christie*, *Long Day's Journey into Night* and *Mourning Becomes Electra* have a fragmented society at disposal, a family which was the catalyst in their downfall, and each time the protagonist was in dilemma for the unseen and unachievable. The past in this case clings to the present suffocating the future. It has a structure but the plays also give us glimpses of Post- Modernism and Meta-modernism where the grand hope is lost but the acceptance of both is possible. *The Hairy Ape*, *The Web*, *All God's Chillun Got Wings* are instances where the protagonist believed that they can have their own freedom. They were individuals of hope and self needs but too idealistic to cope with the real world. They searched for an identity and security in their society which they could never find. At the same time the subtle, occurrences of hope in despair creates a contrast to their fragmented existence. They have lost their identity but are hopeful for the turn of events. The resilience is evident in their actions.

Structure of language in O'Neill plays was a major highlight and does a considerable part in manipulating the audience's consciousness. Most of O'Neill's art is of tragic genre. The language is monotonous, cyclical and stagnant. This prototype may appear as his inability to create or develop metaphoric language but it is sensible and practical to highlight the deep idealism, dissatisfaction and depression of the characters conscious, unconscious and subconscious thought process. It indicates the persona of the artist in playing the character at different stages and conditions, striving to meet the spectator's psychology and expectations and even surpassing them.

Eugene O'Neill's life was portrayed in bits and parts throughout his plays providing a unifying bind to all his drama. He was a genius who knew effortlessly to appeal to his audience and create structures of philosophy with his writing. The seer unpredictability of O'Neill was probably his structure. Each of his characters adhered to the concept of Ontology and the themes, plot constructions and its execution helped the epistemology. Almost all his characters and he himself held onto those beliefs that they thoroughly defied and ultimately caused the tragic highlight of his plays and his own life.

An intellectual and cultural discourse allows us to derive critical approaches with adequate reasons to assume and eventually perceive concepts with validity. The conflicts of modernism and post-modernism have to be emerged with positivity and accepted with multiple perspectives. The merger needs to exceed its boundaries and be inclusive. The demarcations and segregations are unintended and the approach is towards progressive interest. A re-evaluation of his play's structure is probably realignment and restructuring his own broad experience, crafting something new each time. Be it modernism, post modernism, structuralism or Metamodernism, O'Neill would never ever have thought, about concepts and critical theories when making his masterpieces. He went with the flow and created the exponent in his plays which were close to real life and situations. They behave; feel and react similar to a normal person would under considerations. Their success is proof of the replication of O'Neill's geniuses. As Friedrich Nietzsche influence on Eugene O'Neill cannot be denied, he clearly follows his passion for 'power and existence more than facts'. The concepts and evidence bring out the modernity of O'Neill plays where they belonged, his literary experiments have used up all structure, the themes and execution justifies the post-modernism and the psychological treatment unifies the Post- Post- Modernism of twenty-first-century literature.

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