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CONCEPT OF MAGICAL REALISM IN THE HAIRY APE PLAY BY EUGENE O'NEIL IN THE LIGHT OF GABRIEL GARCIA MARQUEZ'S THEORY

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ABSTRACT

Magical realism is characterized by various elements that form the structure of magical realism. To summarize them, it can be said they have irreducible elements; in other words, an event occurs that cannot be explained according to the laws of the universe, as they are formulated in empirically based discourse. It has unsettling doubts; in this situation the reader may experience some hesitation in the effort to reconcile two contradictory understandings of the events. The phenomena refer to ghosts, spirits and otherworldly bodies. In element of merging realms, authors of magical realism sometimes create worlds that are representative of this world, but are not actually quite the same. They are not fantasy worlds, but rather fantastic worlds or magically real worlds. The dominant theme of *The Hairy Ape* by Eugene O'Neill is the effect of industrialization and technological progress on a worker. Industrialization has reduced the human worker into a machine. The main character of the play seeks for the belonging to a group; however, he cannot find such a belonging, and he starts to identify with an ape. Moreover, the play is filled with some unusual events which are beyond understanding. In this regard, study of the magic elements of the play would be made possible. In this following research paper, the researcher aims at applying and fining magic realist elements and examining the selected play from magical realism to determine whether Eugene O'Neill's plays can be categorized as magical realist or not.

INTRODUCTION

Magic Realism was a term first coined in 1949 by the Cuba novelist Alejo Carpentier (1904-1980) to describe the combination of the fantastic and every day

in Latin American fiction. Magic realism is a kind of modern fiction in which fabulous and fantastical events are included in a narrative fiction. This literary school belongs to different branches of arts including literature and visual arts.

In literature, Magic Realism often combines the external factors of human existence with the internal ones; it is a fusion between scientific physical reality and psychological human reality; it incorporates aspects of human existence such as thoughts, emotions, dreams and imagination (Zamora, 1997). Through this mixture, Magic Realism can be more exact in depicting human reality. Although Magic Realism is similar to Surrealism, they are different to some extents. Unlike surrealism, which is a contemporary modern art movement that creates dream-images and dream-like situation, Magical Realism describes a genuine, spontaneous extraordinary event, experience, or even an object often found in daily life among Latin American cultures. He explained this term: An amplification of perceived reality required by and inherent in Latin American nature and culture and that the fantastic is not to be discovered by subverting or transcending reality with abstract forms and manufactured combinations of images...where improbable juxtapositions and marvelous mixtures exist. (Zamora, 1997 p.75)

RESEARCH QUESTION

How does the author depict magical realist elements in *The Hairy Ape*?

Magical Realism: An Overview

Throughout the recent years, magical realism has become a popular term which refers to a particular narrative mode that provides “ a way to discuss alternative approaches to reality to that of Western philosophy, expressed in many postcolonial and non-Western works of contemporary fiction” (Bowers, 2005:1). It is said that this kind of writing is mixed with postmodernist assumptions to claim that magical realism is able to express a number of postcolonial elements. It is capable of producing binarism and dualities operating in settler cultures that foreground the “gaps, absences and silences produced by the colonial encounter” (Slemon, 1995:410). He claims that magical realism’s strength is in that it encodes “a concept of resistance to the massive imperial centre and its totalizing systems” (Slemon, 1995:410). He inserts that, “magical realism, at least in a literary context, seems most visibly operative in cultures situated at the fringes of mainstream literary traditions” (Slemon, 1995:408). Slemon explains that there are two discourses in the magical realist narrative that each of them has a different perspective: the magical and the real. To him neither of the two is dominant but there is a continuous tension and resistance between them.

The concept of magic realism therefore becomes of fundamental importance in the field of the postcolonial studies, since it allows for analyses that are totally unthinkable in a rather more conventional critical framework. Magic realism thus becomes a very empowering framework for reading texts across postcolonial cultures. Delbaere believes magic realism is intrinsically “ex-centric, in the sense

of speaking from the margin, from a place other than 'the' or 'a centre'" (1990:222), a place where different forces coexist in an on-going dialectical process. Keith Maillard (1982) establishes a difference between magic realism and fabulation: "The spirit of fabulation is something like this: Nothing important can be said, so why not have fun? The spirit of magic realism, in contrast, is: Something tremendously important must be said, something that does not fit easily into traditional structures, so how can I find a way to say it?" (p.12).

Different authors provide different definitions for magic realism. One of them defines this literary trend as "the precise realistic presentation of an ordinary scene with no strange or monstrous distortion: the magic arises from the fantastic juxtaposition of elements or events that do not normally belong together" (Arnason, 1968, p.363).

Through magic realism, writers can make it clear that reality is not as transparent and coherent as conventional or official narratives have intended to show. As Robert Kroetsch (2011) has affirmed: "Some of those older conventions of realism, and of narrative, really were deceiving us about our world, were imposing a coherence that isn't there and imposing limitations that aren't there" (p.14).

In addition, magic realism allows writers to express their faith in imagination in the face of oppression. The most famous and important magic-realist author in the Hispanic environment is definitely Gabriel Garcia Márquez, is widely recognized as the perfectionist of this new literary construct 'Magic Realism' and greatly related to the Hispanic environment. He has become the pioneer of the 'Latin American Boom' through his masterpiece *Hundred Years of Solitude* (1967). Gabriel Garcia Mirquez is a Colombian writer, novelist, journalist, reporter, film critic, and the winner of the Nobel Prize for Literature in 1982.

Theoretical and Analytical Perspective: Faris' Model of Magic Realism

Magic realism has some features that can be summarized in the following lines. The first feature is the irreducible element refers to a text "contains an irreducible element of magic. In other words, an event occurs that cannot be explained according to the laws of the universe as they are formulated according to empirically based discourse" (Faris, 2004:7). Therefore, "the reader has difficulty marshalling evidence to settle questions about the status of events and characters in such fictions" (Faris, 2004:67). Faris (2004) posits that, "magical images or events, glowing alluringly from within the realistic matrix, often highlight central issues in a text" (p.9).

In her analysis of the irreducible element, Faris (2004) refers to the detailed realistic narrative from which the irreducible element emerges: "magical realism uses text to disrupt what at first appears to be a realist representation" (p.155). In fact, she explains, "one of the most immediately striking ways in which magical realism imbricates the extraordinary within the ordinary" is through the accumulation of

realistic details to describe impossible vents” (Faris, 2004:14) By this, she means that the exaggeration of detail acts to link the incredible within the real world.

Faris (2004) suggests, magical realism is defined by the way in which the irreducible causes the reader to hesitate: “the reader may experience some unsettling doubts in the effort to reconcile two contradictory understandings of events” (p.19). She reminds us of the remarkable butterflies in *One Hundred Years of Solitude*, that every night, for years invades the house at dusk. This seems beyond nature’s usual and acceptable habit, so the reader hesitates, only to be told in the next few words that “every night on her way back from her bath Meme would find a desperate Fernanda killing [the] butterflies with an insecticide bomb.” She explains, “the phenomenon of the butterflies seems to be a marvelous one but the fact that they die from an insecticide subject them to the rules of the physical universe, so we are puzzled about their status” (Faris, 2004:19). As too the flying carpet in the same novel: “One afternoon the boys grew enthusiastic over the flying carpet that went swiftly by the laboratory at window level carrying the gypsy who was driving it and several children from the village who were merrily waving their hands” (Márquez, 1967:34).

According to Faris (2004), magical realist narrative conjures a narrative space that we might call the “ineffable in-between’...a space in which the magical and the real co-exist” (p.47). Yet, according to her, this space is “not...any recognizable supernatural realm, such as a secret garden, heaven, the underworld, or a mythical past (although it may use elements from such realms). The space lies somewhere between reality and fantasy. According to Faris (2004), this textual space in magical realism is often used to “merge ancient and traditional...indigenous and Western...and ontologically, within the texts, magical and material”. And, “perhaps...is analogous to the axis of the world that in many systems of thought is imagined to join the realms of the underworld, the earth and heaven” (p.21).

According to Faris (2004), “Magical realism disturbs accepted ideas about time, space and identity” (p.7). For example, in *One Hundred Years of Solitude*, “Four years, eleven months and two days of rain, an insomnia plague that erases the past and the meaning of words, and a room where it is always March and always Monday.” Such description disrupts our sense of time, space and identity” (23). According to him, in magical realism we wonder what kind of beings we are seeing. It is not so much a question of how but of what. According to Faris, “magical realism introduces a confusion between what exists outside the subject and what only exists as a function of it...what is truly ‘empirical’, and what is, under the appearances of the sensory world, only pseudo matter, endowed with a purely mental truth” (104). Furthermore, He writes: “the flesh is literally inscribed with an idea...undermin[ing] the distinction between mind and body, idea and corporality” (190).

DISCUSSION

According to Faris (2004), “magical realism disturbs accepted ideas about time, space and identity. However, in this play, the issue of identity is more important than the other issues. Identity and the sense of belonging is a recurring theme throughout this play. Yank is the example of person with no fixed identity. In fact, he does not belong for this reason he returns to his being an ape. This means that in magic realism, characters do not have a complete sense of identity, time and place. It is not so much a question of how but of what. The man is in his struggle with his own fate. However, Yank believes that he belongs but the rich guy does not belong, therefore, he does not have a complete sense of identity:

I belong and he don't. He's dead but I'm livin'. Listen to me! Sure, I'm part of de engines! Why de hell not! Dey move, don't dey? Dey're speed, ain't dey? Dey smash trou, don't dey? Twenty-five knots a hour! Dat's goin' some! Dat's new stuff! Dat belongs! But him, he's too old. He gets dizzy. Say, listen. All dat crazy tripe about nights and days; all dat crazy tripe about stars and moons; all dat crazy tripe about suns and winds, fresh air and de rest of it--As hell, dat's all a dope dream! Hittin' de pipe of de past, dat's what he's doin'. He's old and don't belong no more. (HA Scene I, p.11)

Belonging definitively is a human impossibility for what man can belong to is often own creation which does not subsume him--Hence, the problem of human identity. As the play goes on, it could be realized that Yank insists on his own identity by calling himself a part of this ship. How he is exaggerating his own identity shows that it is not for real:

I'm steam and oil for de engines; I'm de ting in noise dat makes yuh hear it; I'm smoke and express trains and steamers and factory whistles; I'm de ting in gold dat makes it money! And I'm what makes iron into steel! Steel, dat stands for de whole ting! And I'm steel--steel--steel! I'm de muscles in steel, de punch behind it! [As he says this, he pounds with his fist against the steel bunks. All the men, roused to a pitch of frenzied self- glorification by his speech, do likewise. There is a deafening metallic roar, through which Yank's voice can be heard bellowing.] Slaves, hell! We run de whole woiks. All de rich guys dat tink dey're somep'n, dey ain't nothin'! Dey don't belong. But us guys, we're in de move, we're at de bottom, de whole thing is us! (HA Scene I, p.12)

Yank has a sense of belonging to the ship. Ship is home for him. For others, it is a sinking ship, a hell. However, these belonging and identity are just dreamlike, and they would not seem to be real which is principle of magical realism. Yank exaggerates once more and he wants to kill her because she disrupts her identity; “YANK--[Fiercely.] I'll brain her! I'll brain her yet, wait 'n' see! [Coming over to Paddy--slowly.] Say, is dat what she called me--a hairy ape? PADDY--She looked it at you if she didn't say the word itself” (HA Scene IV, p.20). However, Yang goes through identity crisis and he becomes paranoid. In fact, the author tries to

show the mental state of Yank and his hesitation about his own identity and the girl's identity:

Hairy ape, huh? Sure! Dat's de way she looked at me, aw right. Hairy ape! So dat's me, huh? [Bursting into rage--as if she were still in front of him.] Yuh skinny tart! Yuh white-faced bum, yuh! I'll show yuh who's a ape! [Turning to the others, bewilderment seizing him again.] Say, youse guys. I was bawlin' him out for pullin' de whistle on us. You heard me. And den I seen youse lookin' at somep'n and I tought he'd sneaked down to come up in back of me, and I hopped round to knock him dead wit de shovel. And dere she was wit de light on her! Christ, yuh coulda pushed me over with a finger! I was scared, get me? Sure! I tought she was a ghost, see? She was all in white like dey wrap around stiffs. You see her. Kin yuh blame me? She didn't belong, dat's what. And den when I come to and seen it was a real skoit and seen de way she was lookin' at me--like Paddy said-- Christ, I was sore, get me? I don't stand for dat stuff from nobody. And I flung de shovel--on'y she'd beat it. [Furiously.] I wished it'd banged her! I wished it'd knocked her block off! (HA Scene IV, p.20)

In the above extract, Yank believes associates the features of a ghost to the girl. He reduces her identity to an invisible one which belongs nowhere. Like the girl, Yank is making her identity disrupted. Yank is obsessed with the issue of identity and from the beginning he was in search of his own identity: "I runned away when me old lady croaked wit de tremens. I helped at truckin' and in de market. Den I shipped in de stokehole. Sure. Dat belongs. De rest was nothin'. [Looking around him.] I ain't never seen dis before. De Brooklyn waterfront, dat was where I was dragged up. [Taking a deep breath.] Dis ain't so bad at dat, huh?" (HA Scene V p.22). He believes that women do not belong to any group, therefore, they do not have identity which shows disruption of identity: "But, aw hell, what good are dey? Let her have 'em. Dey don't belong no more'n she does. [With a gesture of sweeping the jewelers into oblivion.] All dat don't count, get me?" (HA Scene V23). Yank is day-dreaming about his identity which is not for real, and it is just fictional. Moreover, he disrupts others' identities, and associated them with negative images:

Yuh look like stiffs laid out for de boneyard! Aw, g'wan, de lot of youse! Yuh give me de eye-ache. Yuh don't belong, get me! Look at me, why don't youse dare? I belong, dat's me! [Pointing to a skyscraper across the street which is in process of construction--with bravado.] See dat building goin' up dere? See de steel work? Steel, dat's me! Youse guys live on it and tink yuh're somep'n. But I'm IN it, see! I'm de hoistin' engine dat makes it go up! I'm it--de inside and bottom of it! Sure! I'm steel and steam and smoke and de rest of it! It moves--speed--twenty-five stories up-- and me at de top and bottom--movin'! Youse simps don't move. Yuh're on'y dolls I winds up tosee 'm spin. Yuh're de garbage, get me--de leavins--de ashes we dump over de side! Now, whata yuh gotto say? [But as they seem neither to see nor hear him, he flies into a fury.] Bums! Pigs! Tarts! Bitches! (HA Scene V p.24-25) Both Long and Paddy, through differing perspectives, consider Yank pursuing something that is elusive. Long would say the ship belongs to the capitalist class,

and Paddy would say that the steaming ship alienates the stoker and itself is alienated from the sea. Industrialism has created, on the one hand, a non-working proprietary class, and destructive life taking machines on the other. For them, Long's sense of belonging is illusory. Long himself displays youthful fancy in his belonging. Marquez explains, "the narrative voice reports events that cannot be empirically verified [and this] disrupts the identification of reliable representation in narrative with ordinary human consciousness" (1967: 28). Yank is not fully conscious of his own identity for this reason he is fluctuation between different images for his identity; he does not know who really he is. The following conversation between him and the secretary shows this issue: "SECRETARY-- Well, you can help to wake 'em. What's your name? I'll make out your card. YANK-- [Confused.] Name? Lemme tink. SECRETARY--[Sharply.] Don't you know your own name? YANK--Sure; but I been just Yank for so long--Bob, dat's it--Bob Smith" (HA Scene VII p.30).

His fantasy with his own identity takes him to the last scene where he finds himself as a hairy ape. The last scene presents the tragic denouement. Yank lands himself in a Zoo; the human world rejected him because he tried to possess it, instead of being possessed by it. The gorilla in the zoo looks better in its predicament than a man. It belongs, a belonging denied to man. The human world is hell for it which never allows any sense of the self or identity. In a despairing sense of self condemnation, Yank seeks to belong to the gorilla, and as if to cement this bond of belonging, he goes to embrace it. The only way to belong is to be possessed either by the world or by the animals.

As the name is suggestive, magical criticism contains element of fantasy which makes a text magical. One Hundred Years of Solitude was García Márquez's first use of the magic realism style. Most of the events in this play shows the element of fantasy and imagination: "We must be passing the Hook. She's beginning to roll to it. Six days in hell--and then Southampton. Py Yesus, I vish somepody take my first vatch for me!..." (HA Scene I, p.8). Here, characters ask help from Jesus who does not exist for real, and he is just in human's mind. The other character believes that he will remain young forever and he will be able to sing forever which is in opposition with physical law: "I'm never too drunk to sing. 'Tis only when I'm dead to the world I'd be wishful to sing at all" (HA Scene I, p.8). Paddy talks about his fantasy, and he describes it like a movie and picture:

Oh, to be back in the fine days of my youth, ochone! Oh, there was fine beautiful ships them days--clippers wid tall masts touching the sky--fine strong men in them--men that was sons of the sea as if 'twas the mother that bore them. Oh, the clean skins of them, and the clear eyes, the straight backs and full chests of them! Brave men they was, and bold men surely! We'd be sailing out, bound down round the Horn maybe. We'd be making sail in the dawn, with a fair breeze, singing a chanty song wid no care to it. (HA Scene I, 10-p.11)

For him, sailing is like a dream and going back in youth. This scene which Paddy talks about is far from reality and it looks like a dream world. What Paddy is doing is to express his own fantasy about sea; the picture is not real and mostly it is rooted in fantasy:

Or the full of the moon maybe. Then you'd see her driving through the gray night, her sails stretching aloft all silver and white, not a sound on the deck, the lot of us dreaming dreams, till you'd believe 'was no real ship at all you was on but a ghost ship like the Flying Dutchman they say does be roaming the seas forevermore without touching a port. And there were the days, too. A warm sun on the clean decks. Sun warming the blood of you, and wind over the miles of shiny green ocean like strong drink to your lungs. (HA Scene p.I, 11)

The element of fantasy can be found in this play. Some of the descriptions carry the element of fantasy. The speech between Mildred and her aunt and use of the words 'paradise' and ghouls shows the elements of fantasy; "MILDRED--[Dreamily.] With her pipe beside her--puffing in Paradise. AUNT--[With spite.] Yes, you are a natural born ghoul. You are even getting to look like one, my dear" (HA Scene II, p.13). In another scene, Yank talks about a talking ape. "YANK--[Dully.] I musta been dreamin'. I tought I was in a cage at de Zoo--but de apes don't talk, do dey?" (HA Scene II, p.25). This was another element of fantasy. Once more, Yank expresses her fantasy which is far from reality:

YANK--Naw, dat don't get yuh nothin'. I mean blow up de factory, de woiks, where he makes de steel. Dat's what I'm after--to blow up de steel, knock all de steel in de woild up to de moon. Dat'll fix things! [Eagerly, with a touch of bravado.] I'll do it by me lonesome! I'll show yuh! Tell me where his woiks is, how to get there, all de dope. Gimme de stuff, de old butter--and watch me do de rest! Watch de smoke and see it move! I don't give a damn if dey nab me--long as it's done! I'll soive life for it--and give 'em de laugh! [Half to himself.] And I'll write her a letter and tell her de hairy ape done it. Dat'll square tings. (HA Scene VII, 32)

The relationship which is shaped between Yank and this ape shows mostly the fantasy between human and inhuman; "at him, silent and motionless. There is a pause of dead stillness. Then YANK begins to talk in a friendly confidential tone, half-mockingly, but with a deep undercurrent of sympathy.] Say, yuh're some hard-lookin' guy, ain't yuh?" (HA Scene VIII 33). The sympathy between these two creatures is mostly based on fantasy. This sympathy persists, so that Yank considers the gorilla as a member of his own family:

Ain't we both members of de same club--de Hairy Apes? [They stare at each other--a pause--then YANK goes on slowly and bitterly.] So yuh're what she seen when she looked at me, de white-faced tart! I was you to her, get me? On'y outa de cage--broke out--free to moider her, see? Sure! Dat's what she tought. She wasn't wise dat I was in a cage, too--worsen'n yours-- sure--a damn sight--'cause you got some chanct to bust loose-- but me--[He grows confused.] Aw, hell! It's all wrong, ain't

it? [A pause.] I s'pose yuh wanter know what I'm doin' here, huh? I been warmin' a bench down to de Battery--ever since last night. Sure. I see de sun come up. Dat was pretty, too--all red and pink and green. I was lookin' at de skyscrapers--steel--and all de ships comin' in, sailin' out, all over de oith--and dey was steel, too. De sun was warm, dey wasn't no clouds, and dere was a breeze blowin'. Sure, it was great stuff. (HA Scene VIII, 33)

In fact, he is talking with a gorilla which shows the unreality of the scene. The setting of the first scene displays the distorted and inhumane conditioning of firemen who are destined to work in the abysmal surroundings of the forecandle below the deck of the ship, where they feed the engine with the coals and make the ship get going. This forecandle of the firemen is described as “crowded with men, shouting, cursing, laughing, singing – a confused, inchoate uproar swelling into a sort of unity, a meaning – the bewildered, furious, baffled, defiance of a beast in a cage” (HA Scene I, 6). This scene accentuates the forecandle’s cage-like appearance that has captivated the firemen in its gulf just like the beasts in a cage and that intensifies the sordidly mechanized world of Yank and his colleagues. O’Neill has argued in the stage direction of the opening scene of the play:

The treatment of this scene, or of any other scene in the play, should by no means be naturalistic. The effect sought after is a cramped space in the bowels of a ship, imprisoned by white steel. The lines of bunks, the uprights supporting them, cross each other like the steel framework of a cage. The ceiling crushes down upon men’s heads. They cannot stand upright. This accentuates the natural stooping posture which shoveling coal and the resultant over-development of back and shoulder muscles have given them. 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. (HA Scene I, p.6).

As it was mentioned, fantasy is one of the most significant key terms in magic realism in which illusion comes to play:

Much more than any other modern British or American playwright, O’Neill entire career embodies a dramatization of truth and falsehood, of illusion and reality; an incessant tortured search for truth, for comprehension of the darker forces the Greek called fate, for an understanding of the relevance of human destiny in the context of cosmic forces. (Choudhuri, 1979:12)

In all his plays, illusion pertains to the conception of the self, the character’s own identity; and the uphill task of self-recognition describes the curve of action. The conflict between illusion and reality many a time takes the form of that between free will and fate, and more often than not it is fate which comes out stronger of the two. To O’Neill, “illusion is a constituent part of life’s struggle; and, in true tragic spirit, he visualizes the struggle against the illusion as the criterion of spiritual nobility” (Choudhuri, 1979:12)

Hyperbole is a technique that Garcia Marquez use quite effectively to convey the mystery that something has. The whole play can be seen as series of exaggerated events in which reality seems far impossible. "I hit him smash in yaw, py Gott!" (Scene I, p.7). This sentence is an exaggerated one which is not real. "Don't be cracking your head wid ut, Yank" (Scene I, p.8). Again, thinking here can result into blow of someone's head which is not real.

Listen 'ere, Comrades! Yank 'ere is right. 'E says this 'ere stinkin' ship is our 'ome. And 'e says as 'ome is 'ell. And 'e's right! This is 'ell. We lives in 'ell, Comrades -- and right enough we'll die in it. [Raging.] And who's ter blame, I arsk yer? We ain't. We weren't born this rotten way. All men is born free and ekal. That's in the bleedin' Bible, maties. But what d'they care for the Bible--them lazy, bloated swine what travels first cabin? Them's the ones. They dragged us down'til we're on'y wage slaves in the bowels of a bloody ship, sweatin', burnin' up, eatin' coal dust! Hit's them's ter blame--the damned capitalist clarss! [There had been a gradual murmur of contemptuous resentment rising among the men until now he is interrupted by a storm of catcalls, hisses, boos, hard laughter.] (Scene I, p.9)

The description of the ship is not real, and it is very close to exaggerated one in which the ship is like hell to the sailors. Great whirlwind of supernatural sound is sweeping the characters away uncontrollably into a madness of excitement. This hellish climate of the underworld elicits "a sense of impersonality, vacuity, and grotesque savagery," as if it is a "surrealistic nightmare" (Mardi 231). Expressionistic portrait of the foundry not only serves to highlight a primitive savage in the midst of an industrial world, but also reveals O'Neill's subjective impression and feeling of horror towards it. Again, Yank starts to exaggerate about the power of this class; "We're better men dan dey are, ain't we? Sure! One of us guys could clean up de whole mob with one mit. Put one of 'em down here for one watch in de stokehole, what'd happen? Dey'd carry him off on a stretcher. Dem boids don't amount to nothin'" (Scene I, p.10). Moreover, Yank believes that the smoke and coal are good and fresh for him; in fact, by such exaggeration he wants to show that the working class is used to the worst condition in capitalist society:

He can't breathe and swallow coal dust, but I kin, see? Dat's fresh air for me! Dat's food for me! I'm new, get me? Hell in de stokehole? Sure! It takes a man to work in hell. Hell, sure, dat's my fav'rite climate. I eat it up! I git fat on it! It's me makes it hot! It's me makes it roar! It's me makes it move! Sure, on'y for me everyting stops. It all goes dead, get me? De noise and smoke and all de engines movin' de woild, dey stop. Dere ain't nothin' no more! Dat's what I'm sayin'. Everyting else dat makes de woild move, somep'n makes it move. It can't move witout somep'n else, see? Den yuh get down to me. I'm at de bottom, get me! Dere ain't nothin' foither. I'm de end! I'm de start! I start somep'n and de woild moves! It--dat's me! (Scene 1, p.11)

Among these Neanderthal firemen, the central character, Yank stands out with his radical resemblance to a "hairy ape." Yet, he does not seem to mind much about

his hideous appearance. On the contrary, he is proud of his monster-like overgrown body, as his fellow workers: “respect his [Yank’s] superior strength – the grudging respect of fear.” (HA Scene I, p.6) Yank’s outstanding physical strength makes him feel superior to the others, receiving their fearful envy. However, his confidence and pride at work are completely shattered when a pretty daughter of his company’s boss, Mildred, visits the workplace. Shocked by Yank’s repulsive ape-like appearance, Mildred openly expresses her repugnance towards him. The author has used the element of exaggeration to show the limitation of working class and the power that they can reach; Yank as the symbol of working class is able to get out of the prison through his exaggerated power:

He made dis--dis cage! Steel! IT don't belong, dat's what! Cages, cells, locks, bolts, bars--dat's what it means! --holdin' me down with him at de top! But I'll drive trou! Fire, dat melts it! I'll be fire--under de heap--fire dat never goes out--hot as hell--breakin' out in de night--[While he has been saying this last he has shaken his cell door to a clanging accompaniment. As he comes to the "breakin' out" he seizes one bar with both hands and, putting his two feet up against the others so that his position is parallel to the floor like a monkey's, he gives a great wrench backwards. The bar bends like a licorice stick under his tremendous strength. Just at this moment the PRISON GUARD rushes in, dragging a hose behind him.] (HA Scene VI, p.29)

Marquez discussed that reality and magical elements exist together and they become inseparable. In fact, the boundary between reality and illusion disappears as it is claimed that: “The theme of reality versus illusion, however, has been recognized by playwrights since the classical Greek drama, but the discovery of its relevance to the modern industrial society has been, in my view, a significant contribution to the drama.... its focus on the immediate human world had been sharpened” (Nagwan, 2013:25)

This spiritual context of his drama gives a kind of grandeur to the illusions themselves – so much so that they are seen as a significant part of the scheme of life, almost a condition of man’s urges towards the realization of the truth, and not as an avoidable or ignoble part of a man’s experience. Moreover, “O’Neill’s plays are among the first to include speeches in American vernacular and involve characters on the fringes of society, engaging in depraved behavior” where they struggle to sustain their illusions, maintain their hopes and aspirations, “but ultimately slide into disillusionment and despair, thus making the study of the plays of O’Neill a powerful interaction and interplay of illusion and reality”. Except one well-known comedy (Ah, Wilderness!), nearly all other plays of O’Neill involve some degree of tragedy and personal pessimism, for the ultimate triumph in the life and career of the protagonist is that of his failure in realizing his dreams and sustaining his illusions in the face of harsh and hard reality outside” (Nagwan, 2013 p. 26)

What is responsible for pushing them out is the alien atmosphere of materialistic civilization which has drained love out of them and sends into a dream-world of make-believe which gives them the illusion of happiness till reality, by a final assault, sets them on the way to death. The Hairy Ape is “a play of old sorrow, written in tears and blood,” (Falk, 1967:171) is a tragedy of irony in the sense that it combines fated reality with self-willed illusion, self-conscious guilt with the destructive finitude of the self. In this play, there are neither victims nor villains, but only dreamers all, waking to reality in the sublunar moments that glimmer between dreamless sleep and sleepless dreams.

Their proper element is illusion, which is neither completely rejection of truth nor a surrender to falsehood, but rather an awareness of two planes of reality. Their tortuous repetitions, which acquire progressive depths in meaning dramatically, are, from the point of self-knowledge, ineffective excursion into the shallows of meaninglessness. “The Hairy Ape” provides us clear elaborations of what illusion and reality can mean: “He has also used the technique of thought-asides is a decisive break with realism. The asides are often said to represent the characters’ subconscious minds...The use of expressionism may also be seen in O’Neill’s employment of interior monologue. In a word, to reveal the inner psychology of the characters” (Sarker, 2013:2)

There are different extracts in this play which show the co-existence of reality and illusion; although everything seems real but it is mixed with the element of reality: Yank is aware of the reality in society; he knows there is nothing called socialism and religion: “De Bible, huh? De Cap’tlist class, huh? Aw nix on dat Salvation Army-Socialist bull. Git a soapbox! Hire a hall! Come and be saved, huh? Jerk us to Jesus, huh? Aw g’wan! I’ve listened to lots of guys like you, see, Yuh’re all wrong. Wanter know what I t’ink? Yuh ain’t no good for no one” (HA scene I, p.9-10). The author juxtaposes reality and illusion together when a girl wants to visit; “would take a wise man to tell one from the other. [With a bitter, ironical scorn, increasing as he goes on.] But I’m telling you it’s love that’s in it. Sure, what else but love for us poor bastes in the stokehole would be bringing a fine lady, dressed like a white quane, down a mile of ladders and steps to be havin’ a look at us?” (HA Scene IV, p.19)

Another element of magic realism is the use of detailed description in which scenes are described through details. O’ Neill has used this element to give a more realistic description of scenes; here is a description of Mildred and her aunt:

MILDRED DOUGLAS and her aunt are discovered reclining in deck chairs. The former is a girl of twenty, slender, delicate, with a pale, pretty face marred by a self-conscious expression of disdainful superiority. She looks fretful, nervous and discontented, bored by her own anemia. Her aunt is a pompous and proud--and fat--old lady. She is a type even to the point of a double chin and lorgnettes. She is dressed pretentiously, as if afraid her face alone would never indicate her position in life. MILDRED is dressed all in white. (HA, Scene III, p.12)

The use of irony can help the author to explain his intended meaning in a different way; magic realism employs this technique to show that there is an aim behind use of magic realism. In this play, O' Neil wants to show the social gap between the working and rich group of people; in the following extract, the ironic situation of rich people and poor people are shown. Mildred as the symbol of rich people wants to belittle the poor people.

After exhausting the morbid thrills of social service work on New York's East Side--how they must have hated you, by the way, the poor that you made so much poorer in their own eyes!--you are now bent on making your slumming international. Well, I hope Whitechapel will provide the needed nerve tonic. Do not ask me to chaperone you there, however. I told your father I would not. I loathe deformity. We will hire an army of detectives and you may investigate everything--they allow you to see. (HA Scene II, p.12)

O' Neil has mixed the element of irony with fantasy; the presence of that fair lady is ironic and impossible; he believes that there is a beautiful lady in the cage of gorillas which wants to show the ironic situation of rich people towards poor people:

And there she was standing behind us, and the Second pointing at us like a man you'd hear in a circus would be saying: In this case is a queerer kind of baboon than ever you'd find in darkest Africy. We roast them in their own sweat--and be damned if you won't hear some of them saying they like it! [He glances scornfully at Yank.] (HA Scene IV, p.20)

CONCLUSION

Garcia Marquez employs magic realism to describe the difference between two different worlds or the attitudes towards them. This magic and miracles mostly belong to the mythology and tradition of the eastern world, and are presented matter-of-factly without any commentary. They appear in O'Neill's writings and create the atmosphere of a typical magic-realist text. O'Neill wants to introduce the world he comes from with all its components and necessities and put it in the centre of western attention. At the same time, he is not afraid of speaking his mind, even though it proved to be very dangerous. Maybe that is one reason for using magic realism -- to avoid being attacked for criticizing the political and social situation, he writes his plays under the cover-up of magic realism in which everything is possible; identifying with an ape and changing identity. Neill tries to balance the naturalistic strength of his character with the expressionistic undoing of his revolt.

Such techniques add the element of fantasy and nightmarish situation to the play, and it cause reality coexists with imagination. Therefore, Neill can be regarded as a real magic writer. The implication of this study is that *The Hairy Ape* is categorized in the genre of expressionism; however, it can be said that the genre of expressionism has shared elements with magical realism. Therefore, expressionist works mostly belong to magical realism. Moreover, this research shows that the

dominant capitalism in the contemporary world, as a daily phenomenon, can be expressed in unusual form which is magical realism. Therefore, the readers are able to perceive real issues of the society in the realm of literature. In the future researches, the researchers will work on principles of other movements.

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