

# THE DETERIORATED FEMALES IN EUGENE O'NEILL'S PLAYS *STRANGE INTERLUDE* AND *DESIRE UNDER THE ELM*S

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**Abstract:** This paper is projected to examine the degree to which the main female characters (Nina, the protagonist of *Strange Interlude* and Abbie, the protagonist of *Desire Under the Elms*) get deteriorated in O'Neill's two plays. The study adopts Glasser's seven perspectives which reflect the deadly habits that ruin relationships. The paper offers an additional understanding to O'Neill's plays in lights of Glasser's choice theory and his conceptions of, Blaming, Complaining, Nagging, Threatening, Punishing, and Bribing or rewarding to control as they uncover the conditions that lead to the females' deterioration. Results assign that these female characters get deteriorated through the above mentioned components of choice theory. The study infer that the two female characters are deteriorated by their loved ones and both males and females are ruining each other's life by those means.

**Keywords:** Female character, choice theory, O'Neill, deterioration, complaining, blaming, bribing or rewarding to control, and punishing.

## 1. Introduction

American theatre during the twentieth century was reflecting the issues of family life and male-female association. Drama was getting its sensible scenes from family inconveniences, burdens and fights between the companions and different individuals from the family. Numerous dramatists had clarified family affairs. In Europe, the genuine domestic plays did not weaken the restriction of current American plays (Scanlan, 1978). Connections between companions, spouses, and their adolescents have been examined by American dramatists to explore, study, expound and resolve the American experience (Wakefield, 2003). As O'Neill declared in 1917 that he wanted to get a group of people to leave the theater with a happy inclination from seeing in contradiction of the unceasing chances, not vanquishing, however maybe unavoidably being won. A person's life is made noteworthy just by conflict (O'Neill in Diggins, 2008). D. Alexander (1954) contended that whatever anticipation O'Neill grasped for individuals lies in people who could have the mental fortitude to have their own spirits. He mirrored his dynamic examinations towards his own general public and its societal matters next to the political problems.

In this manner, there are seven destructive propensities decimate the individual's capacity to discover delight and fulfillment in the relationship and the result would be the loss of association between them. The source behind the vast majority's issues is the colossal detachment from each other due to numerous elements, for example, chronic drug use, spousal maltreatment, viciousness and wrongdoing, and dysfunctional behavior, (Baker, Billhardt, Warren, Rollins, & Glass, 2010). Glasser (1998), in his Choice Theory, expresses that individuals are determined by their qualities and wants. Furthermore, their conduct which is a picked conduct comes to fulfill five essential needs: Survival, love and being fit, strength, liberty, and entertaining. Choice theory explains the Seven Caring Habits and the Seven Deadly Habits. In this examination, the emphasis will be on six of the seven deadly habits, as number of individuals might have ruinous connections as a result of these propensities. The seven deadly habits are: "Criticizing, Blaming, Complaining, Nagging, Threatening, Punishing, and Bribing, rewarding to control".

## 2. Methodology

Deterioration indicates that "things are falling apart: something once in good condition is now weakened, worn out, or otherwise in decline. Things often undergo deterioration because of neglect. Time also has a lot to do with deterioration" (Mills, 2016). Deterioration discusses "a condition that is gradually worsening" (Craze et al., 2014). In this paper, deterioration would stand for the alteration of the psychological state to the malicious part, measured by six elements of the seven deadly habits that ruin relationships of choice theory (Glasser, 1998). Deterioration has harmful changes on attitude, performances, and deeds (Dewa, Cecil, Eastwood, Darzi, & Aylin, 2018). As it is the "progressive impairment or loss of basic functions, such as emotional, judgmental, intellectual, muscular, and memory functions" (Association, 2009). This paper deals with the components that ruin relations in choice theory. As indicated by the theory, there are seven components that cause a relationship to be disconnected. This is pertinent to any relationship whether it is with life partners, darlings, relatives, guardians, youngsters, work associates, supervisors, companions, administrators, colleagues, providers, customers or even bizarre persons that an individual just meet for a brief timeframe (Glasser, 1998). The theory explains

that what an individual do is acting, most of individuals' conduct is picked, and finally that individuals are driven by their qualities to satisfy the five fundamental needs.

In all actuality, the most key need is love and having a place, and that can be advocated by saying that being associated and near the individual or (individuals) that one thinks about will prompt the fulfillment of the entirety of different needs. Choice theory manages the Seven Caring Habits: "Supporting, Encouraging, Listening, Accepting, Trusting, Respecting and Negotiating differences" (Glasser, 1998) and also the Seven Deadly Habits of connections. The present paper will not refer to the Seven Caring Habits as these components are absent in O'Neill's two selected plays. The current examination focuses on only six (as they are existing in the chosen plays) of seven destructive propensities that ruin any solid relationship, which are as per the following:

- Blaming – reprimanding somebody for doing awful things, for instance, burning through your time, not finishing a given assignment on schedule, or causing you to feel horrendous, and so forth.
- Complaining – implies offering uneasiness to others and communicating bitterness, wretchedness, and dissatisfaction.
- Nagging – attempting to drive an individual to accomplish something by rehashing your requests while he/she would not like to.
- Threatening – frightening another person and making dread in him/her, such as undermining an individual to be rebuffed, or having antagonistic results.
- Punishing – either corporeal discipline, no food, no cash, no TV, no companions, and so on. Or, on the other hand, mental one like disengagement.
- Bribing or rewarding to control – it is a sort of control or manipulation, when this conduct is utilized in associations or affairs, the other individual must choose between limited options yet doing it hesitantly.

Concentrating on connections, choice theory declares that individuals need to be cheerful and fulfilled in their relations and they, additionally, need to settle on the correct decisions throughout their life. The theory creates the seven caring propensities and on the off chance that individuals tail them, at that point things will work out in a good way, yet individuals generally utilize the seven deadly habits in their association as they look for dominating over circumstances which is a lot quicker than relating to the Seven Caring Habits, and henceforth, the estimation of a relationship will be lessened by the progression of time if an individual demanded utilizing the Seven Deadly Habits (Glasser, 1998).

### **3. Results**

#### **3.1. Nina's Deterioration**

This research paper recognizes that Nina and Abbie have got deteriorated through practically comparable components of choice theory precisely complaining, blaming, bribing or rewarding to control and punishing. Nina's deterioration initiated by the decease of her fiancé and her resolution to become a mother. To gain her dream of motherhood, Nina gets married to a naïve guy named Sam. The two are in a consistent battle between mind and heart. The components of choice theory utilized by them are: Blaming, complaining and punishing. Sam knows about the way that Nina is encountering significant visionary disrupting since of demise of her life accomplice Gordon at the war. The tragic incident has left her basically shocked and harmed for the loss of her future spouse, however she is ineffective to have expressly a sexual conjugal association with him (Karim, 2010). Notwithstanding, what Sam does not identify is the concealed truth of Nina's betrayal. Moreover, he knows nothing with respect to the miscarriage of his own baby. Sam is confused, initially, he needs to liberate Nina from this matrimony by giving her separation, so she can wed another person, somebody who might give her parenthood. Sam senses that he is not fit for Nina, talking to himself:

"Tell her! ... go on! ... you made up your mind to, didn't you? ... don't quit now! ... tell her you've decided ... for her sake ... to face the truth ... that she can't love you ... she's tried ... she's acted like a good sport ... but she's beginning to hate you ... and you can't blame her ... she wanted children ... and you haven't been able ..." (Strange Interlude, p. 86).

Sam continues complaining and griping about his pitiful life and he is contrasting himself with Gordon, talking to himself again: "Stop whining! ... go on and wake her up! ... say you're willing to give her a divorce so she can marry some real guy who can give her what she ought to have! ..." (p. 87). The other confusion is that he is considering punishing or rebuffing himself by taking his existence with a 'pistol' on the off chance that he loses Nina as he cherishes her to the degree of choosing to take his own life if she is not with him any longer: "(then bitterly) Aw, don't kid yourself, if she'd married someone else... if Gordon had lived and married her ... I'll bet in the first month she'd ... you'd better resign from the whole game ... with a gun! ... (He swallows hard as if he were choking back a sob--then savagely)" (p. 87). Self-blame is distressing and torturing him and that is the reason he is thinking about punishing himself by separating from Nina and ending his life. Then again, Nina is likewise blaming and censuring herself for misleading Sam by moving to somewhere else just to be near her lover Ned Darrell, thinking of her situation: (then contritely) Oh, I'm unjust ... poor Sam doesn't know about Ned ... and it was I who wanted to sell the place... I was lonely there ... I wanted to be near Ned" (p. 88), still

she grumbles and complains about Sam's circumstance and what a failure he is as she needs to sell her father's household so Sam would be close to his work then he loses the work: (with revulsion)

“That's shameful! ... and yet that's exactly what I wanted! ... wanted! ... not now! ... now I love Ned! ... I won't lose him! ... Sam must give me a divorce ... I've sacrificed enough of my life ... what has he given me? ... not even a home ... I had to sell my father's home to get money so we could move near his job ... and then he lost his job! ... now he's depending on Ned to help him get another! ... my love! ... how shameless!” (p. 87)

Nina is not just blaming her husband, yet she is additionally blaming her late father not just for preventing her life partner from having a sexual illicit relationship with her, however, for each hopelessness and misery in her life: “Black ... in the midst of happiness... black comes ... again ... death... my father ... comes between me and happiness!” (p. 92) and she even blames herself when the contemplations of deserting Sam come to her notice: “What makes me so cruel? ... he's so defenseless... his mother's baby... poor sick baby! ... poor Sam!” (p. 66). Nina's nostalgic visions of Gordon have become such a solid effect in her life that they smash any real euphoria she may appreciate. In the wake of battling around on the base of life, for quite a while Nina puts her trust in the old misconception, that the purpose of life for a woman is matrimony. She genuinely acknowledges that inside the restrictions of marriage all will be legitimately with the world again. Her late darling, Gordon, possesses her to the point of depriving her from venerating her husband, nonetheless, she even names the unborn baby (the new one that she has conceived through adultery) after Gordon. In her internal personality, she even visualizes Gordon to be the biological father. At the point when her father requests that her absolution with respect to his choice of not permitting Gordon to wed her, she concedes that she needs to rebuff and punish herself to overcome her anguish: “(sadly) Oh, I forgive you. But do you understand now that I must somehow find a way to give myself to Gordon still, that I must pay my debt and learn to forgive myself?” (p. 21)

Darrell (her paramour and the father of her son) has decided to disappear so Nina could resolve her issues with her significant other; now he is back after an extended excursion. Nina is giving a valiant effort to persuade him to enlighten Sam concerning their secret. New components of choice theory are being utilized here which are bribing or rewarding to control and nagging, notwithstanding, the earlier components that the characters have utilized more often than not which is complaining. Darrell does not have any desire to engage with Nina once more, he grumbles and complains about his condition: “(thinking strangely--struggling with himself) She'd like to own me again ... I wish she wouldn't touch me ... what is this tie of old happiness between our flesh? ... (harshly--weakly struggling to shake off her hands, without lowering the glasses) I won't meddle again with human lives, I told you!” (p. 166) Nina is complaining about staying discreet all this long and she triggers Darrell to uncover the truth of their association: “(unheeding, clinging to him) And I loved you horribly! I still do love you, Ned! I used to hope he'd go insane myself because I loved you so! But look at Sam! He's sane as a pig! There's absolutely no danger now!” (p. 166) She is not mulling over Sam's response in the event that she ever declares the truth. She considers her part is completed and she has performed her responsibility toward her better half: “(with sudden fierce intensity) Then it's time to tell him the truth, isn't it? We've suffered all our lives for his sake! We've made him rich and happy! It's time he gave us back our son!” (p. 165) Nina is assuming the function of the ruinous spouse and mother, she could not care less about the rational soundness of her husband, in addition to she is not taking her youngster's sentiments in respect. Nina is concentrating in on one thing which is attaining and getting Darrell's adoration and reviving her sexuality with him. Nina concedes that, unwittingly, while she is asking Darrell to support her in her plan of revealing the hidden truth regarding his supposed child: “Sam won't believe me if I'm the only one to tell him! He'll think I'm lying for spite, that it's only my crazy jealousy!” (p. 166) Thusly, there is an unmistakable division in O'Neill's relationship with the mother. She is not only the ideal entity that the hankering subject yearns for proprietorship and encounters sentiment of setback and trouble on her nonattendance. Rather than the alluring impression, this mother character embraces a destructive/harming part and establish connection of anxiety or fear as the occurrence may be (Karim & Butt, 2011).

Darrell is aware of Nina's real purpose, still he is battling the villain inside him as Nina keeps helping him to remember how pleased the two will be when they are together once again and how things would be diverse for them: “(intensely) Oh, if I'd only gone away with you that time when you came back from Europe! How happy we would have been, dear! How our boy would have loved you--if it hadn't been for Sam!” (p. 167) At that point she says: “(with a crowning intensity to break down his last resistance) You must tell him, Ned! For my sake! Because I love you! Because you remember our afternoons--our mad happiness! Because you love me!” (p. 167) Nina begins her discussion with whining and complaining about her way of life with Sam and afterward she concentrates on nagging attempting to compel Darrell to support her while revealing reality in regards to their child: “(insistently) Think of what Sam has made us go through, of how he's made us suffer! You've got to tell him! You still love me a little, don't you, Ned? You must when you remember the happiness we've known in each other's arms! You were the only happiness I've ever known in life!” (p. 166) She decides to bribe or reward Darrell by compensating about the things he will get after uncovering the reality, he will have his child back, he will prevail upon Sam and chiefly he will have the option to be with Nina again, continuing their sexual coexistence back once more. Darrell is “(struggling weakly-thinking) She lies! ... there was her old lover, Gordon! ... he was always first! ... then her son, Gordon!” (p. 167) Winther (1961) explains O'Neill's aura toward the getaway from-

realism of the contemplative ideal. No solitary indication has made so significant and erect an effect on the mind of O'Neill as that of the harming power of the wistful ideal, or the force of visualization to lead the person to dismiss reality and make a universe of amazing dreams as a substitute for that practicality. If O'Neill has an optimistic perspective, if, is to recognize reality and to repudiate the delusion. Darrell is sure that Nina is profoundly appended to Gordon and she never beats her suffering and she is venerating everything identified with her late life partner and she even loves her child generally by accepting that Gordon is the genuine father: "(with a strange happy intensity) Oh, Ned... it seemed at times that Gordon must be its real father that Gordon must have come to me in a dream while I was lying asleep beside Sami and I was Happy I almost loved Sam then I felt he was a good husband!" (p. 78) Nina is admitting that she has nearly adored Sam in view of her faith that Gordon is the father.

### 3.2 Abbi's Deterioration

Abbi is wedded to an elderly person called Cabot, the two are having a discussion with respect to her possession of the farm. At this point, Abbie is utilizing two components of choice theory: Complaining and bribing or rewarding to control. Abbi understands that Cabot will not give her anything of his possessions, accordingly, she complains about her condition:

"CABOT-- .... What son o' mine'll keep on here t' the farm--when the Lord does call me? Simeon an' Peter air gone t' hell--an Eben's follerin' 'em.  
 ABBIE--They's me.  
 CABOT--Ye're on'y a woman.  
 ABBIE--I'm yewr wife.  
 CABOT--That hain't me. A son is me--my blood--mine. Mine ought t' git mine. An' then it's still mine--even though I be six foot under. D'ye see?  
 ABBIE--(giving him a look of hatred) Ay-eh. I see. (She becomes very thoughtful, her face growing shrewd, her eyes studying Cabot craftily)" (Desire Under the Elms, p. 34).

After this discussion, she chooses to use her schemes on him remunerating and rewarding him of a child, consequently of having the estate for her: "(suddenly) Mebbe the Lord'll give US a son" then continues "(with a cajoling smile) Ye're a strong man yet, hain't ye? 'Tain't noways impossible, be it? We know that. Why d'ye stare so? Hain't ye never thought o' that afore? I been thinkin' o' it all along. Ay-eh--an' I been prayin' it'd happen, too" (p. 34). Cabot acknowledges her proposal with a colossal happiness: "(his face growing full of joyous pride and a sort of religious ecstasy) Ye been prayin', Abbie?--fur a son?--t' us?" (p. 34) Giving his word to her on making her the landlord of his property: "(excitedly clutching both of her hands in his) It'd be the blessin' o' God, Abbie--the blessin' o' God A'mighty on me--in my old age--in my lonesomeness! They hain't nothin' I wouldn't do fur ye then, Abbie. Ye'd hev on'y t' ask it--anythin' ye'd a mind t'!" (p. 35) It is observable from Cabot's previous revelation that Abbie would not be responsible for the estate. In case she needs to guarantee the homestead she ought to have her own posterity. She is least interested and sure that she can conceive a child from him. Cabot's mentality gets feasibly adjusted when she decides to have a child from him. He is willing to declare that child as his successor, anyway plainly not Abbie as she is a merely a female and furthermore she has started from an extremely unassuming back ground. Being a woman, as indicated by Abbie, implies being disparaged and undervalued. From the start, she has been seen with no status by every one of the Cabots. Amazingly Cabot and his son Eben reflect that is the common manner to deal with a woman. Here, Cabot ruminates Abbie as a machine rather than a person, which has got some value. He does not care about her sentiments as his wife. Marriage authorizes him a way to maltreat her for his intolerant drives. Their marriage is also a kind of his discourse to grasp things beneath his authority. Cabot wants to keep his position untouched in the family hierarchy of leadership. Cabot is 75 years old yet he has not lost the desire to guarantee the house and the farm. He is not seen having a conversation or pondering about his sons' settlement. Outstandingly enough, their marriage is such a closer to his state as the top of the family. Diggins (2008) imparts his contemplations with respect to human sense and his eagerness to extend and construct his advantages. Abbie goes on with this instinct when she endeavors to introduce her life partner to her sexuality focusing on claiming the estate and getting a faith that all is worthy. All things considered, the point behind her immediate appetite for Eben, her adversary, is affection and having a child, in this way, her essentials are to beat everybody and everything and succumbing them under her scheme. De Beauvoir (1997) recognizes that the teaching a female gets and the ordinary practices a woman is taught to consent to are eagerly suitable to the imminence of femininity. Encountering youth in New England, where male chauvinism vanquished, Abbie once in a while attempted to find the manliness in herself, also the need to fight for herself. She is solely an obliging slave of her doom. The absence of manliness reliably has tortured her and seized her claim to quest after contentment. Generally, Abbie's fleshly appetite and her desire for a steady and pleasant life are irreproachable. Still, what shields her from hopping on the train for euphoria is her weak and lacking attention to fight against man driven society rules. Her bravery to encounter Cabot's state by examining her authentic attachment takes acknowledgment. However, her common femininity, connoted by her reliance on males to get budgetary quality, is the introduction of her fragile mind to break the detainment of patriarchy

Abbie achieved her scheme of having a child however not by her spouse yet by her step son. As the notion of the homestead is so directing for everybody in the play that Cabot is set up to dispose of his family and each familial bond. Eben utilizes Cabot and Abbie as instruments to achieve his goal which is being the proprietor of the farm. In contrast to Cabot, Eben does not have any energetic association with the ranch yet his tendencies are essentially avaricious ones. Abbie's wish to have a baby is a hazardous dynamism reappeared in O'Neill's delineation of Abbie who trades herself for the possession of the estate (Cahill, 1992). Yet, presently Abbie is introduced as an explicitly accessible diversion of Eben's dead mother. In the dispute that has developed between them, she is transformed from acquisitive whore to supporting Earth Mother. The involvement of labor, yet, this depletes her erotic and intellectual quality, reducing her from the rank of Earth Mother to regular functionary. At the point when she is constrained to isolate her fondness between Eben and the child, the blessed thought of the womb is decreased. Having put away in an alternate life, it is not, now the exclusive space of the significant child and is thusly delivered useless to him. Denied of her fictional quality, she discloses her insidious side, and shows herself again as a female who will go to any degree to obtain what she wishes (Cahill, 1992).

Abbie has killed her newborn child, loaded up with fault and blame, she tells Eben of the facts of her wrongdoing: "(I left the piller over his little face. Then he killed himself. He stopped breathin'. (She begins to weep softly)" (p. 60), she is ceaselessly blaming herself for her murder: "(slowly and brokenly) I didn't want t' do it. I hated myself fur doin' it. I loved him. He was so purty--dead spit 'n' image o' yew" (p. 60). Abbie gives up to incest in order to have a child and even she even slaying him to assure her forthcoming existence with Eben, which again linked in an indirect way to the farm. She walks into in the household with the desire of owning the homestead. Eben intellectually weakens Cabot's dominance and at the same time ensures that homestead comes to him using any and all means. Abbie's killing of her kid. Abbie is not mentally balanced now; she does not have the foggiest idea what to state or do. She is attempting to explain her action of choking the infant: "--an' ye said ye hated me fur havin' him—ye said ye hated him an' wished he was dead--ye said if it hadn't been fur him comin' it'd be the same's afore between us" (p. 60). She is whining and complaining about all the circumstance and how she has misconstrued Eben's words.

The other two components of choice theory, besides, blaming and complaining, are threatening and punishing. In the wake of blaming her for murdering his child: "(his mood suddenly changing to horror, shrinks away from her) Don't ye tech me! Ye're pizen! How could ye--t' murder a pore little critter--Ye must've swapped yer soul t' hell!" (p. 60) Eben starts threatening Abbie:

“EBEN--(unable to endure this, springs to his feet in a fury, threatening her, his twitching fingers seeming to reach out for her throat) Ye lie! I never said--I never dreamed ye'd--I'd cut off my head afore I'd hurt his finger!

ABBIE--(piteously, sinking on her knees) Eben, don't ye look at me like that--hatin' me--not after what I done fur ye--fur us--so's we could be happy agen--

EBEN--(furiously now) Shut up, or I'll kill ye! I see yer game now--the same old sneakin' trick--ye're aimin' t' blame me fur the murder ye done!" (p. 60)

This is not the only occasion that Eben threatens Abbie as he has done it previously: "I'll git yer Paw t' horsewhip ye off the place if I want t'! Ye're only livin' here 'cause I tolerate ye!" (p. 30) Eben believes the time has come to punish Abbie by requesting the Sherriff and sending her to prison for murdering his own baby: "(All this has driven him almost insane) He makes a rush past her for the door--then turns--shaking both fists at her, violently But I'll take vengeance now! I'll git the Sheriff! I'll tell him everythin'! ... I'm a-goin' fur the Sheriff t' come an' git ye! I want ye tuk away, locked up from me! I can't stand t' luk at ye! Murderer an' thief 'r not, ye still tempt me! I'll give ye up t' the Sheriff!" (p. 61) When Abbie first appears at the household, she turns towards Eben strongly not solely to aid him intellectually yet to ensure that her future is safe. The central elective that she could utilize is Eben and she does that. Her lavishness in sexual affairs with Eben can be viewed as only for asserting the farm for her. Eben is certain of that and he continues blaming her for all that she has done: "(suddenly raging) Ha! I kin see why ye done it! Not the lies ye jest told-- but 'cause ye wanted t' steal agen--steal the last thin' ye'd left me--my part o' him--no, the hull o' him--ye saw he looked like me-- ye knowed he was all mine--an' ye couldn't b'ar it--I know ye! Ye killed him fur bein' mine!" (p. 60) At the beginning, there is an opportunity of such practice where she acquires a child from Eben and gets affirmation from Cabot. Her system of bargain works in different ways here where she choices to get engaged with Eben physically yet she has not been capable of leaving Cabot for the substantial aims. After a brief period of time, she is accused and blamed by Eben for such covered conspiracy: "(unheeding) Ye've made a fool o' me ---a sick, dumb fool- a-purpose! Ye've been on'y playin' yer sneakin' srealin' game all along—gittin' me t' lie with ye so's ye'd hev a son he'd think was his'n, an' makin' him promise he'd give ye the farm and let me eat dust" (p. 55). Regarding his appositeness with Abbie, Eben is not so confident with it in any case, he acknowledges it. On one hand, he considers it a cause to fight back for father, and on the other, the substitute option for his dead mother's love. Eben's internal psyche discovers a standby leeway as Abbie, his differing sentiments identifying with retaliation, scorn, and want which finally progresses into a passionate clumsiness amid accustomed and the anomaly. Due to his salacious relationship with Abbie, his alienation has dissipated even before he could get his liking for Abbie (Fathima, 2015).

Eben claims are not absolutely absurd as Abbie endeavors to determine this by killing their child. Abbie states guiltlessness, it is difficult to explain her killing of the newborn child reasonably. She, by killing the infant, wishes to keep up her present relations rather than making new as a child. She is to be seen that singular connections are basic than the physical assets. The play gives adequate space to raise such issues concerning objectives behind her exhibitions. At the completion of the high energetic play, Abbie smothers their baby to authenticate that she genuinely adores Eben. In the affirmation of her wrongdoing, she recognizes this actuality “But I loved yew more—an’ yew was goin’ away---far off what I’d never see ye agen” (p. 60). Abbie thinks that some damage has been done in her connotation with Eben after the presence of the child. To compensate for this harm, she needs to perform such extraordinary decision. Abbie has a panic of losing Eben. The sentiment of blame and the hidden terror inside her mind of losing Eben is evident through her demonstration. Her essentials appear to change with the goal that she needs to stop being unnecessarily avaricious and think about the authenticities of life. It is revealed that she faces genuine repercussions for drawing in both-Eben and Cabot for her advantages. Right when Eben cannot help suspecting that Abbie has used him only for her own advantages, he finds a way to reveal her treachery, and to make an apparent of her fondness of him she chokes out the child. Alternatively, Kobernick (1989) looks at one of the standard noteworthy subjects of O’Neill’s *Desire Under the Elms* which are punishment and retaliation. Henceforth, Cabot is punished and fought back against by the closest people from his family. His longing is truly crushed and tortuously decimated and unattained. He is compelled to continue with a presence of complete loneliness. Sahu (2007) remarks that Cabot intends to oversee, give in and rule each and everything: the property, various companions, and his sons. Anyway, Cabot’s demanding wants are slaughtered and impulsively finished by his blood family members. Besides, Lall (2008) thinks that Cabot is an estranged and unconventional man admits to his new mate his plan to repel his escaping children: “I could, in my dyin’ hour, I’d set afire an’ watch it burn – this House an’ every ear o’ corn an’ every tree down t’ the last blade O’ hay! I’d sit an’ know it was all a- dying with me an’ no one else- D ever own what was mine, what I made out o’ nothin’ with my. Sweat ‘n’ blood. ‘cepting the cows. Them I’d turn free” (p. 32). Conn (1989), additionally, elucidates the depiction of O’Neill’s plays and spotlights on the conspicuous assurance that close by his trademark energy for the psychology of motivation and intentions, the plays moreover exemplifies O’Neill’s combining of altogether created realities with symbolism and imagery.

#### **4. Discussion**

As designated by *The New York Times* in 1922, Mr. O’Neill has placed into his productions his originations of life, his perceptions of character, and his responsive dedication. The outcome is extraordinary. Generally, it is satisfactory; to some it is frustrating (New York Times Book Review and Magazine, 1969). O’Neill’s plays have managed human internal quality and defeating snags that one may defy in life because of a portion of the rough conditions. Berlin (1982) suggests that O’Neill seems to have discovered that authenticity and naturalism are the unpredictable and elaborate correspondence for his tragic revelation, he is focusing on a steadfast depiction of the current reality, including singular characters and how their lives are formed. The plays of O’Neill are commonly made out of trouble and hopelessness of life. His finest characters are people of rather unrefined driving forces, crackpots, encountering, money related restrictions, dissatisfactions, from soul-pummeling powers which they cannot be fathomed. Needy individuals’ spirits are typically crushed in the conflict of life by a force either in their core or unglued ones that makes for their disorder and obliteration. O’Neill’s plays are about vanished individuals with no longing for conversion in their statuses. Barlow (1988) signs that O’Neill’s motherly characters have no specific sustaining obligation to complete. They could without a very remarkable bounce fit into any of the female figures of prostitutes, virgins, childless companions, and mothers. Regardless, whatever the share they embrace in the play, it is the masculine perspective that offers them the supporting and maternal prerequisite or the insufficiency of that.

As per *Strange Interlude*, Nina’s father, would not permit her to be joined in an affair with Gordon in light of the fact that he is surprisingly called up for active fighting support in the First World War. Gordon is killed in the combat zone, and this occurrence leaves Nina with a phenomenal sentiment of hardship, undermining scorn toward her father, who shields her from offering herself to Gordon, and she has laments for not confronting her father. Having lavished with being the young daughter of the father and after that point, Nina rather attempts to be a ‘mother’ all over her life (Omori, 2007). Nina is animated by an all-eating up journey for fulfillment, and she acknowledges that conventional moral quality is a hindrance to its achievement. It is normal moral quality, granted in her by her youth, that made her avoid having a sexual illicit relationship with Gordon considering the way that they are not married. Nina, thusly, contradicts this restrictive significant quality by getting explicitly connected with the veterans at the military clinical center where she works. Marsden, a friend of hers, encourages Nina to regard those 25 years: “as an interlude, of trial and preparation, say, in which our souls have been scraped clean of impure flesh and made worthy” (p. 192). The heading of the play is signifying this time where each character is needed to encounter a way of refinement. Nina needs to continue and expend all of her inclinations and needs and break all of her duplicities about what life is or may be, before she can return to the quiet, tranquil life that she has familiar with as a child, hence halting the ‘strange interlude’ (Manheim, 1982). Nina’s deterioration is an aftereffect of the loss of her darling and the relentless want to realize Gordon once more. The endless blaming of others contributes her an unpleasant life filled of complaining and bribing just to acquire what she desires. In any case, Nina sees it to the extent an

opportunity to go facing and deal with a persevering life troubles (Doris Alexander, 2010). *Strange Interlude* reflects O'Neill's oedipal and sexual conflicts through the figures of Marsden and Nina.

*Desire Under the Elms* shows how Abbie is a frail character and with no standing in the overall population. A depreciated thing like her could not do a great deal yet to can anticipate personal matters. She needs to consider the various possibilities to have her effect in the nearby similarly as the social region. She admirably utilizes what Eben and Cabot truly want. She shows how a weak can woman manage the relations even in the male's existence, she is engaged to fulfill the necessities, it is an obvious of how a woman; hopeless, delicate and irrelevant can make a space for herself by the mindful work of understanding and emotions. Abbie is not considering keeping up some designed or coherent places for her proceeded with existence. She wishes to ensure that her contemporary and forthcoming life on the Cabot's property is made sure about, so it is essential for her to make techniques to tolerate and evolve. She transforms herself from minor continuance to progress excited and substantial. Finally, she even fathoms her limitations where she cannot remain dynamic until end. The eradicating of her newborn child is the indisputable point where she decides to end her particular trades by explicitly deciding on one of the conclusions and she picked Eben. Her considerable up and coming may suffer because of this decision yet her energetic nearness is determinedly maintained by this activity. Eben in an indirect manner offers experience to the philosophical foundation of Cabot. He turns out to be inconsequential yet his strategies are amazingly suitable to crumble Cabot's state in the neighborhood float similarly as his financial prosperity. He mixes his continuance stresses with the longing of retribution to crush Cabot.

To summarize, the female characters are assuming the part of the otherworldly mother to the men in their lives while the male characters appear to be to be ravenous in their necessity for attachment for various sorts. The deterioration of the leading female characters of the two plays gets through these men who have utilized the components that ruin the relations between families Abbie and Nina have almost experienced similar components of deterioration.

## 5. Conclusion

O'Neill's plays manage human misery and the conditions throughout individual's life that would lead the person to be what he/she is. O'Neill is introducing such a large number of conditions and offers numerous causes and occasions with respect to his characters' lives to give a reasonable depiction about the inward mental issues that the characters may experience (Przytarska, 2011). In a conclusion of *Strange Interlude*, both, Sam and Nina are blaming and punishing themselves for things they cannot have control over, they are attempting to adapt to one another paying little mind to the deterrents that come into their way, however, this self-blaming is not emerging from nothing as they realize that they are being unfair to one another. For Sam, this incorrect as he is equipped for giving Nina the infant she is longing for and still she prematurely ends it without the assent of the biological father and subsequently Sam is only a victim of duplicities dissimilar to Nina who is being victimizing and misleading Sam the entire time. Nina is utilizing her manipulation, mastery and bashful approaches to dispose of her better half with the assistance of her sweetheart Darrell yet the last is not adapting to her and he continues rehashing that he will not 'meddle again' with individuals' lives while she attempts to bribe him to get what she needs. In the end, she fails. Concerning *Desire Under the Elms*, Abbie who is attempting to secure her life physically by engaging in extramarital relations with Eben and materialistically by having a youngster to Cabot to keep up the estate for her own however things turn out badly as she loses everything, the homestead, the baby and even her own liberty. The elements of choice theory namely: complaining, blaming, bribing or rewarding to control, threatening and punishing, show how far these two women get deteriorated.

The outcomes indicate to the components of choice theory that have destroyed the connection between the female characters and their families other than their cherished ones. The comprehensive analysis of the two females in the selected plays affirm that what causes these females' deterioration are the components of choice theory fundamentally: complaining, blaming, the females are blaming all, even themselves. Different components being utilized are: Threatening, punishing, bribing or rewarding to control. The ladies use them because of the objectification of the men they have encountered with or those who have blood relation with them (the issue of objectification is being examined in a different paper). These ladies essentially need to achieve their deepest desires and support their affection for their closed ones yet rather they get deteriorated.

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