

Oppression Resisting Voice of a Woman in Eugene O' Neill's Play Anna Christie

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Abstract

In the current literary arena, there are ongoing debates on the projection of female characters in progress of numerous literary expressions come in uncommon terms and particular classifications. They are normally introduced in extremes. Possibly they are great mothers, spouses, daughters and so on or they are whores or malevolence like figures. Yet feminists differ in their perspectives and criticize the literary works, framing female models in a narrow way. Eugene O'Neill, father of serious American drama has set a trend by seriously discussing the problems faced by women in the American society of his period, on the grounds of emerging feministic phase when feminism began to spread all over Europe.

I. INTRODUCTION

The distinction of O'Neill's female characters with numerous other people who sort women effortlessly, is that women come, taking all things together and forms a new category in his plays. The parts they have in Eugene's plays are various to the point that they escape speculations. He expounds on women at once in American history when women activists are making requests for separation. These issues demonstrate that he is worried about women and he has a more conscious perspective about women than numerous others. He doesn't place women into the structure he wants. Anna Christie is one of his most essential plays in portraying the topic of women's equity. It is the second play of O' Neill, which brought him national and international recognition. In this play, he gives conspicuousness to the female character; As Steven F. Sprout notices:

Anna Christie denotes the move from his initial naturalistic period to his center exploratory period, with its striking delineation of a realist, solid female character at the focal point of a supernatural drama.(175)

On the basis of Feminism, the conviction is that "gender" and "sex" is two distinct issues. They concentrate on 'gender' since it is something that is made and characterized not something individuals conceived with. It is made and characterized by men. In this way, each of the perspectives about women, every single one of the arrangements and uncommon parts characterized for them in marriage, society that stems from a male-overwhelmed philosophy of a patriarchal society. One of the radical French Women's activists, Helen Cixous, in her paper, "Sortis," (1975) contends that, The thought has dependably worked by resistance, by double, hierarchized restrictions. Every one of these resistances is couples. Logocentricism subjects thought, the majority of the ideas, the codes, the qualities to a two-term framework so there are movement/inactivity, society/nature, day/night, head/heart, father/mother, comprehensible/touchy as is about men/women. Hypothesis of society, hypothesis of society, the troupe of typical frameworks, craftsmanship, religion, family, dialect, everything explains the same frameworks. She reasons that in these double restrictions,

continuously one is unrivaled yet this predominance is social not characteristic and in this way can be seen or characterized in a few other way. (287)

Men characterise women as less sane and partner them with "nature." They additionally order them either as objects of sexual yearning or maternal figures, yet women attempted to characterize themselves a social part far from male perspectives. Anna is represented as a suppressed woman neglected by her parents. In the beginning she faces ruthless oppressions and exploitation in the hands of Men. Because of her Father's indifference to Anna's sufferings in the society, she feels dejected and lonely that forced her into prostitution. This projects Anna, as the chief representative of subjugated women, who lives in a place against her own wish, is seduced and driven into prostitution, as an example of the women who are re-exploited by men for their pleasure. But the second part of the play reveals Anna's intrinsic strength to revolt against subjugation and regenerate as a new personality absorbing her bitter past.

In Anna Christie, O'Neill through the character Anna, a free thinking woman, has a tendency to cross examine and break the paired resistance of power of men. In the play from the minute Anna begins to talk, it turns out to be clear that what kind of lady she is. She converses with Marthy, one of the characters, and she says, "I never stand being confined up nowhere." Furthermore, when she is recounting the narrative of her life to Marthy, she says,

It was all men's shortcoming, the entire business. It was men on the homestead requesting and beating me, and giving me the wrong begin. At that point when I was a medical caretaker, it was men again hanging around, pestering me, attempting to see what they get. Furthermore, now it's men constantly, Gawd, I abhor them all. (13)

As the readers could find in these exchanges, Anna despises being confined up, so she loves flexibility.

Moreover, she is not idealistic about men. She trusts that they influenced her life badly. In this manner, from the earliest starting point, she needs to be free and carry on with her life autonomously and one of the immense impediments on her way are men. As the play goes on, more references to the women's requests are brought into fort by the playwright. For instance, when Chris sees his girl surprisingly, he says, "Ay wager all men see you experience passionate feelings for you, pyimmy!" Anna answers, "Cut it, you talk same as they all do." (15)

In the exchange of Chris, there are references to the "male look", the sexual look of men toward women. Anna gets frantic. Her indignation squares with the resistance of the women activists on the male look and the way women are seen and spoke to, by them. The hints of the battle between the "authority" and "bondage" are depicted vividly. In the play, Chris and Burke are contending with each other on the grounds that Chris does not need Anna to wed him since he is a mariner.

Burke. She'll not! She'll not! She'll do what I say! You've had held her enough.

That is my turn!

Chris. You don't do one tang he says, Anna!

Burke. She will so!

Anna. Requests is good!... You can go to damnation, both of you! You're much the same as all whatever remains of them. Gawd, you'd think I was a bit of furniture!... No one possesses me, see? 'cepting myself. I'll do what I please and no man can let me know what to do! I ain't approaching both of me talk for a change! (42-43)

These exchanges are extremely noteworthy as the playwright portrays women as a secondary dependent creature in men's perspective, the men's confidence in being better than women, since they think along these lines, they expect they have the privilege to regard women as their properties, to

request, to compel them to do what they need them to do and they don't leave a spot for them to say their suppositions. So in the discourse, Eugene flashes light on perspectives of men towards women.

At that point when Anna talks, in her expressions, the readers could understand a woman's real thoughts about her own self, she sees herself autonomous and free and she doesn't permit them to choose for her and, subsequently she rejects the conventional conviction that men are unrivaled, they are more discerning and they know not is correct.

Anna confronts her dad's and Burke's bullying mentality towards her and she is not ready to endure that they are overlooking her like an object and they need to force their will on her. Subsequently, in her truisms that "no one possesses me" and "I'm my own particular manager", she makes an attestation of woman's rights, faith in flexibility and balance of women. Likewise, when she says, "I can make myself a living", it demonstrates that when men are cash producers of the family, they can subordinate women simpler. This is criticized on the feministic grounds and projects an idea that women ought to work for themselves and ought to be free fiscally too.

Anna's most steady feelings are her contempt of being claimed and her affection for the ocean with the flexibility it speaks to. All her life, other individuals have spoken to just languishing and servitude over Anna. Anna appears to be just to love a man when she sees shortcoming first. Rogers opines at this view that "the man in his quality is an excess of a string for her freedom." (Rogers, 1964:14)

Hence, Anna moves towards being free, however much as could reasonably be expected and in light of the fact that in her new circumstance she feels more liberated. She likes to be there. She cannot endure men. Truth be told, when she came to the bar, she loathed men, yet she adored Burke since she

saw him after a wreck and by and large she suspected that he is not quite the same as other men. So now either Burke ought to demonstrate his distinction or she takes off.

After her battles to safeguard her own pride and character, Anna comes clean to her dad and Burke about her previous occupation. She lets them know that before she came here she was a whore. Knowing this, Burke gets distraught at her and Anna says she abandons him and about-faces to where she was, Burke contends, "You mean you'll be doing likewise once more?" Anna's answer is agreed. On the other hand, he says, "You'll not." Anna couldn't acknowledge his being distraught at her. She says, "You been doing likewise all your life, getting another young lady in each port. How're you superior to anything I was?" (56). This is an exceptionally outstanding and fascinating issue which Anna calls attention to. It demonstrates that even at this level, she needs balance, she needs not to be taken as a sinner; men are doing it for no particular reason yet she is forced to do a work for cash yet she is acknowledged as immoral and she is definitely not. Here the disparity of men and women is highlighted by Anna's character that questions the polarized norms has been laid by men only for women to follow not for men.

After the discussions about Anna's employment, Anna converses with Burke about her affection for him and she says she never adored a man before and this is the first run through for her. Anna anticipates that Burke will trust her and think of her affection in a significant way. With this expectance, Anna is examining further into finding the decency and contrast of Mat Burke.

Finally, Burke acknowledges Anna. It is critical for Burke that Anna truly cherishes her and it is imperative for Anna that Burke overlooks her past. Accordingly, Anna, with protecting her pride and freedom, gets what she needs and she can find and love a man who regards and comprehends her the way she supposes and the way she is.

Anna is portrayed as an agent of women who despise men since they think they are unrivaled; they are the focal point of everything. The playwright projects Anna as a revolutionary character who does not want to be a puppet in the hands of her Dad and her lover. Anna stands in between the unrealistic Chris and idealistic Mat Bruke. She surpasses their critical opinions and pinpoints the shortcomings of men who are hiding their own flaws and suppressing woman based on gender in a male dominated society framed with norms inflicted only on woman by the men. She is characterized as a woman with a strong will to overcome the forced miseries on her and capable of renovating her life and attains success.

CONCLUSION

Through Anna's character, the impacts of male-characterized gender parts are questioned profoundly and with comprehension the male belief system suppressing women in the view of the male social authority and the deconstruction of the conventional convictions about women through Anna, the resisting voice of all women against gender polarisation.

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