

## Expressionism and the Psychoanalysis of Freud and Jung in *Anna Christie*

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### I. Introduction

I have explained the core of expressionism seen in *Emperor Jones* and *Hairy Ape* in my previous thesis, *Expressionism in O'Neill's Works*.<sup>1)</sup> I also pointed out the deep influence of the German expressionism led by Strindberg, frequently used in the plays of O'Neill. The fundamental nature of German expressionism can be characterized by its dynamism and vision with its black humor expressed in obsession. O'Neill also expressed the emotional sensations rooted deep in the minds of the characters through his detailed portrayals of the characters' personalities in the form of emotional outbursts that revealed their hidden human nature, the cry of the human soul. O'Neill's revolutionary and innovative techniques in the play appear in the form of his script writing—where he gives the characters short, choppy phrases like telegrams—and the stage settings and designs, broad and audacious direction of the play and effective use of crowds, lighting and other stage effects.

In *Anna Christie*, O'Neill applies German expressionism in various forms to show the underlying human psychology of the characters while adopting "social expressionism"<sup>2)</sup> in its original context. This method is referred to as "Psychological Expressionism"<sup>3)</sup> and represents German expressionism of inner human emotions. At the same time,

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1) *Expressionism in O'Neill's Works*, Studies in English Language and Literature No. 31 (Vol. 17, No.1) Soka University, December, 1992, pp.129–145

2) John Willet, *Expressionism* (London: Weidenfeld and Nicolson, 1970), World University Library, p. 100

3) *Ibid.*, p. 146

Freudian psychoanalysis and Jung's archetype deeply influence the play. These three factors constitute a harmonious fusion of complexity, which makes it difficult to observe the underlying elements from the surface. In this paper, I have analyzed these three components in *Anna Christie* using an analytical method in order to distinguish and clarify the underlying elements. In other words, a complex literary work like *Anna Christie* requires an analytical approach on the one hand and reconstruction of the base elements on the other. The reason is that this work is influenced by German expressionism blended and interwoven with an American psychological expressionism. Moreover, Freudian and Jungian psychoanalysis are technically fused in the play. Distinguishing each of these factors is not so simple; the first step I used was to disassemble the components from each other using the analytical method in order to determine the correlation between the characteristics of these factors and the play as a whole.

To clarify the influence of German expressionism in *Anna Christie*, first I have explicated its features through a comparison with those of *The Hairy Ape* and *The Emperor Jones* as explained in my previous thesis. Second, I have verified the influences of Freudian psychoanalysis in this play, how they shaped the work. Although the theme of the relationship between Freud and O'Neill's works has been analyzed by various scholars in the past, the arguments debated in these papers are not sufficient with respect to the association between the aforementioned influence and the form of the play. Moreover, when discussing Freud's psychoanalysis in regard to O'Neill's work, the influence of Jung's archetypal psychology (Jung was a student of Freud) on *Anna Christie* should be taken into account. As Doris V. Falk notes, Jung's influence on the play is quite obvious.<sup>4)</sup> However, analyzing *Anna Christie* in depth simply by interpreting Jungian psychology systematically in relation to the work entails risk. In the play, each of the characters—Anna, her father, Chris and her new love, Burke—reflects the elements of Freudian psychoanalysis on one hand and Jung's psychology on the other. The character's role is particularly emphasized with the

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4) Doris V. Falk, *Eugene O'Neill and the Tragic Tension* (New Jersey: Rutgers University Press, 1958), p. 52

extensive use of psychological expressionism throughout the play. All of these roles are interwoven in a complex manner, making the analysis difficult.

In the third part of this thesis, I have focused on Chris, the character presented by extensive use of Freudian psychoanalysis. O'Neill's initial intention was to feature Chris as the central figure and his original title of the play was in fact *Chris Christopherson*.<sup>5)</sup> However, the play was not well received by the audience and he later revised the work and re-launched it as *Anna Christie*, resulting in a great success. This, from one aspect, reflects complementarity (auto-adjustment)<sup>6)</sup> which is the core of Jungian psychoanalysis, giving the story a happy ending rather than a soap opera type of tragic finale. Different from an ending expressing Freudian "conflict"<sup>8)</sup> [for examples of Freudian endings see *Desire Under the Elms* (1924) and *Mourning Becomes Electra* (1931)], Jung's "psychodynamic"<sup>7)</sup> ending fashions a happy ending with auto-adjustment functions of human psychology.

## II. Emergence of Expressionism in *Anna Christie*

The emergence of Expressionism in *Anna Christie* occurs alongside a reflection of Freudian and Jungian psychoanalysis as well as psychological expressionism, making it extremely difficult to separate each of the elements in order to concentrate on expressionism alone. The key to understanding the contents of the play clearly is to interpret expressionism in the play by segregating German socialistic expressionism when taking a psychoanalytical expressionistic viewpoint. In other words, the play focuses on the psychoanalysis of the character's personalities rather than on an expressionistic physical portrayal in each act, as was the case in *The Hairy Ape* and *The Emperor Jones*. A close look at each of these elements would reveal the clear image of the play.

It is important to examine the part that features German expressionism. First, on the stage, the elements of sea, land and fog are dis-

5) *Ibid.*, p. 48

6) Carl G. Jung, *The Collected Works of C.G. Jung, Vol. V, Symbols of Transformation*, ed. by Herbert et al. (New York: Princeton University Press, 1956), p. 390

7) Sigmund Freud, *The Penguin Freud Library Vol. X*, ed. By Angela Richards (England, 1979), pp. 276-277

8) *Ibid.*, p. 277

played visually, representing inner conflict—the Oedipus complex—of the three main characters. Anna's defiled body was purified by the gift of the sea and fog during her peaceful recuperation on the barge with her father. Gradually she became attracted to Burke, who had appeared out of the fog. The sense of adoration that Anna expresses toward Burke in *Anna Christie* resembles the scene in *The Hairy Ape* when Yank first saw Mildred in the boiler room. Second is the expressionistic way that Marthy Owen's personality is described. O'Neill not only reveals the character's inner attributes of grotesqueness but intentionally exaggerates her distorted personality to apply comedic effect.

*Her jowly, mottled face, with its thick red nose, is streaked with interlacing purple veins. Her thick, gray hair is piled anyhow in a greasy mop on top of her round head. Her figure is flabby and fat; her breath comes in wheezy gasps; she speaks in a loud, mannish voice, punctuated by explosions of hoarse laughter. But there still twinkles in her blood-shot blue eyes a youthful lust for life which hard usage has failed to stifle, a sense of humor mocking, but good-tempered.*

*Anna Christie, Act One*

And third is the portrayal of Anna's character. Her personality is revealed in contrast to that of Marthy: her surface as well as her true self is shown in an intelligently paradoxical way, with O'Neill using external expressions in conjunction with psychoanalytical expression to reveal Anna's inner self.

*She is a tall, blond, fully-developed girl of twenty, handsome after a large, Viking-daughter fashion but now run down in health and plainly showing all the outward evidences of belonging to the world's oldest profession. Her youthful face is already hard and cynical beneath its layer of make-up. Her clothes are the tawdry finery of peasant stock turned prostitute.*

*Anna Christie, Act One*

As a fourth point, let us focus on Anna's confession. Burke despairs, full of hopeless grievances, after hearing about Anna's past life as a prostitute, beaten and depressed by crude realities. He drowns him-

self in alcohol and, intoxicated, confronts Anna. Obscene words and black humor are used effectively to demonstrate the profanity and cruelty, the adversity and strength needed to confront reality. These human weaknesses and strengths of the characters are contrasted by using the various situations they face in reality. O'Neill demonstrates the inner conflict through the self-contradictory behavior of the characters. Standing in front of the returned Burke, Anna hides her feelings of content and points the gun at him, reflecting self-contradiction perfectly.

Anna

You've got your nerve butting in here without knocking or nothing. What d'you want? . . . Careful now! Don't try getting too close. I heard what you said you'd do to me . . . What d'you want coming here? Why don't you beat it? Go on!

*Anna Christie, Act Four*

In response to this, Burke's inner conflict between his love for Anna and the fact he cannot forgive her past is reflected in these lines:

Burke

'Tis right you'd be asking why did I come.

*(then angrily)*

'Tis because 'tis a great weak fool of the world I am, and me tormented with the wickedness you'd told of yourself, and drinking oceans of booze that'd make me forget. Forget? Divil a word I'd forget, and your face grinning always in front of my eyes, awake or asleep, 'til I do be thinking a madhouse is the proper place for me. . . . You to be what you are, and me to be Mat Burke, and me to be drove back to look at you again! 'Tis black shame is on me! . . . And me to listen to that talk from a woman like you and be frightened to close her mouth with a slap! Oh, God help me, I'm a yellow coward for all men to spit at!

*Anna Christie, Act Four*

Although Anna pleads with Burke to forgive her for her past deeds, Burke's skepticism, agonized pain and schizothymia (self

destruction due to inner conflict of contradictory feelings) are represented in the following words:

Burke

*(turning on her—overcome by rage again)*

Forget, is it? I'll not forget 'til my dying day, I'm telling you, and me tormented with thoughts. . . . You'll not! Don't torment me with that talk! 'Tis a she-divil you are sent to drive me mad entirely!

*Anna Christie, Act Four*

Lastly, the scene where Anna tries to establish her identity is of great importance. She clearly expresses herself to Burke and Chris, protesting against the sudden change in their behavior after learning of her past, in the following passage:

Anna

What a chance! You make me laugh, honest! Want to bet you will? Wait 'n see!

*(She stands at the table rear, looking from one to the other of the two men with her hard, mocking smile. Then she begins, fighting to control her emotion and speak calmly.)*

First thing is, I want to tell you two guys something. You was going on 's if one of you had got to own me. But nobody owns me, see?—'cepting myself. I'll do what I please and no man, I don't give a hoot who he is, call tell me what to do! I ain't asking either of you for a living. I can make it myself—one way or other. I'm my own boss. So put that in your pipe and smoke it! You and your-orders!

*Anna Christie, Act Three*

Expressed in subsequent lines is Anna's driving affection, the spiritual outcry of her deepest feelings:

Anna *(with a hard laugh)*

Decent? Who told you I was?

*(Chris is sitting with bowed shoulders, his head in his hands. She leans over in exasperation and shakes him violently by the shoulder.)*

Don't go to sleep, Old Man! Listen here, I'm talking to you now!

Chris

Ay don't vant for hear it. You vas going out of head, Ay tank, Anna.

Anna (*violently*)

Well, living with you is enough to drive anyone off their nut. Your bunk about the farm being so fine! Didn't I write you year after year how rotten it was and what a dirty slave them cousins made of me? What'd you care? Nothing! Not even enough to come out and see me! That crazy bull about wanting to keep me away from the sea don't go down with me! You yust didn't want to be bothered with me! You're like all the rest of 'em!

Chris

Anna! It ain't so—

Anna

(*not heeding his interruption—revengefully*)

But one thing I never wrote you. It was one of them cousins that you think is such nice people—the youngest son—Paul—that started me wrong.

(*loudly*)

It wasn't none of my fault. I hated him worse'n hell and he knew it.

But he was big and strong—

(pointing to Burke)—like you!

*Anna Christie, Act Three*

Of note is when Anna's identity is established in the form of social expressionism, her identity presented by psychoanalytical expressionism appears in the composite form of multiple complexity.

### III. Freudian psychoanalysis in *Anna Christie*

Freudian psychoanalysis in *Anna Christie* has not been discussed by the majority of scholars thus far. One of the reasons for this is the difficulty in extracting a specific line(s) that clearly reflects Freud's concepts. O'Neill's obsessive use of psychological expressionism in various parts of the play suggests that the topic might have been fully analyzed by his predecessors. An examination of some of the evidence for the expression of Freudian methodologies of psychoanalysis in the play

reveals the following.

First, the main theme of Freud's theory lies in the relation of the conscious and unconscious. To Freud, the conscious effort needed to control "repressed sexuality"<sup>9)</sup> that is hidden in our unconscious is the key. Jung, conversely, viewed collective unconscious not only as the driving force that releases sexuality but as "psychic energy,"<sup>10)</sup> which is capable of driving our individual creativity. The difference between Freud and Jung is quite obvious in this respect.

In *Anna Christie*, Freudian theory is evident in the identities of Anna and Burke, whereas Chris is characterized using Jungian psychoanalysis; however, their roles are sometimes expressed with a combination of these concepts. O'Neil cleverly used these psychoanalysis features to describe the characters' inner emotions in detail. Their personality attributes, too, are linked not with social expressionism but with psychological expressionism, to vividly portray the psychological drama unfolding.

The first evidence of this is found in Scene 1, Act 1 set in a bar. In the scene, the psychological description of "Johnny", the priest, is intense and extensive; Johnny's character is shown in the following passage of stage directions.

*Neither his voice nor his general manner dispel this illusion which has made him a personage of the water front. They are soft and bland. But beneath all his mildness one senses the man behind the mask—cynical, callous, hard as nails.*

*Anna Christie, Act One*

Johnny's cruel, coldhearted and inhumane nature behind the mask of a soft and gentle personality intensively represents the first indication of Freudian analytical evidence.

The main character, Anna, is a symbolic figure who successfully overcomes, as Freud explains, the inner conflict of her unconscious vs.

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9) Sigmund Freud, *The Complete Psychological Works of Sigmund Freud, Vol. XVIII*, trans. by James Strachey. (London: The Hogarth Press, 1955), p. 255

10) Carl G. Jung, *op. cit.*, p. 408



conscious. This is shown by Anna overcoming her repulsion originating from the tragic life she suffered at her relative's farm where Chris deserted her.

Anna

I should say not! The old man of the family, his wife, and four sons—I had to slave for all of 'em. I was only a poor relation, and they treated me worse than they dare treat a hired girl.

*(after a moment's hesitation—somberly)*

It was one of the sons—the youngest—started me—when I was sixteen. After that, I hated 'em so I'd killed 'em all if I'd stayed. So I run away—to St. Paul.

*Anna Christie, Act One*

On the other hand, after being saved by Chris from the shipwreck, there is a scene in which Burke describes the chaotic situation of a boiler room where the panicked sailors fought in confusion. The way he describes the events that took place shows his intimidating coercion of the other sailors, with his overwhelming and threatening power. The strength of his confidence that he has no fear of the sea or other seamen is reflected in the following lines. His statements also reflect the Freudian method of overcoming oneself.

Burke

I did that! I'm a divil for sticking it out when them that's weak give up. But much good it did anyone! 'Twas a mad, fightin' scramble in the last seconds with each man for himself. I disremember how it come about, but there was the four of us in wan boat and when we was raised high on a great wave I took a look about and divil a sight there was of ship or men on top of the sea.

*Anna Christie, Act Two*

Chris is mainly characterized through a Jungian approach. However, Chris is captivated by his malignant fate cursed by the sea, a symbol of fear deep rooted under his subconscious. However, at times he suddenly recognizes his problem—a Freudian awakening of his

ego—and realizes how he can overcome it. The following lines reflect this:

Chris

*(turns suddenly and shakes his fist out at the sea—with bitter hatred)*

Dat's your dirty trick, damn ole daval, you!

*(then in a frenzy of rage)*

But, py God, you don't do dat! Not while Ay'm living! No, py God, you don't!

*Anna Christie, Act Two*

In other words, a man who fears the sea rebels against the sea. There is a scene where Burke protests severely against Chris, in spite of his rebellion against the sea, by explicitly articulating what he believes to be the true way to overcome a fear, which is the core element of Freudian psychoanalysis used to treat a patient.

Burke

You've swallowed the anchor. The sea give you a clout once knocked you down, and you're not man enough to get up for another, but lie there for the rest of your life howling bloody murder.

*(proudly)*

Isn't it myself the sea has nearly drowned, and me battered and bate till I was that close to hell I could hear the flames roaring, and never a groan out of me till the sea gave up and it seeing the great strength and guts of a man was in me?

Chris *(scornfully)*

Yes, you vas hell of fallar, hear you tal it!

*Anna Christie, Act Three*

The second core element of Freudian psychoanalysis found in the play involves the directing of unconscious factors toward consciousness through “progression”<sup>11)</sup> and, conversely, directing conscious fac-

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11) Sigmund Freud, *The Complete Psychological Works of Sigmund Freud, Vol. XVIII*, p. 21

tors toward unconsciousness through “retrogression.”<sup>12)</sup> Freud considers “narcissism”<sup>13)</sup> as a retrogressive force toward libido in ego, trying to explain the complexity of inner conflict in an individual. This is reflected in the following lines:

Anna

I love it! I don't give a rap if it never lifts!

*(Chris fidgets from one foot to the other worriedly. Anna continues slowly, after a pause.)*

It makes me feel clean—out here—'s if I'd taken a bath.

*Anna Christie, Act Two*

These lines signify that Anna gradually learns to accept the fog, whereas Chris fears it. However, his inner conflict, which is represented by his loathing of the fog and sea (unconscious) is cleared when his mind shifts to land (conscious) in this scene.

Chris

Yes. Damn fools! All men in our village on coast, Sveden, go to sea. Ain't nutting else for dem to do . My fa'der die on board ship in Indian Ocean. He's buried at sea. Ay don't never know him only little bit. Den my tree bro'der, older'n me, dey go on ships. Den Ay go, too. Den my mo'der she's left all 'lone. She die pooty quick after dat—all 'lone. Ve vas all avay on voyage when she die.

*(He pauses sadly.)*

Two my bro'der dey gat lost on fishing boat same like your bro'ders vas drowned. My oder bro'der, he save money, give up sea, den he die home in bed. He's only one dat ole davil don't kill.

*(defiantly)*

But me, Ay bet you Ay die ashore in bed, too!

*Anna Christie, Act Two*

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12) *Ibid.*, p.21

13) Sigmund Freud, *The Complete Psychological Works of Sigmund Freud, Vol. XVIII*, p. 256

The concept of “progression” is clearly reflected in the following lines from Burke:

Burke

· · · The sea’s the only life for a man with guts in him isn’t afraid  
of his own shadow! ’Tis only on the sea he’s free, · · ·

*Anna Christie, Act Three*

Burke consciously accepts the existence of the sea.

The third point important to Freudian psychoanalysis is neurosis, the psychological problem caused by “rebellion”<sup>14)</sup> and “repression”<sup>15)</sup> in the emerging driving force of sexuality. Within the process of repression and rebellion, the ego tries to turn some of the unconscious contents into the conscious ones. Reference to this theory is evident in the following lines of Anna:

Anna

You mutt, you! I’ve stood enough from you. Don’t you dare.

*(with scornful bitterness)*

Love ’em! Oh, my Gawd! You damn thick-head! Love ’em?

*(savagely)*

I hated ’em, I tell you! Hated ’em, hated ’em, hated ’em! And may  
Gawd strike me dead this minute and my mother, too, if she was  
alive, if I ain’t telling you the honest truth!

*Anna Christie, Act Four*

These lines imply her anger and hatred toward men who had played her in the past. Her feelings of revulsion resulted in repression and rebellion. She has never spoken of these feelings aloud until Burke accuses her about her past with other men, which triggers Anna to release herself from repression and rebellion, at which point she finally establishes her identity. The Oedipus complex results from this repression and rebellion. Let me put it in other terms. The driving force of sex-

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14) *Ibid.*, p. 20

15) *Ibid.*, p. 20

ual libido in one's unconscious bounces back to oneself as an egoistic libido, and its consequence is the emergence of the Oedipus complex. This is seen in the triangular relationship between Anna, Burke and Chris. At the beginning of the play, Anna shows such feelings toward her father; however, the appearance of Burke redirects these feelings toward Burke as the object of her sexual desire which has evolved from the inner driving force of her libido. As a result, the complex triangular relationship is formed. Chris tries to redirect his inner conflict resulting from their relations to the sea, the symbol of his collective unconscious. The following lines reflect his efforts:

Anna

And I s'pose you want me to beat it, don't you? You don't want me here disgracing you, I s'pose?

Chris

No, you stay here!

*(goes over and pats her on the shoulder, the tears running down his face)*

Ain't your fault, Anna, Ay know dat.

*(She looks up at him, softened. He bursts into rage.)*

It's dat ole davil, sea, do this to me!

*(He shakes his fist at the door.)*

It's her dirty tricks! It was all right on barge with yust you and me.

Den she bring dat Irish fallar in fog, she make you like him, she make you fight with me all time! If dat Irish fallar don't never come, you don't never tal me dem tangs, Ay don't never know, and every-tang's all right.

*(He shakes his fist again.)* Dirty ole davil!

*Anna Christie, Act Three*

The fourth point in Freudian psychoanalysis that the play touches upon is "anxiety."<sup>16)</sup> Freud made a distinction between realistic anxiety and neurotic anxiety, and the latter can be further categorized into "free-

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16) Sigmund Freud, *The Penguin Freud Library Vol. X*, p. 37

floating” anxiety and “anticipation”<sup>17</sup> anxiety. These two types of anxiety constantly intrigued Freud. Their symptoms have a lasting effect, and in *Anna Christie*, Chris as well as his daughter Anna was affected by such symptoms.

Chris (*gruffly*)

Anybody feel funny dat vay in fog.

Anna (*persistently*)

But why d’you s’pose I feel so—so—like I’d found something I’d missed and been looking for—’s if this was the right place for me to fit in? And I seem to have forgot—everything that’s happened—like it didn’t matter no more. And I feel clean, somehow—like you feel yust after you’ve took a bath. And I feel happy for once—yes, honest!—happier than I ever been anywhere before!

(*As Chris makes no comment but a heavy sigh, she continues wonderingly.*)

It’s nutty for me to feel that way, don’t you think?

Chris (*a grim foreboding in his voice*)

Ay tank Ay’m damn fool for bring you on voyage, Anna.

Anna (*impressed by his tone*)

You talk—nutty to-night yourself. You act ’s if you was scared something was going to happen.

*Anna Christie, Act Two*

The anxiety Chris holds for the sea and fog continue to bother him for a long time and his anxiety is passed down to Anna. Freud in later life, through the difficult times (although he did not consider them as times of adversity), had consolidated his thoughts on the basic principle of life and death, which inspired him to reconsider this natural phenomenon. It was a major turning point of his theories. That is, he explained the conflict of life and death as “the pleasure principle, life<sup>18</sup> and the nirvana principle, death.” This relationship of life and death is represented in the play with Burke, in his modest acceptance of death,

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17) *Ibid.*, .p. 38

18) *Ibid.*, p. 277

signifying an acceptance of death in a positive manner. This is demonstrated in the following lines:

Burke

A terrible end for the like of them swabs does live on land, maybe. But for the like of us does be roaming the seas, a good end, I'm telling you—quick and clane.

*Anna Christie, Act Two*

#### IV. *Jungian psychoanalysis in Anna Christie*

The definition of the conscious and unconscious by Jung is exactly the same as that of Freud in terms of correlation methodology. Jung, however, places great emphasis on collective unconscious, which functions as the factor shaping the psyche of an individual structured with layers of unconscious. Collective unconscious is often manifested in the manner of externalized symbols as an image and appears sometimes in the form of personification (anima/animus, aged/sages, etc.).<sup>19)</sup>

First, in the play, the concept of collective unconscious is used to elaborate the psyche of Chris and symbols such as sea and fog are used to manifest his collective unconscious. The instrument that forms his psyche appears in the following scene; in other words, the lines below articulate that the sea and fog are the symbolic representation of his collective unconscious.

Chris

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*(He sighs.)*

Ay don't know why but dat's vay with most sailor fallar, Anna.

Dat ole davil sea make dem crazy fools with her dirty tricks. It's so.

*Anna Christie, Act One*

Chris

*(looking out into the night—lost in his somber preoccupation—shakes his head and mutters)*

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19) *Carl G. Jung, op. cit.*, p. 391

Fog, fog, fog, all bloody time. You can't see where you vas going, no.  
Only dat ole davil, sea—she knows!

*Anna Christie, Act Four*

The significance of the fog and sea is clearly apparent in these lines: the two are emphasized as the symbolic image of the collective unconscious of an individual. Fear of them and other emotions evolve in parallel with the personal unconscious, and all of these manifestations are attributed repeatedly with the complexity.

The second point I would like to focus on is the archetype of collective unconscious that is manifested as symbols and images, as mentioned earlier. They appear at times in a positive manner and at other times in a negative manner. They are considered as “ambivalence of archetypal” objects. An extreme example is apparent in the speech behavior of Chris: sea and fog, the symbolic image of his collective unconscious, represent his fear and curse to him, and are described as a negative factor. On the other hand, they are taken up as positive elements in the form of repulsion against these two factors and help him overcome the negativity.

Chris

. . .

And Ay bet you some day she marry good, steady land fallar here in East, have home all her own, have kits—and dan Ay'm ole grand-fader, py golly! And Ay go visit dem every time Ay gat in port near!

*Anna Christie, Act One*

Chris

. . .

He's only one dat ole davil don't kill.

*(defiantly)*

But me, Ay bet you Ay die ashore in bed, too!

*Anna Christie, Act Two*

Anna

Yes, I certainly do! He's a regular man, no matter what faults he's got.



One of his fingers is worth all the hundreds of men I met out there—  
inland.

Chris (*his face darkening*)

Maybe you tank you love him, den?

. . .

(*snorts scornfully*)

Py yiminy, you go crazy, Ay tank!

*Anna Christie, Act Three*

The “manifestation of ambivalence” is a concept not found in personal unconscious in Freudian psychoanalysis; it is an original theory of Jung. The reason behind this is that Freud continued to focus on conscious raising of the unconscious. Conscious raising is a treatment method for neurosis, and is a basic concept of psychoanalysis. However, in Jungian analytical psychology, the innovative collective unconscious is regarded more highly. In the play, the self-contradiction that evolves from the sea and fog is accepted as it is manifested, and a harmonious conscious realization of collective unconscious is emphasized.

The third point I would like to emphasize is, as previously mentioned, Jung used the same methodology as Freud in terms of personal unconscious, but he extended the theory from the Oedipus complex in collective unconscious. The sea and fog are considered as the primordial images of the Great Father or Great Mother. Following lines of Anna reflects this Jung’s theory. To Anna, the fog is a symbol of animus.

Anna

Why not? (*with a trace of strange exultation*)

I love this fog! Honest! It’s so—

(*she hesitates, groping for a word*)

—funny and still. I feel as if I was—out of things altogether.

. . .

I love it! I don’t give a rap if it never lifts!

(*Chris fidgets from one foot to the other worriedly. Anna continues slowly, after a pause.*)

It makes me feel clean—out here—’s if I’d taken a bath.

*Anna Christie, Act Two*

The fourth point I would like to focus is the basic characteristics of Jung's work. Jung views "bipolarity"<sup>20)</sup> of the archetype as two opposing factors but emphasizes the importance of "unifying" the two elements. In other words, man and woman are viewed as the primordial symbols of archetypal image in collective unconscious. The following lines spoken by Anna expressing two "opposing factors" are one such example:

Anna

You mutt, you! I've stood enough from you. Don't you dare.

*(with scornful bitterness)*

Love 'em! Oh, my Gawd! You damn thick-head! Love 'em?

*(savagely)*

I hated 'em, I tell you! Hated 'em, hated 'em, hated 'em! And may Gawd strike me dead this minute and my mother, too, if she was alive, if I ain't telling you the honest truth!

*Anna Christie, Act Four*

In contrast, this play also contains a scene that reflects the unification of man and woman, thereby creating the happy ending.

Burke

Swear I'm the only man in the world ivir you felt love for.

Anna *(looking into his eyes steadily)*

I swear it.

*Anna Christie, Act Four*

Jung's work was not yet complete; he expanded his theory further to adopt concepts of conflict and unification of the archetypal contrasts such as "passive and active", "conscious and unconscious", "light and darkness", "destruction and construction", and "analysis and integration". On the basis of these oppositions, I will now discuss the arche-

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20) *Ibid.*, p. 109, p. 438

typal contrast of destruction and construction, as expressed by Anna and Burke, in the play. In the following lines, words that imply “destruction” are used.

Burke (*offended*)

I'll not, then! God mend you, is it making me out to be the like of yourself you are, and you taking up with this one and that all the years of your life?

Anna (*angrily assertive*)

Yes, that's just what I do mean! You been doing the same thing all your life, picking up a new girl in every port. How're you any better than I was?

Burke

(*thoroughly exasperated*)

Is it no shame you have at all? I'm a fool to be wasting talk on you and you hardened in badness. I'll go out of this and lave you alone forever.

(*He starts for the door—then stops to turn on her furiously.*)

And I suppose 'tis the same lies you told them all before that you told to me?

*Anna Christie, Act Four*

The next scene with Anna and Burke signifies “construction”.

Burke

If your oath is no proper oath at all, I'll have to be taking your naked word for it and have you anyway, I'm thinking—I'm needing you that bad!

Anna

Mat! I swore, didn't I?

Burke (*defiantly, as if challenging fate*)

Oath or no oath, 'tis no matter. We'll be wedded in the morning, with the help of God.

(*still more defiantly*)

We'll be happy now, the two of us, in spite of the devil!

*Anna Christie, Act Four*

## Conclusion

*Anna Christie* was highly regarded as a literary play by some, yet was also ignored as unworthy of critical review by others. The reason behind the positive reviews was the depth of characterization O'Neill used for "psychoanalysis of the characters' inner emotions" stemming from their past experiences; the negative reviews probably resulted from the fact that the originality of its storyline was revolutionary, far different from any other plays of that time.

Despite the mixed reviews, this play successfully shows the quality of German expressionism by intelligently highlighting its attributes. Moreover, O'Neill incorporated the psychoanalytical features of Freudian and Jungian theories into the drama and articulated their psychotherapy through his characterizations of specific characters, describing their inner mind in depth.

He elaborated on the inner conflicts and complex feelings of these characters in depth, and drew the curtain not with a melodramatic happy ending but with a temporary, conditional happy ending by using Jung's theory of collective unconscious. This play does not, therefore, conclude with a perpetually perfect happy ending, but draws on the element of archetypal ambivalence (the story line provides an on-the-surface happy ending but also implies the possibility of a tragic ending in the long term), making this work unique. O'Neill's portrayal of the complex psychic conflicts of the main characters as well as his talent for creating an original storyline are clear indications of why, in 1922, he was awarded a Pulitzer Prize for *Anna Christie*.

All the quotes (lines) used in this thesis are cited from *Anna Christie*, compiled in *O'Neill: Complete Plays 1913-1920* (The Library of America, 1988).

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## Expressionism and the Psychoanalysis of Freud and Jung in *Anna Christie*

Kumi Ohno

In *Anna Christie*, (hereinafter referred to as *Anna*), O'Neill applies German expressionism in various forms to show the underlying human psychology of the characters while adopting "social expressionism" in its original context. This method is referred to as "psychological expressionism" and represents German expressionism of inner emotions. At the same time, Freudian Psychoanalysis and Jung's archetype deeply influence the play. These three factors constitute a harmonious fusion of complexity, which makes it difficult to observe the underlying elements from the surface.

In this paper, I have analyzed these three components in *Anna* using an analytical method in order to distinguish and clarify the underlying elements. To clarify the influence of German expressionism in *Anna*, first, I have explicated its features through a comparison with those of *The Hairy Ape* and *The Emperor Jones* as explained in my previous thesis.

Second, I have verified the influences of Freudian Psychoanalysis in this play and how they shaped the work.

In the third part of this thesis, I have focused on Chris, the character presented by extensive use of Jungian Psychoanalysis.

This play successfully shows the quality of German expressionism by intelligently highlighting its attributes. Moreover, O'Neill incorporated the Psychoanalytical features of Freudian and Jungian theories into the drama and articulated their Psychotherapy

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through the characterizations of specific characters, describing their inner mind in depth.

In the conclusion I have pointed out the extraordinary and unexcelled features of this play that it does not conclude with a perpetually, perfect happy ending, but draws on the element of archetypal ambivalence (the story line provides an on-the-surface happy ending but also implies the possibility of a tragic ending in the long term), making this work unique and special.