

# True Nature of Pipe Dream

Kumi Ohno

In this paper, I have concluded that this is the final answer in which the author finally reached through the long years of philosophical conjecture on life and death by analyzing the play. In other words, in the pipe dream, the past and present of the characters coexist simultaneously. The author intelligently structured and designed the complexity of the personalities of each character to express the concept behind the play in three-dimensional stage through their attitudes and behaviors. The techniques used by the authors are fully reviewed and studied. The diversity and complexity of the play were intelligently used to reveal the personal, collective and ultra-conscious layers. In *Iceman Cometh*, he dug deeper into the human psyche unlocking the door to the ultimate conscious. From this aspect, this play signifies that O'Neill had reached to the gateway of eastern philosophy.

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## Introduction

*The Iceman Cometh* (1946) (hereinafter referred to “Iceman”), written in the latter life of Eugene O’Neill, is considered to be the one of his most important plays in addition to *Long Day’s Journey into Night* (1956).

O’Neill’s psychological and philosophical journey since his younger days is a well-known fact. He himself said, “Time was when I was an active socialist, and after that, a philosophical anarchist.”<sup>1</sup> His enthusiasm in studying Freud, Jung, Nietzsche, Schopenhauer and Strindberg, the psychologists and philosophers who had most influenced him, enabled him to project these concepts and philosophies into his works to establish his style and position as a playwright. O’Neill in pursuit of the truth that lies deep inside the human mind indulged himself to conjecture his thoughts looking at the people through the crenel of the grand American wealth when he wrote *The Iceman Cometh*. His devoted efforts may have burned him out. The play is set on early summer day in 1912 at Harry Hope’s, a saloon and rooming house, the one where Eugene O’Neill himself resided at one time and was a regular in his younger days. This was the time of adversities of the author, experiencing a suicide, divorce and forced convalescing at a tuberculosis sanatorium. Why at his worst time of life? The models of the characters are those who he met during his difficult days of tragedy. After 30 years, the

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1 Eugene O’Neill, “What the Theatre Means to Me’ In *O’Neill and His Plays* edited by Oscar Cargill, N. Bryllion Fagin, and William J. Fisher, (New York: New York University Press, 1961) p.107.

author may have reflected on the hard days that became the prime point of his life.

Autobiographical elements are quite evident in *Iceman*. In a sense, Eugene O'Neill himself lived a life clinging to his pipe dream. The author's overindulged efforts in writing the play may reflect his struggle to breakthrough his pipe dream living style.

In this paper, I would like to focus on the analysis of the deep psychology of Larry, Parritt, Hickey and Hope. From social expressionism to personal unconscious and to super conscious via collective conscious, the psychological journey of the characters deepens in each Act as the story progresses. The author weaves the lines and actions to reflect the deep psychological structure of each character. *Iceman* is a play that digs further into the depth of the inner minds of the characters than the previous plays of Eugene O'Neill. His efforts in experimental play in showing the depth of human psyche from personal unconscious and collective unconscious to super conscious and further down to ultra-conscious in *The Iceman Cometh* was a new approach, not seen in other plays. The heavy-structure-layer of ultra-conscious of the pipedream consists of selfcontradiction and self-denial elements that are webbed in various layers of consciousness. In addition, ultra-conscious can be seen in the comedic expression of tragedy under collective conscious layer.

Larry, Parritt and Hickey, all represents O'Neill himself. Larry patiently waits for death, Parritt commits suicide and Hickey willingly advances towards the death gallow, all embrace death though the methods of death are different among them.

To Eugene O'Neill, death meant to live and to live meant to die. This was the time the author struggled in pursuit of resolving the self-contradiction with respect to life and death, thereby, unifying the opposites to form a harmonious ego.

### **I. Quality of the Group in *The Iceman Cometh***

There are 16 men and 3 women appearing in the play set in the hotel pub situated on the downtown of southern most Manhattan, a low-class saloon, serving a cheap whisky. Next lines of Larry describe the detail of the saloon.

LARRY-

It's the No Chance Saloon. It's Bedrock Bar, The End of the Line Căfē, The Bottom of the Sea Rathskeller! Don't you notice the beautiful calm in the atmosphere? That's because it's the last harbor. No one here has to worry about where they're going next, because there is no farther they can go.

Act One

The saloon which serves as a rooming house and a bar is the place where Eugene O'Neill stayed at in 1912. Jimmy-the-Priest's is the name of actual flophouse the author stayed for a while. The play is the recreation of author's memory of youth with several autobiographical elements. In addition, it is extremely a tough work to analyze. The complexity of this play is produced by the number of characters as well as the diversity of their personalities with difference races. The only common factor is a pipe dream. These are the people who can only live in their world of pipe dreams. Irish, Italian, Jewish and African descendants, all gather at the bar, obsessed with their delusions. Hope himself is sedimented at the depth of his pipe dream but he assumes the role of a caretaker to watch over the group. The inhabitants of the saloon, filled with pipe dreams, continue to survive in their self-contained world of illusions and these pipe dreams keep them alive.

I have listed the characters and their occupation below:

Harry Hope—Widowed proprietor of the saloon and rooming house  
Ed Mosher—Hope's brother-in-law, a former circus man  
Pat McGloin—Former police lieutenant  
Willie Oban—Harvard Law School alumnus  
Joe Mott—Former proprietor of a gambling house  
General Piet Wetjoen—Former leader of a Boer commando  
Captain Cecil Lewis—Former Captain of British infantry  
James Cameron "Jimmy Tomorrow"—Former Boer War correspondent  
Hugo Kalmar—Former editor of anarchist periodicals  
Larry Slade—Former syndicalist-anarchist  
Rocky Pioggi—Night bartender  
Don Parritt—Teenager who stays at the Hope's

Pearl, Margie and Cora—Street walker  
Chuck Morello—Day bartender  
Theodore “Hickey” Hickman—Hardwar salesman  
Moran and Lieb—Police detective  
Hickey’s wife and Parritt’s mother—they do not appear on the stage

Harry Hope, the owner of the saloon in his sixties is a very thin person who can be best described with the phrase, “bag of bones”. Anyone meeting him would like him within a day. Likable to all, he is innocent and is not self-assertive type of man who changes his attitude depending on a person, and he does not fool anyone but carless and sloppy. Hope has not ventured outside the bar since the death of his wife. He provides alcohols that fuels the group with their pipe dreams. In other words, he is the owner of the pipe dream world shared by the characters or comrades. At the beginning of the play in Act One at Harry Hope’s, situated on the downtown West Side of New York, all the denizens of the saloon are asleep except for Larry, waiting for Hickey to arrive. Hickey is described as “Hickey’s a great one to make a joke of everything and cheer you up.”<sup>2</sup>

Larry talks about the obsessed characters who fantasies their pipe dreams to give the audience a brief introduction of each member. He himself mentions. “The lie of a pipe dream is what gives life to the whole misbegotten mad lot of us”.<sup>3</sup>

LARRY

The one facing this way is his brother-in-law, Ed Mosher, who once worked for a circus in the ticket wagon.

Act One

LARRY

Pat McGloin, the other one, was a police lieutenant back in the flush times of graft when everything went. But he got too greedy and when the usual reform investigation came he was caught red-handed and

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2 Eugene O’Neill, *The Iceman Cometh* (Jonathan Cape Paperback) p.18.

3 *Ibid*, p. 37.

thrown off the Force.

Act One

LARRY

Joe here has a yesterday in the same flush period. He ran a colored gambling house then and was a hell of a sport, so they say.

Act One

Willie Oban speaks about his past in the following lines:

WILLIE

I was born in the purple, the son, but unfortunately not the heir, of the late world-famous Bill Oban, King of the Bucket Shops. A revolution deposed him, conducted by the District Attorney. He was sent into exile. ....I was a brilliant student at Law School, too. My father wanted a lawyer in the family. He was a calculating man. A thorough knowledge of the law close at hand in the house to help him find fresh ways to evade it. But I discovered the loophole of whiskey and escaped his jurisdiction.

Act One

Larry also mentions about Cecil Lewis, a former Captain of British infantry and Piet Wetjoen, a former leader of a Boer commando, that they both fought against each other in Boer War and that they “dream the hours away in happy dispute over the brave days.” The little guy between them was in it, too, as correspondent for some English paper. His nickname here is Jimmy Tomorrow,” says Larry, talking about James Cameron.

Hugo Kalmer, a former editor of anarchist periodicals, is the man who Larry refers to as “comrade” dreaming the political liberation even now.

HUGO

Capitalist swine! Bourgeois stool pigeons! Have the slaves no right to sleep even?

Act One

All are detained in the prison of their former glory days, unable to break the chains of reminiscence and cannot step out into the future. They continue to live in the world of their pipe dreams, busy talking and dreaming.

Rocky and Chuck (bartenders) and Pearl, Margie and Cora (street walkers) are somewhat connected to outside world. In addition to these three characters, Rosa (Parritt's mother) and Evelyn (Hickey's wife) who do not appear on the stage but play the vital female roles. These ladies are all described using the concept of Great Mother, which is typical to Eugene O'Neill's writing style. Except for Hickey, Parritt and Larry, all the saloon families wake up when Hickey appears. His arrival news was brought by the street walker, Cora in the following lines:

CORA

And he says, "Tell de gang I'll be along in a minute. I'm just finishin' figurin' out de best way to save dem and bring dem peace."

Act One

Cora is the oldest among the three street walkers, quite an aggressive and offensive person, but plays a vital role in the play. She seems to have a very close relationship with Hickey because she notices the changes in Hickey.

Hickey's unique relief efforts to rescue the captive pipe dreamers start.

## **II Social Expressionism found in Pipe Dream**

There is a famous phrase about theatrical expressionism mentioning that a play is the explosion of human emotion against human. In other words, a play is a presentation of self-expression where a story progresses with the entanglement of human relationship. I would like to briefly explain some of the major types of theatrical expressionism.

First is the expressionism that has its source in a pathological personality. One of the reasons behind is that the ideologies of German expressionism was heavily influenced by the Freudian psychoanalysis, mainly in Vienna, during the early stage of its development. Freud's concept took the form of psychopathic personalities of the characters in

a play to produce the dramatic expression. In other words, pathological expressionism was applied to the facets of a human psychology. For example, grotesque expressionism and black humor were used repeatedly in a drama to reveal the two conflicting factors which are in most cases the strength and weakness of a character in contrast to his weakness.

Second is the direct or indirect expression of a human soul, a cry of the character's inner most desire or wish with or without the use of symbolic representation. The technique used by the artists was to portray the personalities of a character in a meticulous manner by grinding into pieces and revealing it through the character's reactions, behaviors, attitudes and verbal expression.<sup>4</sup>

Final type is the expression using audacious staging effects which includes orchestration of scene and stage effect tools and equipment. The use of mobs and innovative lighting techniques are also some of the example of this category.

O'Neill intelligently used all of these types of expression in Act One. He categorized the characters into four groups. The first group consists of proprietors such as Harry Hope and Ed Mosher who lead the other pipe dreamers. The second is the anarchist group and third is the former military officers. The final group the author used is "the others", a mob described in the following stage directions:

*There is an atmosphere of oppressive stagnation in the room, and a quality of insensibility about all the people in this group at right. They are like wax figures, set stiffly on their chairs, carrying out mechanically the motions of getting drunk but sunk in a numb stupor which is impervious to stimulation.*

Act Four

Since his presence on the stage, the anger of Harry Hope, the owner of the saloon, is directed towards the other members, especially to the bartenders as shown in the following lines to Rocky.

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4 大野久美、『オニール劇の真髓』大阪教育図書、2003、p. 8.



HOPE—(*opens one eye to peer over his spectacles—drowsily*) Who's that yelling?

ROCKY—Willie, Boss. De Brooklyn boys is after him.

HOPE

Well, why don't you give the poor feller a drink and keep him quiet?

...

You're too busy thinking up ways to cheat me. Oh, I ain't as blind as you think.

...Rockey! Bejees, can't you keep that crazy bastard quiet? ...Give him the bum's rush upstairs! ...There ain't going to be no more drinks on the house till hell freezes over!

Act One

Of course, Hope is not just an angry man but he is the manager of the community who provides the fuel to the members to continue their pipe dreams. Hope's attitude and Hickey's are quite contrary at their appearance on the stage.

HICKEY—(*Jovially*) Hello, Gang!....“It's always fair weather, when good fellows get together!”.... “And another little drink won't do us any harm!”

They all roar with laughter at this burlesque which his personality makes really funny. He waves his hand in a lordly manner to Rocky. Hickey comes forward to lean and shake hands—with affectionate heartiness. In the next stage directions the author clearly describes the Hickey's personality in an expressionistic way.

*His face is round and smooth and big-boyish with bright blue eyes, a button nose, a small, pursed mouth.*

*His head is bald except for a fringe of hair around his temples and the back of his head. His expression is fixed in a salesman's winning smile of self-confident affability and hearty good fellowship. His eyes have the twinkle of a humor which delights in kidding others but can also enjoy equally a joke*

*on himself.*

Act One

In the next lines, the expressionistic technique is applied to the characters to reveal their inner most desires which represents the desperate cry of their souls. The dialogue explicitly describes their feelings towards their dreams.

LARRY

It's not. Don't waste your pity. They wouldn't thank you for it. They manage to get drunk, by hook or crook, and keep their pipe dreams, and that's all they ask of life. I've never known more contented men.

HICKEY

Well, I finally had the guts to face myself and throw overboard the damned lying pipe dream that'd been making me miserable, and do what I had to do for the happiness of all concerned—and then all at once I found I was at peace with myself and I didn't need booze any more.

Act One

The next lines reveal Larry and Hickey's positive and negative views of their dreams. This is the part where they unveil their inner thoughts.

Parritt's lines below where the character expands his dream realization through the anarchist movement but his inner conflict appears in his self-assertive speech and self-contradictory remarks.

PARRITT

I'm no damned fool! I couldn't go on believing forever that gang was going to change the world by shooting off their loud traps on soapboxes and sneaking around blowing up a lousy building or a bridge! I got wise it was all a crazy pipe dream!

Act One

The self-contradiction evolves in himself, appealing he had washed his hands of the "anarchist movement."

Hickey's advent, however, changes the situation and Parritt confronts his darkness to reveal his true self. In other words, his appearance leads Parritt to confess and admits the guilt of turning in his mother. This event triggers him to contradict or deny himself resulting in the psychological fragmentation. To free himself from his mother, he commits suicide. The main reason behind his death is his only hope Larry's denial which lead to Parritt's self-alienation detonating his death.

Expressionism is not only quality of Act One. Parritt's efforts to escape from the Anarchist self-alienation, a representation of German expressionism, in turn results in the Freudian resistances<sup>5</sup> and repression<sup>6</sup>. His attempt to overcome his sufferings can be seen in the following dialogue between Larry and Parritt.

PARRITT

To hear her go on sometimes, you'd think she was the Movement... She bawled me out because I was going around with tarts .. Like a revivalist preacher about religion. Anyone who loses faith in it is more than dead to her; he's a Judas who ought to be boiled in oil... What made you leave the Movement, Larry?

LARRY

You asked me why I quit the Movement. I had a lot of good reasons. One was myself, and another was my comrades, and the last was the breed of swine called men in general. For myself, I was forced to admit, at the end of thirty years' devotion to the Cause, that I was never made for it.

Act One

Parritt's rebellion against his "mother=movement" consequently motivated him to sell his mother to the police, which is the manifestation of his Oedipus complex against his mother.

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5 Sigmund Freud, *The Complete Psychological Works of Sigmund Freud, Vol XVIII*, p. 20

6 *Ibid.*, p. 20.

### III Multi-layer structure of characters' paradox found in pipe dreams

In this section, I would like to analyze the relationship of Larry and Parritt, Hickey and Larry, and Hickey and other group members from the perspectives of Freud, Jung, Nietzsche and Schopenhauer, focusing on Act Two.

Following conversation between Larry and Parritt takes place when they finally met.

PARRITT

It's been lonely as hell. Christ, Larry, I was glad to find you. I kept saying to myself, "If I can only find Larry. He's the one guy in the world who can understand—"

LARRY

Understand what?

PARRITT

But I've never forgotten you, Larry. You were the only friend of Mother's who ever paid attention to me, or knew I was alive

Act One

He views Larry as a father-like person, seeking answer, but Larry denounces Parritt saying that he does not expect or demand anyone to share his experience and in turn, he does not have the intention to get involved or engage with others. Larry, on the other hand, senses Parritt's treachery of selling his mother and other comrades to the police. His assumption turned out to be true and Don's guilty conscious punishes him in the form of self-condemnation. He's sufferings continues to date. As a "byproduct" of his resentment of snitching on mother to the authority, his emotions towards Larry maximizes. In Act One, the Freudian "resistance and repression" evolves against his mother. In Act Two, however, Parritt seeks comfort in Larry which can be interpreted as Jungian concept of "compensation"<sup>7</sup>.

Larry, on the other hand, acts indifferently, though Parritt conveys his

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7 C.G. Jung, 高橋義孝、その他訳、『ユング・コレクション 2 心理学的類型 II』人文書院、1987, pp. 203-205.

mother's affection towards Larry and says:

LARRY

I'm drowned and contented on the bottom of a bottle. Honor or dishonor, faith or treachery are nothing to me but the opposites of the same stupidity which is ruler and king of life, and in the end they rot into dust in the same grave.

Act Two

The lines reveal his urge for death is stronger than life.

In Act Two, the saloon members cannot enjoy the long-awaited Hickey's appearance so much as they see the changes in him. The group's reaction towards the hero is negative but their rebellion is unseen by Hickey. Prominent is the Larry's attitude towards Hickey.

Larry quotes Hein's poem in Act One as follows:

LARRY

"Lo, sleep is good; better is death; in sooth,  
The best of all were never to be born."

Act One

From these lines, we understand that Larry prefers death instead of life, the situation similar to the adverse life of Eugene O'Neill back in 1912. After his arrival, Hickey's relief efforts to save Larry from the "pit" of pipe dream and money, continues passionately to convince Larry as shown in the following lines:

HICKEY

You've got to think of yourself....You've got to find your own. All I can do is help you, and the rest of the gang, by showing you the way to find it.... You'll say to yourself, I'm just an old man who is scared of life, but even more scared of dying. So I'm keeping drunk and hanging on to life at any price, and what of it? Then you'll know what real peace means, Larry, because you won't be scared of either life or death any more. You simply won't give a damn! Any more than I do!

Act Two

The above lines represent Nietzsche's concept of "life and rejuvenation"<sup>8</sup>, but the revolt against Hickey prevails. Larry argues with him in the following manners:

LARRY

Be God, if I'm not beginning to think you've gone mad!

Act Two

Hickey's endeavor to convince Larry fails and self-denial evolves in Larry at the same time, the anarchism collapses at the depth of his heart. Next lines of Parritt also touches on the change in Hickey who preaches the "peace".

PARRITT

"I know how it is, Son, but you can't hide from yourself, not even here on the bottom of the sea. You've got to face the truth and then do what must be done for your own peace and the happiness of all concerned." What did he mean by that, Larry?

Act Two

Parritt carry tales the Hickey's sermon to Larry and he also is not convinced. Willie is the only character who is inspired by him as shown in the following lines:

WILLIE

I owe a lot to Hickey. He's made me wake up to myself—see what a fool—

Act Two

The lines signifies the self-esteem evolved in Willie.

Following are the Hickey's message to congratulate Hope's birthday.

HICKEY

And I mean it when I say I hope today will be the biggest day in your

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8 河合隼雄、『無意識の構造』中公新書、1993, pp. 81-84.

life, and in the lives of everyone here, the beginning of a new life of peace and contentment where no pipe dreams can ever nag at you again. Here's to that, Harry!

Act Two

Hickey also touches on peace, but to this, Hope refutes the idea as the owner of Saloon by saying:

HOPE

....Nor a God-damned hooker shanty, either! Nor an Old Men's Home for lousy Anarchist tramps that ought to be in jail! I'm sick of being played for a sucker!

Act Two

Though all celebrates his birthday, Hope is not in a good mood. He continues with highly negative attitude.

Hickey, on the other hand, continues in the following lines which represent the overcoming of death and rejuvenation leading to Schopenhauer's inner happiness and peace.<sup>9</sup>

HICKEY—(*rises to his feet again. He addresses them now with the simple, convincing sincerity of one making a confession of which he is genuinely ashamed.*) Listen, everybody!.... But here's the point to get. I swear I'd never act like I have if I wasn't absolutely sure it will be worth it to you in the end, after you're rid of the damned guilt that makes you lie to yourselves you're something you're not, and the remorse that nags at you and makes you hide behind lousy pipe dreams about tomorrow. You'll be in a today where there is no yesterday or tomorrow to worry you.... This peace is real! It's a fact! I know! Because I've got it!

Act Two

The argument continues with Larry's remarks:

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9 Schopenhauer, 秋山英夫訳『ショウペンハウアー全集 14』白水社, 1996, p. 207.

LARRY

...I think it would help us poor pipe-dreaming sinners along the sawdust trail to salvation if you told us now what it was happened to you that converted you to this great peace you've found. (*more and more with a deliberate, provocative taunting*) I notice you didn't deny it when I asked you about the iceman. Did this great revelation of the evil habit of dreaming about tomorrow come to you after you found your wife was sick of you?

Act Two

Listening to Larry's refutation, other members are lightened up as if the opportunity to counterattack Hickey has finally come, the time for vengeance. Hickey's idea of peace starts to fall with the mentioning of his wife. The philosophy of "peace" which Hickey used in an effort to justify the murder of his wife is now falling apart. The consequence is his confession "...I'm sorry to tell you my dearly beloved wife is dead."<sup>10</sup> Larry's Freudian resistance corners him but Hickey tries to recover the damage in his subconscious layer and continues:

HICKEY

You can imagine what she went through, married to a no-good cheater and drunk like I was. And there was no way out of it for her. Because she loved me. But now she is at peace like she always longed to be.

Act Two

Hickey views his wife's death as peace. This is the evidence of self-contradiction with respect to his wife occurring in his subconscious layer.

#### **IV Contradiction of complexity in deep psychological structure with respect to pipe dream**

"Collective unconscious"<sup>11</sup> is the term coined by Jung which refers to the structures of unconscious mind shared among beings of not only the

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10 Eugene O'Neill, *The Iceman Cometh*, *op. cit.*, p. 133.

11 C.G. Jung, *The Collected Works of C. G. Jung, Vol XI, Psychology and Religions* ed. Herber Read et al. (New York: Princeton University Press, 1958) p. 345.



same species but groups such as family (*husband and wife or siblings*) or certain group of people that can be classified into one category. The term can be referred to the unconscious elements of an individual or a group of people. In *The Iceman Cometh*, the tragic elements of the saloon group's collective unconscious are sometimes expressed comically. In the psychology of each character, the conflicting element which evolves in the collective unconscious surrounding the pipe dream results in the self-contradiction and self-denial in relation to the people within the group or outside the group.

In Act Three, some of the characters are inspired by Hickey's preach and motivated to step forward out of their pipe dreams.

WILLIE

I said I was, didn't I? I just came back here to rest a few minutes, not because I needed any booze.

LEWIS

Yes, I'm leaving, Rocky. But that ass, Hickey, has nothing to do with it. Been thinking things over. Time I turned over a new leaf, and all that.

WETJOEN

Dot's lie! You vill see dis morning I get job! I'll show dot bloody Limey chentleman, and dot liar, Hickey!

MOSHER

God, I'm glad I'm leaving this madhouse!

McGLOIN

And here's mine. (*He tosses it to Rocky.*) I'd rather sleep in the gutter than pass another night under the same roof with that loon, Hickey, and a lying circus grifter!

Chuck and Cora also leave the saloon together.

CORA

Hello, everybody! Here we go! Hickey just told us, ain't it time we beat

it, if we're really goin'.

CHUCK

Here's Hickey comin'! Let's get outa here!

Act Three

Hope has not got out of the saloon since his wife's death for more than 20 years. Hickey pushes him by saying, "It's up to you."<sup>12</sup> Following lines reveals his urge to move ahead. He spits out his inner conflict that there are reasons he cannot stay although he wants to stay:

HOPE

I've stood it long enough! I'm free, white and twenty-one, and I'll do as I damned please, bejees! You keep your nose out, too, Hickey! You'd think you was boss of this dump, not me. Sure, I'm all right!

Act Three

Hope goes out but unlike other group members who don't come back, he returns to the saloon soon and starts criticizing Hickey together with Hugo.

HUGO

Gottamned Hickey! Peddler pimp for nouveau-riche capitalism! When I lead the jackass mob to the sack of Babylon, I will make them hang him to a lamppost the first one!

Act Three

HOPE

Close that big clam of yours, Hickey.

Act Three

Larry and Parritt do not have any ears to listen to Hickey. On the contrary, Larry corners Hickey in the following lines. He shouts:

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12 Eugene O'Neill, *The Iceman Cometh*, *op. cit.*, p.166.

LARRY

It's the peace of death you've brought him.

Act Three

Hickey, for the first time, loses his temper and shows his anger:

HICKEY

You know that's damned foolishness.

Act Three

Larry continues with accusation about his wife:

LARRY

What did your wife die of? You've kept that a deep secret, I notice—for some reason!

Act Three

HICKEY

You're not very considerate, Larry. But, if you insist on knowing now, there's no reason you shouldn't. It was a bullet through the head that killed Evelyn. ...No, I'm sorry to have to tell you my poor wife was killed.

Act Three

The stunning truth shocks the group, though the Hickey's attempt to justify the death of his wife, accepting it as peace, is refuted by Larry in Act Two, Freudian resistance which evolves self-contradiction. To Hickey, "peace of death" implies that his peace theory represents death. Hickey's self-contradiction develops to selfdenial, advancing to the next stage of self-destruction. He tries to resolve the inner conflict by adjusting himself. The use of comedic expression of his tragedy takes place in his personal unconscious layer. Hickey worryingly, watches Hope.

HICKEY

You've faced the truth about yourself. You've done what you had to do to kill your nagging pipe dreams.... Then you see it was the only

possible way to peace.

Act Three

He tries to convince Hope as if he persuades himself. After Hickey's arrival, unlike other group members, Larry and Parritt stay in the Hope's. The similarity between Hickey and Parritt is elicited in the following lines:

HICKEY

Maybe that's what gives me the feeling there's something familiar about him, something between us.

Act Two

PARRITT

I feel he knows, anyway! And I know he'd understand, all right—in his way.

Act Two

After hearing about the death of Hickey's wife, Parritt senses the similarity with him, some type of kinship with Hickey and the remembrance of his mother revives.

PARRITT

...My getting through with the Movement. She'll never forgive that. The Movement is her life. And it must be the final knockout for her if she knows I was the one who sold—

Parritt also confronts with Freudian resistance and repression in himself. Larry corners Parritt in the following lines:

LARRY

And how about you? Be God, if you had any guts or decency—!

Act Three

PARRITT—(*sneeringly*) I'd take that hop off your fire escape you're too yellow to take, I suppose?

The above lines may suggest the ending of Parritt at the last scene. Freudian resistance and repression attacks him and he eventually recognizes the similarity with Hickey. He then seeks the relief from Larry but Oedipus complex revives in his personal unconscious layer which results in his tragic ending.

#### **V Comedic expression found in tragic structure of pipe dream**

In Act Four, all are back in the saloon with their pipe dreams and Hickey starts to tell the long story about his wife and that they first met in a small town of Indiana where his father was a preacher man, living in a small house. Neighbors called him “a no good tramp son of a preacher”

HICKEY

Well, anyway, as I said, home was like jail, and so was school, and so was that damned hick town. The only place I liked was the pool rooms, where I could smoke Sweet Caporals, and mop up a couple of beers, thinking I was a hell-on-wheels sport...They all said I was a no-good tramp. I hated everybody in the place. That is, except Evelyn. I loved Evelyn. Even as a kid. And Evelyn loved me.

Act Three

Evelyn is the female character possessing the attributes of “Sacred Mother” or Great Mother, the author wanted in the play, beautiful, cute with the quality of goodness. Her purity even made Hickey to hesitate to ask her for a marriage.

HICKEY

...I told her straight, “You better forget me, Evelyn, for your own sake. I’m no good and never will be. I’m not worthy to wipe your shoes.” I broke down and cried. She just said, looking white and scared, “why, Teddy? Don’t you still love me?” I said, “Love you? God, Evelyn, I love you more than anything in the world. And I always will!” “She said,” Then nothing else matters, Teddy, because nothing but death could stop my loving you.

Act Four

The dialogue between the couple is the example of comedic expression of the tragedy which lies in the collective unconscious of Hickey and his wife. Both husband and wife loved each other but Hickey continued to play with the town girls. He even got infected with STD and lied to his wife. Evelyn always forgave him. He mentions that even when he passed the disease to his wife, she forgave him. Though she seemed to fight with her doubts against him, her love towards him always won. In his next lines, he quotes her words:

HICKEY

“Never mind, Teddy, I know you won't ever again.” Christ, I loved her so, but I began to hate that pipe dream! I began to be afraid I was going bughouse, because sometimes I couldn't forgive her for forgiving me. I got so sometimes when she'd kiss me it was like she did it on purpose to humiliate me, as if she'd spit in my face!

Act Four

The lines represents the conflict of Hickey's sexual urge (libido) and Evelyn's mental libido where the conflict is apparent in Hickey (self-contraction) with respect to the relationship with his wife. Evelyn's pure love to forgive is repressing Hickey to the point where he cannot escape. He can no longer take her deep love which in turn evolves his hatred towards her. He shoots her during her sleep, never to wake up again. To Hickey, this was the only way to release his heart as well as hers from the prison.

HICKEY

And then I saw I'd always known that was the only possible way to give her peace and free her from the misery of loving me.

Act four

Hickey, then, confess the unforgiven, disrespectful words he spit out to Evelyn.

HICKEY

“Well, you know what you can do with your pipe dream now, you damned bitch!” ... You know I must have been insane, don’t you, Governor?

Act Four

The scene depicts the psychotic state of Hickey which aggravates towards self-disruption, from selfcontradiction to self-denial, from self-justification to self-dismemberment.

However, when the police officer try to arrest him, Hickey defends himself alas protesting, “I want to go to the Chair.... I’d have killed myself before I’d ever have hurt her!”<sup>13</sup> Hickey develops Freudian “conflict” in relation to his wife and his effort to integrate the conflicting factors fails. The consequence is psychotic destruction. He tries to maintain “self-adaptation” with other group members with some seemingly were inspired by his reformation gospel but eventually they all return to the saloon with their pipedreams. In other words, they all refused the Hickey’s “self-adaptation”.

Ironically, when Hickey leaves the saloon, all seem to regain the power. The author uses the technique of comedic expressionism to show the deep psychological structure layer of tragedy of the characters with the complexity and diversity.

HOPE

Bejees, it’s good to hear someone laugh again! All the time that bas— poor old Hickey was here, I didn’t have the heart—Bejees, I’m getting drunk and glad of it!

Act Four

We can say that the ultimate consciousness of a pipe dream is expressed in the form of comedic expression using the intermediation of the tragic structure layer of each character’s deep psyche. Professing himself a man cured of pernicious illusions, he preaches his gospel for reformation, however, his guilty conscience of killing his wife prevails and overcomes his ideologies and as a matter of fact, he returns to the

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13 *Ibid.*, p. 211

world of pipe dreams where his friends await. Hickey's attempts to reform the group is his way of justifying his wife's murder and the failure of motivating his friends results in the confrontation with the truth or the true self. Hickey, who preaches his dogma to force the saloon members to abandon their dreams, has to confront with himself, and to Hickey, facing the truth means accepting the death. After the arrest of Hickman by the police officer, Parritt blames himself that the gravity of his sin is greater than Hickey's and that his mother would be glad to see him die. Shedding the tears, his guilt intensifies as evident in the following lines:

LARRY

May the Chair bring him peace at last, the poor tortured bastard!

PARRITT

Yes, but he isn't the only one who needs peace, Larry I can't feel sorry for him. He's lucky. He's through, now.... You know I'm really much guiltier than he is. You know what I did is a much worse murder.... And I'm not putting up any bluff, either, that I was crazy afterwards when I laughed to myself and thought, "You know what you can do with your freedom pipe dream now, don't you, you damned old bitch!"

Act Four

Though the guilty conscious of betraying his mother intensifies, Parritt slanders his mother. The similarity with Hickey's words when he confesses his mother can be witnessed.

Parritt's treachery of selling his mother to the police escalates his guilty conscious that his act is same as burying his mother alive.

PARRITT

. . . But she can't live long in jail. She loves freedom too much.

Act Four

His guilt eventually triggers his self-contradiction which leads to self-destruction after Hickey leaves the saloon and the next lines of Larry detonates him to terminate his life at the end.



LARRY

Go, for the love of Christ, you mad tortured bastard, for your own sake!

PARRITT—(*His manner is at once transformed. He seems suddenly at peace with himself. He speaks simply and gratefully.*) Thanks, Larry. I just wanted to be sure. I can see now it's the only possible way I can ever get free from her.

Act Four

The fall of anarchism and trading his mother in exchange of money results in evolving the Freudian rebellion and repression in Parritt. His attempts to overcome the situation motivated him to visit Larry at the saloon but Hickey, the Iceman, also visits the place. The killing of wife and betrayal of mother overlap in Parritt and corners him at the edge without leaving him no room for survival, leading to the gateway of death.

Hickey and Parritt both confront the true selves to accept the deaths. Selecting the death as a solution may suggest that there are various factors in the play which may not be resolved with the Schopenhauer's idealism of peace.

### **Conclusion**

*Dynamo* (1929) and *Days Without End* (1934) (hereinafter referred to as *Days*) are the drama of that reflect Eugene O'Neill's philosophical journey. They are the historical record of the author's belief. The period when these plays were written is the time O'Neill struggled in pursuit of new god just as many people in modern age who had lost their belief.

In *Dynamo*, the battle between machine or material world and religion is the main theme. The main character, Reuben is attracted to a new god and in the process of evolution of new god to real god, Oedipus complex evolves in him which leads to self-contradiction resulting in committing suicide.

*Days* had been re-written for more than 8 times which reflects the author's struggle in developing the play. At the draft stage, the main character commits suicide, the same ending as *Dynamo*. However, after

the long struggle, O'Neill enabled him to harmonize the dismembered self which fuses in synchronization with superego. The play reveals that momentary life of daily living is the manifestation of the eternal life.<sup>14</sup>

The author's struggle and his efforts in finding the answer to god are evidenced in these two plays. 12 years after publishing *Days*, he had finally broken the silence and released *The Iceman Cometh*. The play had proven the presence of the playwright giant. One of the great works of Eugene O'Neill was considered "once-in-a-lifetime event" in American theatre since World War II, marking the history of the world of drama.

First and foremost, *The Iceman Cometh* is the final destination of O'Neill's philosophical journey, which can be interpreted as the inclination of O'Neill's towards the eastern philosophy.

The father of modern drama exerted his efforts in expressing the deep psychological structure of the characters such as personal subconscious, collective subconscious, super conscious layer using tragic and comedic expressionism technique on stage through his experimental plays. The author took a further step in *Iceman* to anatomize the deeper psychological layer. He used the media called "pipe dream" to express the ultimate, comprehensive conscious of the characters' inner psyche. In the pipe dream lies the hidden elements of the singularity of past and present as well as the oneness of life and death. This is the final answer in which the author finally reached through the long years of philosophical conjecture on life and death. In other words, in the pipe dream, the past and present of the characters coexist simultaneously. Eugene O'Neill intelligently structured and designed the complexity of the personalities of each character to express the concept behind the play in three-dimensional stage through their attitudes and behaviors. Various techniques used by the authors are diverse and complex. Some characters reveal their personal and collective unconscious layer as well as the ultra-conscious layer of the deep psychological structures. Other technique O'Neill used in his experimental play reveals his genius such in the use of Parritt's to evolve his inner psyche.

In *Iceman*, the playwright dug deeper into the human psyche and successfully expressed the ultimate conscious that comprehend personal

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14 大野久美, *op. cit.*, p. 3

and collective unconscious as well as super conscious after the long years of struggles and sufferings in pursuit of his philosophical answer. From this aspect, this play signifies that O'Neill had reached to the gateway of eastern philosophy.

The following diagram is the explanatory chart showing the structure and expressionism of a pipe dream. I have anatomized the pipe dream into the categories of daily life and ultimate conscious where the role of a pipe dream in daily life evolves on the surface, sustained with the basement of ultimate conscious. In other words, the pipe dream of the play is structured into a three-dimensional multi-folded complex. The use of social expressionism enabled the characters to directly surface their pipe dreams in their daily lives. This is one of the characteristics of the group with Hope as the leader. The pipe dreams of the ultimate conscious hidden inside the characters are unveiled to ostensibly appear in their daily lives. The image of a house can be used to simplify the structure of the pipe dream in *Iceman*. The pipe dream as talked in their daily lives are the roof of a house and the ultimate conscious pipe dream is the foundation or grounding that sustains the whole house, although this basement is in a constant motion with the psychological energy of the characters. In other words, the ultimate conscious is the undercurrent that streams in the deep human psyche which sometimes appears on the surface using super conscious, collective and personal unconscious layer and the self-contradiction as well as self-denial of each layer as the media in the form of speech and attitude or behavior in a daily life. This is evident especially in the characters such as Larry, Hickey and Parritt. The pipe dream of ultimate conscious of a character is surfaced through each layer. It is connected directly to these psychological layers but does not have the direct connection with the top surface pipe dream.

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All the quotes (lines) used in this thesis is cited from *The Iceman Cometh*, compiled in *O'Neill: Complete Plays 1932-1943* (The Library of America, 1988)

# Pipe Dream: Structure and Expressionism

