

Depicting of the Woman in Eugene O'Neill's - A Moon for the Misbegotten



Ismael Hasan Alsanafi

Abstract: *The current study aims to discover how the woman was depicted and the way gender roles were defined and described in Eugene O'Neill's "A Moon for the Misbegotten". The importance of this paper is obtained from the broad subject of gender in general. Depicting women is highly suitable topic to many domains and fields to discover the impact of sex type in one domain donates to the comprehension of sex in another domain. The purpose of this study is to expose the playwright's potentiality to go beyond a narrow image of the woman in the western metaphysics, to depict the way he adopted in his play to present female's orientations, perceptions, and opinions associated with gender functions. This paper focuses on Eugene O'Neill's heroine; (Josie Hogan) as she reflected the playwright's increasing concern for woman's acknowledgement, self- fulfillment, and integration in a man dominated society. Eugene O'Neill; the playwright, has demonstrated that the act of composing this play, can play just like a mirror to reflect his contemporary given culture's lifestyle, mores, and values, by which these are considered the essence critiques of any society. The study has concluded that, Josie Hogan was described as an idealistic lady both mentally and physically, she represented the essential part of Jim Tyron, she was not a traditional stereotypical woman, she devoted and sacrificed herself for other people in the play. She dramatized the playwright's composite heroine and his most comprehensive description of self-renunciation, she was not depicted as a defeated sex but a female who extremely aware of her own social and cultural limitations.*

Keywords: *Jim Tyrone; Josie; Gender; Narrative Method, Womanish.*

I. INTRODUCTION

Down throughout the existence on earth, theatre has always been understood as more than simply amusement. e current study aims to discover how the woman was depicted and the way gender roles were defined and described in Eugene O'Neill's "A Moon for the Misbegotten". Dramatists within the act of writing their literary plays, can compose drama that reflects their culture and civilization by depicting the community's mores, lifestyles, and values which are the essence of each society requirements. As defined by Aristotle (335 B. C.), "drama is the imitation of men in action" (Alsanafi, Mohd Noor, 2019a: p.5). He emphasized that the process of emulation and imitation were essential to human's capacity and learning, for uniqueness what recognized him

from all other creatures. Moreover, additional to the act of imbuing actors with the capability to react to real or imaginative situations, another aspect of theatre's emulation is a dramatist's capability to apprehend the general tone and mood of the bigger community. Consequently, literary plays, regardless of who or when they were composed and performed, trace behind glimpses for social system (Lee, 2014). One outstanding features of the twentieth century was the "Women's Movement", which positioned American women in particular to the forefront in a diversity of social domains (Porter, 2009). Hence, women achieved their capability to vote, won productive liberation through giving birth system and endorsed miscarriage; (abortion), as well as expanded their access to employment and education. Since, western society and culture were obliged to observe its long continued methods regarding females and their basic functions, which they act in their community (Midgley, 2021). Examining the functions of gender became really usual and formalized, by which six principal schools of thought has been developed in an effort to clarify why men and female occupy diverse functions by certain society or culture. Accordingly, these theories are "social learning, cognitive development, gender scheme, structural-functional, symbolic interaction, and biological" (Lindsey, 1997: p. 45), which are grounded on diverse viewpoints on human cultural practices and development (Wood, 1999). For this reason, these theories are varied regarding their interpretations of learning and rewards. However, particularly essential to this study was the "Symbolic Interaction Theory" of gender functions. The current paper adopted "Symbolic Interaction theory" that is "the lifelong process through which individuals learn their culture, develop their potential, and become functioning members of society" (Lindsey, 1997: p. 55). However, "Symbolic Interaction" stated that human functions were acquired throughout time passing and they were under to continual strengthening (Copenhaver, 2002). Furthermore, the adopted theory states that an individual's comprehension of her or his role is subject to be changed over time. Additionally, the performance of gender in literary play might serve to call or reinforce for a change in acknowledged gender attitude for men and women (Alsanafi, 2020). The present problem of this paper was to investigate the way Eugene O'Neill has adopted to portray the female protagonist; Josie, as well as the supplementary gender functions that characters in "A Moon of the Misbegotten" utilized or have been selected to them. By employing narrative method of analysis to portray and characterize the gender functions of the actors. Comparatively, the soul of this study is a "women's study," actual study may not be accomplished by just investigating one opinion or point of view. Subsequently, so as to discover how the protagonist; Josie was described.

Manuscript received on 21 March 2022 | Revised Manuscript received on 30 March 2022 | Manuscript Accepted on 15 April 2022 | Manuscript published on 30 April 2022.

* Correspondence Author

Ismael Hasan Obaid Alsanafi*, Department of Theatre. College of Fine Arts. University of Al-Qadisiyah. Diwaniyah, Iraq Email: ismael.hasan@qu.edu.iq

© The Authors. Published by Lattice Science Publication (LSP). This is an open access article under the CC-BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/4.0/>)

Depicting of the Woman in Eugene O'Neill's - A Moon for the Misbegotten

Hence, this process demands to examine the male actors simultaneously who accompanied the female protagonist in the play. So as to accomplish this end, this paper determined to achieve the following objective:

To explore how the woman; Josie was described and the way gender functions were defined and described in Eugene O'Neill's "A Moon for the Misbegotten".

Travis Bogard and O'Neill (1988); (Bogard is a leading Eugene O'Neill scholar and author), labels O'Neill, foremost and first, not mere a dramatist but as being an autobiographer. According to Bogard, Eugene O'Neill deploys "A Moon of the Misbegotten" to present the depths of an existential anxiety, Bogard argues the circumstances which helped O'Neill to write this play: "Much as the wind and water leave traces of their passages on the surface of the land, an autobiographer seeks to shape a contour in time. He denies that his is like the lives of most men — a random sequence, jumbling instinctual action and chance into a drift of days. Disregarding the self-cancelling interplay of mastery and infirmity, he asserts that the course of his life is rational, and that, like the action of a drama, it moves toward a fulfillment in the complete understanding of its author-subject". (Bogard & O'Neill, 1988: p.12). O'Neill's desire to present his personal experiences and masterfully transmit his own painful life to the public. However, an accurate study of any play which is written by O'Neill, it provided a clear information of his personal life (Midgley, 2021). The current study is divided into six sections, including the present section. The first section intends to provide the paper with the general background of study, problem statement, objective, and an outline of the study. The second section presents the research question that the researcher need to discuss and analyze in the finding and discussion part. The third section is devoted to discuss the prior study regarding the "A Moon of the Misbegotten", in order to identify the gap in the present study. Moreover, the fourth section is dedicated to discuss the suitable methodology to discuss the selected data. The fifth part of the paper devoted to elaborate the most important part of the study, discussion part to answer the designated research question. Finally, the conclusion part by which all the common results will be discussed as well as recommendations for future studies.

II. RESEARCH QUESTION

The current paper is intended and limited to occupy the following research question:

How did Eugene O'Neill describe his female protagonist; Josie, and how did he defined the gender roles in the text.

III. LITERATURE REVIEW

Reviewing the prior studies is highly considered as a principle section that any research paper needs. However, its main intent is to combine prior papers, specify gaps or weaknesses of other researchers' studies, and to pave the way for certain justification of the writers' research studies (Alsanafi, 2020). This section reviews the prior studies about the selected play of the study; "A Moon of the Misbegotten", in general and centers mainly upon the female protagonist; Josie Hogan. The researcher begins the searching process with the support of the three authentic research engines (Science Direct, IEEE Explore, and Web of Science). Researcher discovers tens of studies have been discussed the

Eugene O'Neill's play's "A Moon of the Misbegotten", but the researcher later has done many filtration procedures and focused on the studies that center on the last ten years and ignore the other paper in order to start when the other scholars end. Loomis (2014), Majumdar (2016), Brietzke (2016), Lee (2017), McGovern (2017), (Farrell III (2018), Zazzali (2019), Chemers (2020), Midgley (2021), all of which have been discusses Eugene O'Neill's "A Moon of the Misbegotten", and most of these studies have tackle different aspects regarding the play and none of them has describe the character of Josie and how did the playwright define and portray gender roles. Therefore, this study is going to fill this gap so as to add something to the field of knowledge. Examining gender roles and how women and men acquire diverse functions has been the topic of many discussion over the past several years. Gender is considered as an essential feature for culture, scholars have variable viewpoints regarding the principle aspects of how human beings come to comprehend gender as well as the evolvement of gender roles. Eugene O'Neill, as a canonical playwright who is regarded as one of the male writers who presents a distorted image of woman to strengthen and reinforce a male-dominant ideology by margining her basic female role in the show. Among Eugene O'Neill's female characters, in specific, the most idealized woman character who occupied the status of an perfect goddess was the protagonist and the horion; Josie Hogan, in the selected play of this study, "A Moon for the Misbegotten" (Midgley, 2021). Moreover, in many Eugene O'Neill's literary plays, there were some misbegotten male characters who required a female characters with a powerful identity and autonomy to accompany as well as to reinforce them (Majumdar, 2016). The women characters were embodying the function of the idealized 'Madonna' or the 'Earth Mother' who represented the ideal woman standards whom the playwright, O'Neill needed to invent throughout his artistic career. Jim Tyrone was the protagonist, male character, and the hero who embodied the masculinity by which a female character was the 'subordinate' of him who was just considered as either 'a prostitute' or 'a mother' so Josie was obliged to represent the character of the ideal mirror to reflect Tyrone's attitudes, so that she would have not be portrayed as a prostitute and to relieve him from his corrupted soul and guilt (McGovern, 2017).

IV. METHODOLOGY

The present study can be classified as a "qualitative research methodology" by its nature. The focal of the precise data collecting technique is content analysis, which is utilized, as an entire qualitative study which is adopted to "discover themes and relationships" which is found in a assumed context (Gall, 1996, p. 29). Moreover, Mason (1996) has perfectly defined qualitative study values were "concerned with how the social world is interpreted, understood, experienced, or produced," those values tried "to produce [a] rounded understanding on the basis of rich, contextual, and detailed data" (p. 9).



The values of the qualitative study captured the wide methodological method of this paper, the textual analysis as well as content discussion supplied the limitations for this paper. Conventionally, ‘content analysts’ adopted a particular model of written texts, coded the data grounded on identified classifications, searched frequency of phrases and words, and conducted calculations and computations based on the statistic of the coded materials so as to endorse the scholar's assumptions (Alsanafi, Mohd Noor & Kadir, 2019b). Moreover, statistical discussion as well as frequent counts were not normally adopted in this research. Rogers (1991) stated that the field of literature, due to their aesthetic features, does not usually tend itself of being restricted to a statistical analysis process. Nevertheless, direct citations is obliged to be analyzed, the playwright's expressions and words are required so as to sustain Eugene O’Neill’s messages. In comparison of using a statistical method of analysis, the current paper utilized a textual method of analysis to the data set as is usually used in the discussion of the literature fields. As stated by “Krean Denzin and Slop Lincoln (2000)”, a textual process is highly existed in literary genres. The current paper is insisted to use quotations from the selected play to expose suitable ideas, subjects, and to collect actors characterizations that were adopted to discover the theme of gender roles.

“*A Moon of the Misbegotten*”, is selected masterfully not randomly by utilizing the following strategies: The analyzing process as well as the discussion cover the literary period; (modern era), and other essential procedures. The selected play must have the following conditions. First, the play in this research was written during first half of 20th century so that gender might be observed during this crucial period. Second, the playwright have to be an English native speaker so as to avoid the issues related with the process of translation. Third, due to the nature of this research which is dedicated to discuss and address the functions of sex types for female in her community, the selected play consisted of one character which is nominated by Eugene O’Neill as female. If the selected play for this study; “*A moon of the Misbegotten*”, gave the fundamental data and “symbolic interaction theory” gave the suitable background and framework for the current paper, then the period of “Modernism” supplied the research with a combining views by which researcher can analyze the status of women in their culture. Modernism is a literary and cultural era, started and developed at the early beginning of 19th century, and continued up to the mid of 20th (Alsanafi, 2020). The first 25 years of the movement was featured as the height of the era, as it witnessed the emergence of the industrial revolution which impacted to change the financial attention from countryside to civilized cities and urban life and there was developments that shifted all lifestyles (Copenhaver, 2002). Particularly, suitable to this research was the growth in status and position of women that happened within the period of Modernism.

V. PLOT SUMMARY

“*A Moon for the Misbegotten*” is a play by American playwright; Eugene O’Neill, this play was considered his code and companion to his prior product “*Long Day’s Journey Into Night*” (Lee, 2017). This play was regarded as one of “Tao House” plays; the term “Tao House” indicates all the plays which were written between the years 1936 and 1943 at O’Neill’s isolated Danville, California, which included “*The Iceman Cometh*” (1940), “*Hughie*” (1941),

“*Long Day’s Journey Into Night*” (1941), and “*A Moon for the Misbegotten*” (1943) (Majumdar, 2016). The selected play for this paper was written in 1943, but the setting was in September, 1923. Hence, this year was very crucial in the life of Eugene O’Neill, by which his brother Jamie passed away and it was eleven years post his fictional production of “*Long Day’s Journey Into Night*”, This play was characterized as a biographical act of O’Neill’s brother, James, Jr. However, the incidents started around noon on a mid-September warm day in the dilapidated house of Phil Hogan, and continued till the night as well as the following day (Farrell III, 2018). Moreover, the play consists of four acts, the leading man is; Jim Tyrone, a character which represented the older version of Jamie Tyrone. O’Neill started drafting the play mid-1941, set it aside later for a few months and returned to it after year, finishing the whole text in 1943. This literary play concentrated on three essential characters: Josie, a dictatorial Irish lady with a ruined reputation and quick tongue, her father, who was tenant farmer, his name was Phil Hogan, and finally, James Tyrone; the landlord of Hogan's farm, a pessimistic alcoholic who haunted by the death of his mom (Majumdar, 2016).

The text started with Mike, the last son of Hogan's children, who was told by Tyron that the land was going to be sold to the hated neighbor and they needed to leave the house as soon as possible. Then, Hogan makes a plan by which, his daughter, Josie will get Tyrone drunk, and then seduce him, and finally blackmail him (Farrell III, 2018). Tyron and Josie courted under the moonlight. Finally, Josie discovered that Tyrone was not going to sell the land to the neighbor after all. The four acts literary play ended with James Tyrone departing to New York to manage his mother's plantation there (Shaughnessy, 1991). the play described Jim Tyrone searching maternal release, absolution, and forgiveness of death in the hands of Josie Hogan, a 28 year old farm lady that the playwright; O’Neill portrayed her in the stage directions as “almost a freak” (O’Neill, 1988: p. 857). Eventually, Josie converts into an image of the “Virgin Mary” and desires Jamie “forgiveness and peace” (O’Neill, 1988: p.946) in the last phase of the play.

VI. FINDING AND DISCUSSION

Women characters in many of Eugene O’Neill's literary drama were employed jobs of prostitution, as well as a few of them were seeking for the “perfect marriage, the perfect love, [and] the perfect son (Nelson, 1988, p. 6)”. Moreover, O’Neill's female characters were restricted to the basic and household world and all their achievement and aspiration were concentrated on their relationships with fellows men (Loomis, 2014). Consequently, the selected playwright for this study was repeatedly assessed grounded on his apparently chauvinistic nature against women as “Barlow (1988)” has summarized: “[O’Neill's] depiction of women only rarely strays from the narrow limits of the conventional male view prevalent in Western culture and literature, or in fact from much of the Catholic ethos with which he grew up.



Depicting of the Woman in Eugene O'Neill's - A Moon for the Misbegotten

For the most part O'Neill's female characters are perceived from the outside, from a masculine perspective that wishfully invest them with powerful maternal desires or condemns them for the lack of such feelings. If O'Neill seems daring in his often sympathetic portraits of prostitutes, this is because to him the distinction between the virgin and the whore is less important than the division between those women who "mother" men and those women who do not". (p. 7)

Josie Hogan; the female protagonist in "*Moon for the Misbegotten*", which the current paper is devoted to discuss the way that Eugene O'Neill has adopted to depict this woman. Interestingly, this play came in a contrast to O'Neill's conventional description of female character. Josie Hogan was not occupying a prostitute job such as most of his prior female characters used to be, but she was searching for a husband. The playwright has masterfully invented in Josie Hogan a person who swings between nontraditional and traditional woman characteristics (Farrell III, 2018). The play's setting was in the house of Josie's father, Phil Hogan on the farm in 1923. However, Hogan was the family patriarch, was abusive, parsimonious, tyrannical, and his attitudes was the main factor that stimulated Josie, the protagonist, to assist her 3 siblings to flee out of the house (Berlin, 2007). Thus, Josie only stayed home with her dad, and this condition suited them both Josie as well as Hogan. However, Hogan was dependent completely upon Josie, and he valued all her activity not only her domestic qualifications, but her capacity to do many physical work on their farm as well (Loomis, 2014). Hogan was a conspirator, he displayed his conspiratorial capability when he was planning to buy the land from Jim, the landlord and alcoholic, with less than the land's value and cost so as to stay in the land without giving any rent. Eugene O'Neill, the playwright created Josie a reputation of a prostitute just like other female characters in his prior literary products. Moreover, he made Josie to be bragged as being whore that she had sex relationships with many men in the county.

JOSIE. "Oh, the same as ever—that I'm the scandal of the countryside, carrying on with men without a marriage license".

HOGAN. "(gives her a strange, embarrassed glance and then looks away. He does not look at her during the following dialogue. His manner is casual.) Hell roast his soul for saying it. But it's true enough".

JOSIE. "(defiantly) It is, and what of it? I don't care a damn for the scandal". (O'Neill, 1988: p. 818)

O'Neill described her in the text as being "oversize" (p. 789) lady who seemed to be freed from sympathy and compassion for fellow characters. Additionally, Eugene created her exterior appearances with physical violence, harsh language, and huge body who heaped on characters who faced her (McGovern, 2017). However, She was large, but the playwright has depicted her to have "no mannish quality about her. She is all woman" (p. 801). However, Josie usually put down of down by describing herself as "an ugly overgrown lump" (p. 802) and "a cow," (p. 816 & p. 817) having "paws" as substitution of her hands (p. 802). Moreover, her unaccepted facial expressions that made her unattractive to male characters, has pushed her to act the role of prostitute while she was remaining a honest and virgin. She thought, the female who Jim loved were "dainty dolls" (p.

811) and "pretty little tarts" (p. 816). Jim saw Josie in a diverse mode, and he did realize her sexy and attractive, "You have a beautiful strong body, too, Josie and beautiful eyes and hair, and a beautiful smile and beautiful warm breasts" (p. 823). Nonetheless, Josie's real intention for marring Jim, assisted him from having too much alcohol, and thus to protect his life. Hogan planned to arrange a scheme; "bed trick" (p.822) by which, Jim will ought to marry her daughter; Josie, but the plot completely failed (Copenhaver, 2002). When Josie Hogan was seducing Jim, O'Neil gave the audiences a message that Jim Tyron would not marry her, but he needed her to be his mistress and his sex toy (Majumdar, 2016). O'Neil has displayed the play's male protagonist; Jim Tyron as being tortured by the memory of the recently death of his mother which broke and impacted his self-control (Loomis, 2014). Consequently, the only release, comfort, and joy that Jim has witnessed since the death of his mother were provided by a prostitutes that he usually met. Jim Tyron was the only character in the play who disclosed the virginity fact of Josie, thus he requested Josie to be unlike other women; (prostitutes), who met every day, only for the night when they were together (Majumdar, 2016). Moreover, Josie couldn't lure Jim for a sex relationship as the scheme has managed. Instead, she symbolically embodied the role of Jim's mother so as to help in the cleansing and purifying Jim's disturbed soul for the night that they were together, so he could sleep peacefully (McGovern, 2017).

JOSIE. ..."Promise me you'll eat something, Jim. You've got to eat. You can't go

on the way you are, drinking and never eating, hardly. You're killing yourself".

TYRONE. "(Sardonically) That's right. Mother me, Josie, I love it". (p.890)

As the morning started, Hogan came back to see Jim and Josie not in bed, but found Josie was holding Jim in her both arms as a mom might carry her scared child. However, Josie completely recognized that she would not marry Jim, but instead her night with him has totally transformed her into a softer lady as Jim described her "there is no mannish quality about her. She is all woman"(p. 813). Midgley (2021) argued that Josie acted the functions of daughter, nurturing mother, tart, moonlit lover, and virgin. Moreover, she characterized a combination of female and male attitudes in a various of both conventional female and male gender roles. As a female, she acted mother and wife, and as a male, she was like a son to her dad.

TYRONE. ("he looks up at her sardonically) And how's my Virgin Queen of Ireland?"

JOSIE. "Yours, is it? Since when? And don't be miscalling me a virgin. You'll ruin my reputation, if you spread that lie about me. (She laughs. Tyrone is staring at her".) (p. 799)

Eugene O'Neill; the playwright has directed Jim; the male protagonist, at the first part of the play to look at Josie "sardonically", and to use and despise her to gain his superiority.



Nevertheless, when play's incidents continued towards the end, Josie displayed her strong personality to face Jim by which she directed, guided, and saved his life, she said "*Jim is now a dead man walking slow behind his own coffin*" (p.877) Josie recognized her materialistic function by Jim and her family as well, but she did not request Jim to transform and treat her the way he did to his mother. Moreover, Jim, by embodying Josie to be his mother, he utilized her because her attitudes were different from other women he knew before. Even though he was obliged to her for all love and compassion, Jim did not recognize the influence that helped to be his savior for the night that they were together (McGovern, 2017).

VII. CONCLUSION

O'Neill's "*Moon for the Misbegotten*", displayed two contradictory samples for female characters with deference to their gender features and physical appearances. As determined earlier in this study, Josie did not appropriate to the traditional stereotype of the idealistic woman. O'Neill depicted and embodied Josie to have the functions of wife and mother within the scope of her household, but she was totally far from passive or dependent. She suited herself to be outside to work on farm as well as working inside the home. The playwright gave her abroad space of freedom, that Josie was appeared not to be restricted by her sex and its functions which obliged her to be inside or to do female basic role; (house work), because she adopted non-conventional behavior and functions based on the circumstances. Nevertheless, she was satisfied and contented with her condition, situation, and life. Josie, within all the play's actions, attempted to be "like" other female in her village to love and to be loved, to marry and to have family. Moreover, She decided to marry but this decision didn't happen in the play's incidents. Beside of all criticism she faced from all characters in the play including her dad, but she was proud of her physical power and strength, however Josie was self-deprecating regarding her huge size as well. Thus, she decided to be like a sophisticated and distinguish lady, she was unsatisfied when she obliged to be sweet and coy.

The description of female character in "*Moon for the Misbegotten*" was displayed in restricted outlines and the outlines were polar contraries, regarding Josie, the character who this paper is focused on, she completely recognized variations in female and male behaviors, she did not usually follow these outlines. Josie was released and comfortable in the situation when she was not performing like a conventional woman. Moreover, Josie, and in some extent Hogan, displayed features and adopted functions which were practically related with the contrasting sex. Moreover, Josie was the most complicated person, and she displayed the a mixture of masculine and feminine features. Finally, in the last scene, Josie was restricted in a maternal function and she was compensated and rewarded because of her sacrifice by staying single and alone for the rest of all her life.

REFERENCES

1. Alsanafi, I. H. (2020). *The quest for identity of African-American women from 1939 to 2000 in American Drama* (Doctoral Thesis, University of Tun Hussein Onn Malaysia).
2. Alsanafi, I. H., & Mohd Noor, S. N. F. (2019a). Development of black feminine identity in two Postmodern American plays through appraisal framework: Comparative study. *Revista Amazonia Investiga*, 8(21), 104-116.

3. Alsanafi, I. H., Noor, S. N. F. M., & Kadir, Z. B. A. (2019b). EXAMINING THE CLARITY OF EXPRESSIONS IN DESCRIBING THE BLACK WOMAN'S OPPRESSION IN KENNEDY'S "FUNNYHOUSE OF A NEGRO". *Humanities & Social Sciences Reviews*, 7(5), 63-70. [\[CrossRef\]](#)
4. Barlow, J. E. (1988). O'Neill's many mothers: Mary Tyrone, Josie Hogan, and their antecedents. In S. Bagchee (Ed.), *Perspectives on O'Neill: New essays*. (pp. 7-16). Canada: University of Victoria.
5. Berlin, N. (2007). *Traffic of Our Stage: "A Moon for the Misbegotten"*. *The Massachusetts Review*, 48(4), 610-616.
6. Bogard, T., & O'Neill, E. (1988). *Contour in time: the plays of Eugene O'Neill*. Oxford University Press on Demand.
7. Brietzke, Z. (2016). *A Moon for the Misbegotten*. [\[CrossRef\]](#)
8. Chemers, M. M. (2020). *A Moon for the Misbegotten*. [\[CrossRef\]](#)
9. Copenhaver, B. B. (2002). *A portrayal of gender and a description of gender roles in selected American modern and postmodern plays*. Doctoral dissertation, East Tennessee State University, Johnson City, Tennessee
10. Denzin, N. K., & Lincoln, Y. S. (2000). Introduction: The discipline and practice of qualitative research. In N. K. Denzin, & Y. S. Lincoln (Eds.), *Handbook of qualitative research*. (2nd ed.). (pp. 1-28). Thousand Oaks, CA: Sage
11. Farrell III, H. D. (2018). "A Clannish Pride": Eugene O'Neill's Eventual Embrace of His Irish Heritage. *The Eugene O'Neill Review*, 39(1), 58-71. [\[CrossRef\]](#)
12. Gall, M. D., Borg, W. R., & Gall, J. P. (1996). *Educational research: An introduction*. (6th ed.). White Plains, NY: Longman.
13. Lee, E. A. (2014). The image of Irish in the life and work of Eugene O'Neill. *The Eugene O'Neill Review*, 35(2), 137-160. [\[CrossRef\]](#)
14. Lee, E. A. (2017). *Harlots and Hunted: Prostitutes in O'Neill's Work*. *The Eugene O'Neill Review*, 38(1-2), 93-108. [\[CrossRef\]](#)
15. Lindsey, L. L. (1997). *Gender Roles: A Sociological Approach*.
16. Loomis, C. (2014). *A Moon for the Misbegotten*: directed by Casey Groves Inner Compass Theatre Company New Orleans. February 3-11, 2014. *Eugene O'Neill Review*, 35(2), 272-276. [\[CrossRef\]](#)
17. Majumdar, R. G. (2016). *Laying Ella's Ghost: Sublimation of Incestuous Love in Eugene O'Neill's Desire under the Elms and A Moon for the Misbegotten*. *The Eugene O'Neill Review*, 37(1), 41-56. [\[CrossRef\]](#)
18. Mason, J. (1996). *Qualitative researching*. London: Sage
19. McGovern, D. (2017). *Finding a Home: Salome Jens on Performing O'Neill*. *The Eugene O'Neill Review*, 38(1-2), 109-121. [\[CrossRef\]](#)
20. Midgley, P. (2021). *Ghosts Within Ghosts: The Shakespeare Within Eugene O'Neill's Tao House Plays* (Doctoral dissertation).
21. Nelson, D. (1988). *O'Neill's women*. *The Eugene O'Neill Newsletter*, 6, (2), 3-7
22. O'Neill, E. (1988). *Eugene O'Neill: Complete Plays Vol. 1 1913-1920 (LOA# 40) (Vol. 1)*. Library of America.
23. Porter, L. (2009). *Friel's Questions, O'Neill's Answers: Language, Place and Cultural Identity in "Translations" and "A Moon for the Misbegotten"*. *The Eugene O'Neill Review*, 31, 40-50. [\[CrossRef\]](#)
24. Rogers, M. F. (1991). *Novels, novelists, and readers: Toward a phenomenological sociology of literature*. Albany, NY: State University of New York Press
25. Shaughnessy, E. L. (1991). *Ella, James, and Jamie O'Neill: "My Name Is Might-Have-Been"*. *The Eugene O'Neill Review*, 15(2), 5-92.
26. Wood, J. T. (1999). *Gendered lives: communication, gender, and culture* 3rd ed. Belmont: Wadsworth Publishing Company. color purple and Maya Angelou's I know why the caged bird sing in *World journal of English language Toronto: Sciedu Press*,(2013), 3, 2-22.
27. Zazzali, P. (2019). *A Moon for the Misbegotten*. [\[CrossRef\]](#)

AUTHORS PROFILE



Ismael Hasan Obaid., The author of this paper is a PhD holder in English Language and Literature. He got his Doctorate degree from UTHM Malaysia as well as his Master degree from Osmania University. He is currently a lecturer in a college of Fine Arts, University of Al-Qadisiyah. Diwaniyah, Iraq. His main interest within English literature is drama. Moreover, the author

has many publications regarding American theatre and women's oppression . He is now has an interest to write a book regarding the development of American drama from 2000 onwards to figure out the changes which happened to American community and the capability of theatre to capture these changes masterfully.

