The present paper deals with Eugene O’Neill’s The Emperor Jones as an expressionistic play and dramatic monologue. This play was first written and staged in 1920. It was very successful. The play is told in a dramatic monologue. It is a revelation of the tragic epic of the American Negro. The story of this play is based on O’Neill’s knowledge of an old circus man. That old circus player told the author a story about the late president Sam. It was current in the place known as Hayti. It was said that Sam had claimed that he would never be killed with a lead bullet. If in danger he would kill himself with a silver bullet. The Emperor Jones is a play about a hunted man, some well-defined pictures, and a dangerous, rhythmical drumbeat. It reveals the hidden fear in the mind of a half-civilized Negro. This play is based on this single theme O’Neill has expressed his attitude towards life in terms of human character.

The Emperor Jones is the first American drama that uses the realistic technique of expressionism. Eugene O’Neill has used almost all the expressionistic devices in this play. He has used the same technique in his other plays such as The Hairy Ape and Ah! God’s Chillun Got Wings. He was influenced by Strindberg, Wedekind and Elmer Rice.

Though Jones was not much interested in political affairs but the years after the World War I changed his attitudes to the society. But he wanted to dramatize man in a society. He tried to use the non-realistic method used by the expressionist playwrights such as August Strindberg and Wedekind. Jones was also influenced by the American anarchist movement known as the Industrial Workers of the World. Though this play is expressionistic in form and spirit, some of the techniques of expressionism do not suit this play. Hence this is not a completely expressionistic play as The Hairy Ape.

The main aim of the expressionistic playwright is to give expression to personal, private or
The Emperor Jones is an experimental play written in the expressionistic mode. Like his other plays, O'Neill's Emperor Jones uses the expressionistic technique and makes use of symbols. Emperor Jones himself is a double symbol. First, he is a symbol of a Negro asking for freedom. He is slave seeking release from 'the burden of a white man. Moreover he is a everyman's soul aspiring for self-understanding. He is dark. Which becomes light enough, and having become light becomes dark once again. His journey through the forest is symbolic of soul's quest towards self-realization and self-understanding. The silver bullet is the symbol of the light that will provide salvation to soul. Roughly speaking, the silver bullet, is the symbol of that superstition by which the dishonest rich exploit the world and say that their very wealth could save them from the revenge of their victims, just as Jones had made the native believe that he could be killed only by a silver bullet. The silver bullet is also the symbol of the white man's mask under which he works. It is the symbol of his pride or release from bondage, the fetish of his particular pride. The Great Forest symbolizes the glory and horror of man's freedom; it also symbolizes his patience and sensuous isolation. The beating tom-tom symbolises the pervasive and inescapable presence of the primitive. The torn-torn beats in the camp of the 'bush niggers' to which Jones is helplessly drawn and it beats in Jones' body, represents the primitive blood which passes through his veins.

The expressionist dramatists are not concerned with individuals at all. They write about capitalism, industrialism and so forth, but they make no attempt to personify any one of these in a realistic form. They do not blame individuals but only systems. The Leftists say that The Emperor Jones is an expressionistic play. The Emperor Jones is the tragedy of the outcast whom capitalistic civilization has excluded from society. Edwin Engel in his book The Haunted Heroes of Eugene O'Neill says that The Emperor Jones is a criticism of the capitalistic civilization of the white man, including his utilitarian attitude towards religion. He says, "It is in Jones himself that we are to observe, sharp criticism of the civilization of modern white man, for Jones is Negroid only in physical appearance and in speech in this scene. He is rather the American 'success story' in black face. During the ten years in which he had served as Pullman car porter he had listened to the white quality - to George Babbitt, perhaps, as he travelled by Pullman to the Maine woods from Zenith and adopted their ways. He learned in those years the white man's cynicism, shrewdness, efficiently philosophy of self-interest.

Expressionistic plays are generally loose in structure. There is hardly any form to an expressionistic piece. There are a series of short scenes with a symbolic setting intended to reveal the inner significance of the play. As far the plot of The Emperor Jones is concerned, this expressionistic technique does not apply to it, because the plot of The Emperor Jones has a number of unifying effects. Edwin Engel writes, After the first scene, the action occurs between dusk of one afternoon and dawn of the following day in, or on the edge of, the Great Forest. The successive episodes are synchronized with Jones' revolver, the chamber of which contains approximately as many cartridges as there are scenes; as the gun is discharged, the scene changes, approaching the point where the sixth bullet, the silver one, coincides with the completed reversion to savagery. The beating tom-tom also serves an important unifying factor, symbolizing. The pervasive and inescapable presence of the primitive. Together with the revolver, it governs the inexorable movement towards the primeval, spatially and temporally. For the tom-tom beats in the camp of the 'bush niggers to which Jones is helplessly drawn, and it beats in Jones' body, representing the primitive blood which charges through his arteries. Beginning at a rate corresponding to the normal pulse beat and only faintly heard, it becomes perceptively louder and more rapid as Jones' becomes increasingly terror stricken, as his visions are regrettably aboriginal as he approaches the camp of the 'bush niggers when he is finally killed with a silver bullet, the tom-tom instantly ceases.

In this play symbolic types are substitutes for human beings. It has caused a change in dialogue. The expressionist does not present realistic conversation. In an expressionistic play dialogue is used to reveal the pre-speech level and disjointed inner thoughts of the character, just as we find in the modern novels the use of stream of consciousness technique. In The Emperor Jones O'Neill has used realistic dialogue only in the first and the last scenes. In the remaining six scenes there is no realistic dialogue. The dependence is on monologue, and what happens inside the mind of Jones. Because of the use of this expressionistic technique of dialogue, throughout the six middle scenes the play becomes a monologue. The action takes place within the inflamed mind of the single character.

The tone of this expressionistic play is pessimistic. It ends on a tragic note. The play is a tragedy and end symbolizing the death of the hero. The final scene is important for the portrayal of Jones as a tragic hero who dies as she lived, with a kind of grandeur, false though it was.
Eugene O'Neill has used the technique of dramatic monologue in The Emperor Jones. In a dramatic monologue the protagonist or character reveals his or her character and situation to another person before him. The term 'monologue' is derived from the combination of two words i.e. 'mono' means 'of one person' and 'logos' which means speech. It means a kind of soliloquy. Neill has introduced soliloquies as monologues as a part of his novel experiment. He has combined the modified variety of the stream of consciousness techniques with expressionistic. There is a very slight difference between a soliloquy and a dramatic monologue. A soliloquy is a theatrical device which helps the actor / character or protagonist to express his thoughts to the audience alone. According to critics in a dramatic monologue the speaker reveals his character and situation to another person before him. It is often addressed to another person before him. However, the precise meaning of the term 'monologue' means the speech or discourse of one man. Thus, there is little difference between a soliloquy and a dramatic monologue. It is from this angle all the retrospective soliloquies in The Emperor Jones may be called as the dramatic monologues.

The dramatic monologue used by O'Neill in this play is just like the interior monologue of the stream of consciousness technique. The monologues reveal psychological abnormalities such as hallucinations and fear complex. However, there is slight difference between the soliloquies of the Elizabethans and the dramatic lyrics of Tennyson and Browning. O'Neill has combined the stream of consciousness technique with expressionism.

Except the first and the last scenes, in all the other scenes the dramatist has used the dramatic monologue in The Emperor Jones. In the first scene he tells about the background and presents the psychological monologue.

In the second scene the dramatic monologue reveals the abnormal fears in the mind of the protagonist. The once-powerful emperor Jones' is surrounded by the strange and frightening darkness of the forest. He is terrified by the dark and gloomy shadows of the forest and the dread of the continuous pursuit by the native negroes. It increases his nervousness and frustration. His mind is haunted by the sense of guilt. It forces him to remember his criminal past. It is presented through the terrifying hallucinatory visions. The constant run, hunger and the deceptive little formless fears frighten him. In the second scene Jones stands alone on the stage and communicates these fears to the audience through his dramatic monologue.

In the third scene there is a retrospective dramatic monologue in which he imagines that he is seen the ghost-like figure of Jeff whom he (Jones') had killed after a trivial quarrel over the gambling table. But the figure is a kind of hallucination. It is not a real one. It is created by the tension in his mind. Jones' tries to talk to it directly. But does not get any response, so he becomes nervous and fires at the apparition or ghost of Jeff in anger. When the smoke of his gun disappears, he finds that he is alone in the forest.

In the fourth scene he sees another hallucinatory vision which forces him 1 to cry out to Lord Jesus Christ. He suffers from an intense sense of guilt. He sees the vision of that white prison guard who had beaten him with whip across the back whom he had killed him in a fit of anger. In his vision he fires at the figure of guard directly at his back. Then the whole vision disappears and Jones' finds himself standing alone surrounded by the darkness of forest.

In the fifth scene again there is the use of the dramatic monologue. We find Jones offering prayers to Lord Jesus. He is full of repentance. His mind goes back to the past days when there was a slave-trade. He experiences a hallucination and in that vision he finds himself in the company of the common slaves brought for an auction. The auctioneer is about to pick him (Jones) up and the purchaser is in the act of paying for him. But all of a sudden he comes out of the hypnotic trance and speaks to them. He directly fires two shots at them very rapidly.

In the sixth scene the dramatic monologue merges into the interior monologue of the stream of consciousness. Jones' imagines that he has already been sold as a slave. He sees himself on a boat playing at the oars like a common galley slave. He falls into a melancholic mood and has no hope of being saved.

In the eighth or last scene Jones unconscious mind carries him to the original home of his ancestors into the dark and dangerous forest of Africa. He sees another hallucinatory vision in which he joins the pathetic wall or cry of the slaves. He joins the dance of the Congo Witch-Doctor whose gestures suggest that Jones must offer himself as a sacrifice to please the angry and evil God of forest. Then there is another hallucinatory vision of the huge head of a crocodile with her jaws wide open. The crocodile seems to appear on the stage in front of him. He is hypnotized by the fascinating glare of its green eyes. Jones moves towards it slowly and prays to Jesus Christ to show mercy on him. Then suddenly the spell of that vision is broken and he comes out of that trance and fires bullets into the eyes of the crocodile. The entire vision disappears. Terrified Jones' lies to the ground. His arms are outstretched and he whispers with fear when the sound of tom-tom (drum-beat) is heard by him in that silent atmosphere.

The dramatic monologue is uniformly used in the six scenes because the protagonist Jones alone remains on the stage all the time. The other characters or figures or visions that appear on the stage are
merely hallucinatory.

REFERENCES
The Hairy Ape (1922) is O'Neill's most completely expressionistic play. Set initially on an ocean liner and focusing on the social snub felt by the brutish, below-deck worker, Yank, the play creates a nightmare atmosphere as Yank searches for a place where he can "belong." All God's Chillun Got Wings (1924) is another of O'Neill's plays dealing with the black experience. Looking at The Emperor Jones as a tragedy, we will ask questions regarding the inevitability of the protagonist's downfall. Is Brutus Jones bound to destruction from the outset due to the essential Comment on the significance of the drum-beating in "The Emperor Jones"? Dramatists like Elmer Rice and Eugene O'Neill introduced Expressionism to American Literature. This paper is a comparative study of O'Neill's The Hairy Ape and Emperor Jones based on expressionism viewpoint. Its aim is to find the expressionistic features and to compare the similarities and differences between these two works. The features and principles of expressionism in drama include: structure (for example, one-act play), main focus on protagonist and his inner conflicts, tragic ending, unnamed minor characters, employing music and light (as two prominent features of expres...