

The Tragic Lives of Oedipus Complex and Electra Complex Sufferers in Eugene O'Neill's *Mourning Becomes Electra*

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ABSTRACT

This study aims to analyse the tragic lives of Oedipus and Electra Complex sufferers in Eugene O'Neill's "Mourning Becomes Electra". The writer applies psychoanalytical theory which fits with the characters psychological condition. The writer uses a descriptive qualitative analysis as the method to analyse. This study analyses Oedipus and Electra Complexes sufferers from characters in a drama entitled Mourning Becomes Electra that leads tragedy in a family and ends the tragic death. In this analysis, the writer finds out that the psychological conditions of those Oedipus and Electra Complex sufferers contribute to their tragic lives.

1. Introduction

In life, everything does not always go as smoothly as expected. Sometimes, what people expect is not in accordance with reality in life. People may hope that something goes well and properly. On the other hand, people will not be able to reject reality. In life, sometimes, things happen beyond what people can imagine. It is uncontrollable, and it may be unbearable, but it will be all right if people have prepared themselves for anything that can happen. People should not expect everything to run perfectly because life is not perfect, and God has made the best plan. People meet and interact with people around them. In the interaction, they may meet other people who seem fine, but they may not be fine mentally. It may be caused by the fact that certain people face problems in their lives, and these problems can be caused by traumatic childhood experience. This kind of struggle is the basis of nearly every literature featuring humanity (Amin, 2020; Yudar et al., 2019).

Furthermore, this writing will analyse the tragic lives of the Oedipus Complex and Electra Complex sufferers in Eugene O'Neill's *Mourning Becomes Electra*. This work is chosen because it deals with a family whose children show deviant behaviour in which two children have a mental disorder that continues to deviant behaviour and leads to tragic lives. The tragic lives brought Mourning to the family. One afternoon at the end of spring in front of Mannon's house, Brigadier General Ezra Mannon was back from war. Lavinia, Ezra's daughter just came, with her mother Christine, from New York. When she unpacked, Lavinia planned to confront her mother about her adultery on the trip. She was sick with her mother's betrayal to her father. Before she could even unpack, the family gardener Seth, demanded to speak with her. He asked if she still planned to marry Captain Brant when Lavinia said that she

did, Seth said that Captain Brant, when Lavinia said that she did, Seth said that Captain Brant was probably related to her and that she couldn't marry him.

Eugene O'Neill in full Eugene Gladstone O'Neill was born on October 16th, 1888 in the U.S., New York. He died on November 27th, 1953, in Boston, Massachusetts. He is one of the famous American dramatists and winner of the Nobel Prize for Literature in 1936. "His masterpiece, *Long Day's Journey into Night* (produced posthumously 1956), is at the apex of a long string of great plays, including *Beyond the Horizon* (1920), *Strange Interlude* (1928), *Ah! Wilderness* (1933), and *The Iceman Cometh* (1946)."

O'Neill started to write confidently. With his father's help, five of his one-act plays were published in 1914. Then O'Neill joined George Pierce Baker's playwriting class at Harvard University in Massachusetts. O'Neill planned to return to Harvard in the fall of 1915 but ended up instead at the "hell hole," a hotel and bar in New York City, where he drank heavily and produced nothing. He next joined the Province town Players in Cape Cod, Massachusetts, whose production of his plays about the sea, including *Bound East for Cardiff*, made him well known 1918. Then in 1918 O'Neill married Agnes Boulton. They had a son named Shane and a daughter named Oona.

Parallel to that idea, this analysis will analyse the tragic lives of the characters who suffer from Oedipus Complex and Electra Complex.

2. Theoretical Framework

2.1 Psychoanalysis Overview

Psychoanalysis theory Orin had the desire to possess his mother because he loved his mother. In addition, Christine also had a big desire to possess him as a mother, which was introduced by Sigmund Freud. His name has become

associated with psychoanalysis, the most famous of all personality theories. Psychoanalysis opens new perspective about mental illness, and it shows that talking about problem professionally can help relieve symptoms of psychological distress. Freud's understanding of human personality was based on his experiences with patients, his analysis of his dreams, and his vast reading in the various sciences and humanities (Feist & J. Feist, 2009: 17).

The Preconscious is a bridge between conscious and unconscious, containing everything that is easily summoned to the conscious, such as memories that someone may not remember when she/he thinks. Still, it can easily be recalled or can be recalled with memories that are already available. (Freud in Feist & J. Feist, 2009: 25) The preconscious level of the mind contains all those elements that are not conscious but can become conscious either quite readily or with some difficulties.

2.2 Personality Structure

Personality structure is the branch of personality psychology in which a person consistently differs from one another in his/her characteristic adaptation to social environments. Freud believed that personality grows and develops in a series of ordered stages of psychosexual nature, and that failure to develop in one stage inhibits later development. Personality structure is divided into three parts they are; Id, Ego and Superego.

2.3 Psychosexual Stages

Freud assumes that psychosexual position is the starting point of psychoanalysis. Psychoanalysis suggests that there are three fundamental stages concerning individual psychosexual development, namely;

2.3.1 Infantile Sexuality (0-6) years which includes; Oral, Anal, Phallic stage.

Oral stage is from birth to the age of one (0-1) years in the first stage of personality development. According to Freud in (Santrock, 2002: 38, 2003: 44) the libido is centred in a baby's mouth. Erotic pleasure appears inside movements carried out by organs in the mouth. The oral personalities can be identified, such as smokers, nail-biters, finger-chewers, and thumb suckers—oral personalities involved in such oral behaviours, especially when under stress.

The anal stage is at the age of (1-3) years, at this time the libido now focuses On the anus, and the child derives great pleasure from defecating (Santrock, 2002: 38, 2003: 44). Children are more interested in getting satisfaction with activities related to toilets. Between the ages of (1-3) years, children begin to realise as individuals who are independent and aware of libido in themselves as the psychological side that exists. (Papalia, 2008: 41). It means that potty training is important activities in this stage, in which adults impose restrictions on when and where the child can defecate.

The phallic stage is between the ages of 3-5-6years. In this stage, sensitivity concentrates in the genitals and masturbation (in both sexes), and it becomes a new source of pleasure. The sex energy (libido) is centred on genital organs (Santrock, 2002: 38), The child becomes aware of anatomical sex differences, which sets in motion the conflict between erotic attraction, resentment, rivalry, jealousy and fear which Freud called the Oedipus complex (in boys) and the Electra complex (in girls).

2.3.2 Latent Stages (5-6) years.

A child leaves his/her interest in his/her original sex. There is no further psychosexual development that occurs during this stage. Freud believes the most sexual impulses are repressed during the latent stage, and sexual energy can be sublimated. Sexual fantasies and aggressively in this stage hidden deep (latent), keep tight under or in unconsciousness. At this stage, the child focuses his/her attention more intellectual development and social enhancement and moral. The love of the child is poured out for his parents (Crain, 2007: 404).

2.3.3 Genital Stages (12 years - adults).

Genital stages are the last stage of Freud's psychosexual theory of personality development from puberty to adolescence. This stage is a period of development of sexual arousal, which is a source of sexual pleasure. Puberty signals a reawakening of the sexual aim and the beginning of the Genital stages, Freud urges during puberty, development sexuality or onset sexual life of a person enters a second stage it is called diphasic, which has basic differences from infantile stages (Santrock,2002: 39).

2.4 Oedipus Complex

Oedipus Complex, in psychoanalytic theory, is a desire for sexual involvement with the parent of the opposite sex. It occurs in a crucial stage in the normal developmental process (Britton et al., 2018; Zepf et al., 2016). Freud urges that preceding the phallic stage, and an infant boy forms identification with his father, he wants to be his father. Later he develops a sexual desire for his mother. He wants to have his mother (Feist & J.Feist, 2009: 41).

Freud saw himself as having extended the concept of sexuality in two important ways. Firstly, sexuality was now separated from its exclusive connection with the genitals and occupied a broader bodily function, having pleasure as it's a goal and only subsequently serving a reproductive function. Secondly, sexuality now encompassed all of the emotions of affection and friendliness traditionally subsumed under the word "love". These affectionate impulses were originally sexual but became inhibited or sublimated such diversion of the sexual instincts has produced, according to Freud, some of the most important cultural contributions (Freud, 2003: 23).

The characteristics of the symptoms of the Oedipus Complex in Crain (2007: 397) deals with a boy's sexual

feeling for his mother and rivalries with his father. It is a psychological defence against threatening thought and feelings which form reactive pattern used throughout life, form personality throughout life, form personality through identification with father, diminish fear of castration vicariously obtain mother through father.

2.5 Electra Complex

Electra Complex is a tendency of a daughter to love his father like she loves her lover. The desire for sexual intercourse with a father and accompanying feelings of hostility. A daughter attracts the attention of her father is to get her father's affection, and she competes with her mother. The daughter desires the father but realises that she does not have a penis, and its leads to the development of penis envy and the wish to be a boy (Feist & J. Feist, 2009: 43).

Freud in (Feist & J. Feist, 2009: 43) Pre-Oedipal girl assumes that all other children have genital similar to their own. Soon they discover that boys not only possess different genital equipment but something extra. The girl then becomes envious of this appendage, feel cheated, and desire to have a penis. Incidentally, Freud objected to the term Electra Complex, sometimes used by others when referring to the female Oedipus complex.

2.6 Self Defense Mechanism

A self-defence mechanism is a strategy to solve conflict and protect a person from anxiety arising from unacceptable thoughts or feelings. According to Freud in theories of psychoanalysis, there is a future development of personality development called defence mechanism, which is used to protect someone from anxiety or guilt.

2. Method

This research will be done based on library research. Library research is a series of activities related to the method of collecting library data, reading, recording, and processing research material. Library research uses library resources to obtain research data. It collects data and information by examining written sources such as scientific journal, reference book, literature, encyclopedia, scientific essay, and other reliable sources in written form or in digital format that are related to the object being examined. According to Zeid (2004: 1) "Library research is research used library sources to get the data".

2.1 Source of Data

Source of data is one of the most important and vital aspects of any research studies. Researchers conducted in different fields of study can be different in methodology, but every research is based on data which is analysed and interpreted to get information (Arikunto, 2010: 129).

2.2 Data Analysing Technique

There are many ways to be done in analysing the data.

Descriptive research is one of the most commonly used types of researches in social science. Descriptive research aims to describe a phenomenon the ways it is, for example, describing social systems or relationship between events. The descriptive analysis deals with describing a phenomenon. It attempts to examine the situation in order to describe the norm. The descriptive analysis describes what exists and tries to pave the ground for finding new facts. It includes gathering of data related to products, people, individuals, events and situations and then organises, tabulate, depict and describe the outcome (Gall, Gall, & Borg, 2007: 132).

3. Results & Discussion

3.1 Analysis of Oedipus Complex in Eugene O'Neill Mourning Becomes Electra

Oedipus Complex is taken from a legend in Greece, the legend of Oedipus, a child who falls in love with his mother. In (Feist & J. Feist, 2009: 41) Oedipus Complex is a desire for sexual involvement with the parent of the opposite sex. It occurs in a crucial stage in a normal developmental process. Freud urges that preceding the phallic stage, and an infant boy forms identification with his father, he wants to be his father to replace his father.

3.1.1 Attracting mother's attention

In Mourning Becomes Electra, the character of Orin shows the tendency to love his mother like he loves his lover. Orin was the son of Ezra and Christine Mannon. He loved his mother so much, and since Orin was child, Christine had given Orin more special affection than her sister named Lavinia. Orin's unnatural attachment to his mother was central to his character. Orin was involved in the love and incestuous desires of his mother. Because of this feeling, he ignored Hazel, his cousin, and her love. Orin told his mother that he liked and loved her. He had never been in love with Hazel. He had taken an interest in Hazel just to cause jealousy to his mother.

ORIN: That was only to make you jealous! (Then bitterly). But now you're a widow, and I'm not home an hour. Before you're trying to marry me off, you must be. Damned anxious to get rid of me again! why?

CHRISTINE: you mustn't say that! If you knew how horribly. Lonely, I've been without you.

ORIN: so lonely you've written me exactly two letters in. The last six months! (O'Neill, 1959: 140).

3.1.2 Looking for his mother's affection

Orin loved his mother like he loved his lover. Orin always looked for his mother's affection. He was very close to his mother. Orin's closeness to her mother was supported by her mother's attitude who always spoiled him and also Orin's desire to be spoiled by her mother.

When Orin came back from war, Orin felt his mother

Christine changed because he felt his mother's less affection. It was not like usual she was. At that time, he repeatedly said about people changes, including his mother. By saying that, he expected his mother felt uncomfortable with her attitude toward him. and Orin tried to get his mother's affection by talking about murder. It made Christine angry and frightened because she felt guilty.

ORIN : (who is again looking at Hazel, breaks out harshly Do you remember how you waved your handkerchief, Hazel, the day I set off to become a hero? I thought you would sprain your wrist! And all the all mothers and wives and sisters and girls did the same! Sometimes in some war, they ought to make the women take the men's place for a month or so. Give them a taste of murder!

CHRISTINE: Orin! (O'Neill, 1959: 136).

3.1.3 Loving one's mother

Orin's relationship with her mother was very close. Christine was very disappointed when she had to part from Orin because Ezra Mannon required Orin to come along in the ongoing war in his country. Orin was also very disappointed with his father. He hoped that his disappointment would soon be remedied when he returned home and met his mother. An extraordinary sense of longing Whacked Orin so when he arrived at home he asked Vinnie about his mother's whereabouts, as such in the following quote;

ORIN: (as they enter looks eagerly toward the house—then with bitter, hurt disappointment in his tone) Where's Mother? I thought she'd surely be waiting for me. (He stands staring at the house) God, how, I've dreamed of coming home. I thought it would never end, that we'd go on murdering and being murdered until no one was left alive! Home at last! no, by God, I must be dreaming again! (O'Neill, 1959: 124).

3.1.4 Being Jealous to father

Orin's jealousy to his father was seen since he was a child, Orin was so close to her mother, Christine, since he was a child until he was an adult. When Christine told Orin about Orin's past childhood, Orin's jealousy to his father was seen.

Orin was jealous of his father because Orin loved his mother. Orin wanted to get his mother's love. Orin was very loud. He blamed his father for sending him to war. His father sent Orin to war that made Orin far from his mother. He thought his father wanted to separate him from his mother and wanted to get his mother's attention completely without his presence. That's why Orin hated his father. The hatred to his father was very big, so his father's death seemed the only thing that could make him free:

ORIN : (again shamefaced) I didn't mean that. My mind is still full of ghosts. I can't grasp anything but war, in which he was alive. He was the war to be—the war that

would never end until I died. I can't understand peace—his end! (O'Neill, 1959: 126).

3.1.5 Being Jealous with mother's lover

Orin's love for his mother led him to have a desire to possess his mother. So, he got jealous when another man was closed and had a special relationship with his mother.

ORIN: Good, God! Did she tell father that? No wonder he's dead! (Then harshly). Who was this man you met in New York?

CHRISTINE: It was Mr Lamar, your grandfather's old friend who has known me ever since I was a baby! I happened to meet him, and he asked me to go with him to call on his daughter. (Then, seeing Orin wavering, pitifully). Oh, Orin! You pretend to love me! And yet you question me as if you suspected me, too! and you haven't Vinnie's excuse! You aren't out of your mind! (She weeps hysterically) (O'Neill, 1959: 145).

3.1.6 Having a desire to possess his mother

Orin had the desire to possess his mother because he loved his mother. In addition, Christine also had a big desire to possess him as a mother.

CHRISTINE : (reaching out and taking his hand) I mean it, Orin. Orin. I wouldn't say it to anyone but you. You know that. But we've always been so close, you and I. I feel you are my flesh and blood! She isn't! She is your father's! You're a part of me!

ORIN : (with a strange eagerness). Yes! I feel that. Too mother!

CHRISTINE: I know I can trust you to understand now as you always used to. (with a tender smile). We had a secret little world of our own in the old days. Hadn't we? – which no one but us knew about.

ORIN : (happily). You bet we did! No Mannon's allowed was a passport. Remember!

CHRISTINE: And that's what your father and Vinnie could never forgive us! But we'll make that little world of our own again. Won't it?

ORIN: yes!

CHRISTINE: I want to make up to you for all the injustice you suffered at your father's hands. It may seem a hard thing to say about the dead. But he was jealous of you. He hated you because he knew I loved you better than anything in the world! (O'Neill, 1959: 141-142).

Electra Complex, as a mental disorder, was a tendency to show a condition of a daughter who loves his father like she loves her lover. A daughter attracts her father attention to get her father's affection. She feels jealous of her mother, and then she competes with her mother. The daughter has desires to her father.

A daughter who suffers from Electra complex will try to

put away her mother from her father because she loves her father very much. She doesn't want to share her father with her mother. Her father is her object of desire. The daughter then represses her feeling and identifies with the mother to take on the female gender role.

3.2 Analysis of Electra Complex in Eugene O'Neill's Mourning Becomes Electra

Electra Complex, as a mental disorder, was a tendency to show a condition of a daughter who loves his father like she loves her lover. A daughter attracts her father attention to get her father's affection. She feels jealous of her mother, and then she competes with her mother. The daughter has desires to her father.

3.2.1 Attracting father's attention

Lavinia is a daughter of Ezra and Christine Mannon. She loved her father so much, Lavinia's great love and her special attention to her father created "abnormal" relationship.

LAVINIA : (seeing the man's figure stop in the shadow—calls excitedly) Who's that?

MANNON: It's I.

LAVINIA : (with a cry of joy) Father! (She runs to him and throw her arms around him and kisses him.) Oh, father! (She bursts into tears and hides her face against his shoulder) (O'Neill, 1959: 81).

Lavinia tried to attract her father's attention to be the first who welcomed her father's arrival. She didn't let her mother welcome her father's arrival first. Lavinia even cried with joy to welcome him, but it's not a matter for her mother not to welcome her husband.

3.2.2 Looking for father's affection

Lavinia was very happy when her father came home, and she tried to keep her father away from her mother. Her love for her father led her to take her mother's position, so she would be the woman for her father. But her father's love only as a father to his daughter no more.

The dialogue, it shows that Lavinia felt her father didn't pay attention to her. Lavinia felt that her mother had stolen all love from her. So she felt lonely when her father spent time with her mother. Lavinia came to her parent's bedroom and made her father Ezra went out of the room and only to say good night to her father, Ezra.

MANNON : (sharply). What Is It? Don't shout like that!
LAVINIA : (stammers lamely). I-I remembered I forgot to say Good night, Father.

MANNON : (exasperated). Good heavens! What (Then gently). Oh all right good night, Vinnie. Get to bed soon, like a good girl.

LAVINIA: Yes, Father. Good night. (O'Neill, 1959: 97).

3.2.3 Loving one's own father

Lavinia was very proud of her father. Her love for him made her feel obligated to always serve and make him happy. She did everything for him. She spent most of her love for him, and it brought a less positive impact on her relationship with her friends, particularly man. When a male friend tried to be close to her, she showed a defensive attitude and antipathy to that man. It indicated that she closed other people's chance to be close to her.

LAVINIA : (sharply) I can't marry anyone, Peter. I've got to stay at home. Father needs me.

PETER: He's got your mother.

LAVINIA : (sharply) He needs me more! (A pause. Then she turns pityingly and put her pityingly and puts her hand on his shoulder) I'm sorry, Peter (O'Neill, 1959: 29).

Lavinia could not hide her big love toward her father. Not only to Peter but also to another man like Brant. She admired her father, and her attitude made others around her ability to see how great she admired him. Her father was the only man that she loved in the world. Her refusal of the man who wanted to get closer to her is one of the proofs her effort to remain able to devote attention and her love for her father.

LAVINIA: Did she? (Then with intensity) I love father better than anyone in the world. There is nothing I wouldn't do to protect him from hurt!

BRANT : (watching her carefully—keeping his casual tone) You care more for him than your mother?

LAVINIA: Yes.

BRANT: Well, I suppose that the usual way of it. A daughter feels closer to her father as a son to his mother. But I should think you ought to be a born exception to that rule.

LAVINIA : (harshly) ...Everybody knows I take after Father! (O' Neill, 1959: 41-42).

3.2.4 Being jealous to mother

Her jealousy was so big moreover when she saw her father and mother were so romantic showing their affection.

MANNON : (grabs her by the shoulders and stares into her face)

Christine! I'd give my soul to believe that, but I'm afraid! (she kisses him. He presses her fiercely in his arms passionately) Christine! (the door behind him is opened, and Lavinia appears at the edge of portico behind and above him. She wears slippers over her bare feet and has a dark dressing gown over her nightdress. She shrinks back from their embrace with aversion. They separate, startled).

MANNON : (embarrassed—irritably) Thought you'd gone to bed, young lady!

LAVINIA: *I didn't feel sleepy. I thought I'd walk a little. It's a fine night. (O'Neill, 1959: 95-96).*

3.2.5 Competing with her mother

Lavinia was a daughter who was rejected by her mother since she was born. Hatred soon developed between mother and daughter, especially when Lavinia found out Christine's new lover, Adam Brant, the son of David Mannon, one of the Mannon's who was expelled because he took a servant, Brant's mother as his wife. She couldn't bear her father to being hurt.

The relationship between Lavinia as a daughter and Christine as her mother illustrated unharmonious relationship. The disharmony could be seen through the attitudes shown by both of them. They clearly showed dislike even hated each other. This attitude was visible from their stares when they met each other, the sadistic stares filled with hatred. The stare was very different from a child's stares to her mother in general. The hatred between them was also seen in Lavinia's atmosphere when she talked to her mother about her mother's affair with Adam Brant.

CHRISTINE : *(stung beyond bearing—makes a threatening move as if to strike her daughter's face) You devil! mean little--! (But LAVINIA stares back cold into her eyes and she controls herself and drops her hand).*

LAVINIA: *I wouldn't call names if I were you! There is one you deserve! (stares at her with cold suspicion). You seem to take giving him up pretty easily!*

CHRISTINE : *(hastily) Do you think I'll ever give you the satisfaction of seeing me grieve? Oh, no, Vinnie! You'll never have a chance to gloat! (O'Neill, 1959: 60, 61).*

3.2.6 Hating on her mother

Vinnie's hatred of her mother was also increased by her mother's behaviour which she couldn't accept, that was his mother's affair with another man. The affair could make her father hurt. Lavinia didn't want to see her father hurt. According to Vinnie, her mother was the only barrier for her, so she ought to be able to get rid of her, and then she would replace her position.

LAVINIA : *(accusingly) to New York! (Christine starts. Lavinia Hurries on a bit incoherently). I've suspected something lately the excuse you've made for all your trips there the past year, that Grandfather was sick (as Christine is about to protest indignantly) Oh! I know he has been, and you've stayed at this house, but I've suspected. Lately, that wasn't the real reason, and now I can prove it isn't! because I waited outside my grandfather's house and followed you. I saw you meet Brant!*

CHRISTINE: *(alarmed but concealing it coolly) Well, what if you did? I told you myself I ran into him by accident.*

LAVINIA: *You went to his room!*

CHRISTINE: *(shaken) He asked me to meet a friend of his a lady. It was her house we went to.*

LAVINIA: *I asked the woman in the basement. He had hired the room under another name, but she recognised his description. And yours too. She said you had come there often in the past year.*

CHRISTINE: *(desperately) It was the first time I had ever been there. He insisted on my going. He said he had to talk to me about you. He wanted my help to approach your father.*

LAVINIA : *(furiously) How can you lie like that? How can you be so vile as to try to use me to hide your adultery?*

CHRISTINE: *(springing up with weak indignation) Vinnie!*

LAVINIA: *Your adultery, I said!*

CHRISTINE: *No!*

LAVINIA: *Stop lying, I tell you! I went upstairs! I heard you telling him " I love you, Adam" and kissing him ! (with a cold, bitter fury) You vile! You're shameless and evil! Even if you are my mother, I say it! (Christine stares at her, overwhelmed by this onslaught, her poise shattered for the moment. She tries to keep her voice indifferent, but it trembles a little) (O'Neill, 1959: 53-55).*

The climax of Lavinia's hatred could be seen from her statement, which considered her mother as rival or enemy. Her mother, Christine, as a wife in Lavinia's eyes had grabbed the attention and affection of her father when she loved her father. She felt as though what belongs to her was taken away by her mother. As a result, Lavinia tried to get rid of her enemy, her own mother from her life.

3.2.7 Having a desire to possess her father.

Loving her father, Lavinia had a desire to possess her father, but she couldn't get what she desired, she decided not to choose anyone to be her spouse because she only loved her father and wanted to belong to his father.

CHRISTINE: *I know you, Vinnie! I've watched you ever since you were little, trying to do exactly what you're doing now! You've tried to become the wife of your father and the mother of Orin! You've always schemed to steal my place!*

LAVINIA: *No! It's you who have stolen all love from me since the time I was born! (then the manner becoming threatening) (O'Neill, 1959: 59).*

Christine knew that Lavinia's love for her father was not good. Even when Lavinia talked to her brother, she acted like a mother. Orin felt the same too. In other words, Lavinia acted out like her mother, who then played two roles simultaneously, as a wife to her father, and a mother to her brother.

3.3 Analysis of the tragic lives of Oedipus Complex and Electra Complex sufferers in Eugene O'Neill's

Mourning becomes Electra

The tragedy happened in Mannon's family was not only caused by the mental disorders suffered by both children, but the affair has done by the mother also worsened it. It led to the disharmonious relationship between Ezra and Christine Mannon, in which it finally caused the death of all people in the Mannon's family except Lavinia Mannon. Besides, it also took a life of Adam Brant, the mother's lover.

3.3.1 The death of Orin

From the tragedy that had happened, Lavinia had a big role in triggering the troubles occurred in Mannon's family. She was the one who drove Orin to his madness which led to his suicide just as she had driven her mother to frustration and suicide. Orin really loved his mother, since his mother died he felt guilty, and he hopelessly ended his life.

ORIN : (with unnatural casualness). Gone home. (then with a quick, Meaning, mocking glance at Lavinia). I'm just going in the study to clean my pistol. Darn thing's got so rusty. Glad you came now, Peter you can keep Vinnie company. (He turns and goes out the door Peter stares after him, puzzled).

LAVINIA : (with a stifled cry). Orin! (There is no answer but the sound of the study door being shut. She starts to run after him, stops herself, then throws her Self into Peter's arms, as is for protection against herself, and begins to talk volubly to drown her thoughts). Hold old me close Peter! Nothing matters but love, does it? That must come first! No Price is too great, is it? Oh, For peace! One must have peace one is too weak to forget no one has the right to keep anyone from peace! (she makes a motion to cover her ears with her hands.)

PETER : (alarmed by her hectic excitement). He's a darned fool to monkey with a pistol in his state. Shall I get it away from him? (O'Neill, 1959: 271).

3.3.2 The death of Lavinia's soul

In the end, Lavinia felt caught in the memory of death. The death seemed to haunt her mind and her feelings. She decided to live alone in the house to pay for her sins, Lavinia punished herself by living alone until death picked her up. It was the proper price she received for her actions, especially for the crimes against her family.

LAVINIA: I'm not bound away—not now, Seth. I'm bound. Here to the Mannon dead!

SETH : (frightened by the look on her face, grabs her by the arm) Don't go in there, Vinnie!

LAVINIA : (grimly) Don't be afraid. I'm not going the way mother and Orin went. That's escaping punishment. And there's no one left to punish me. I'm the last Mannon. I've got to punish myself! Living alone here with the dead is a worse act of justice than death or prison! I'll never go out

or see anyone! I'll have the shutter nailed closed so no sunlight can ever get in. I'll live alone with the dead, and keep their secrets, and let them hound me until the curse is paid out and the last Mannon is let die! (O'Neill, 1959: 287-288).

3.3.3 The death of Ezra Mannon

Before Christine married Ezra Mannon, Christine loved Ezra very much, but after they married, Christine's feelings had changed to Ezra because Ezra was very ambitious with his career and prestige. Consequently, Christine got a lack of attention and affection from Ezra. When Christine met Adam Brant, she immediately fell in love with Adam Brant because he was gentle and tender. Christine wanted to live together with Adam Brant.

By the time Ezra Mannon arrived and asked about Adam Brant, Ezra Mannon became suspicious. However, Christine could convince Ezra Mannon that the arrival of Adam Brant because he wanted to visit Lavinia. Ezra Mannon then told Christine and Lavinia that Orin was injured and he would be back home soon after recovering. At the time Ezra Mannon and Christine were talking, Ezra said that he intended to improve their marriage's condition. But Christine had no intention to maintain their marriage. For her, it was too late.

Finally, Christine admitted to Ezra that she had a special relationship with Adam Brant. Ezra then was very angry, listening to Christine's confession and he swore to kill her. The anger made Ezra got a heart attack, Ezra relapsed then suddenly he fell back, groaning with intense pain. As planned, Christine quietly asked Brant to prepare poisons, which was formulated like the pill for heart attack. She planned it since she thought this was the only way to get rid of Ezra, her husband. Then Christine pretended to treat Ezra Mannon by giving him the pill that was actually not his medicine.

MANNON : (with a harsh laugh) And I had hoped my homecoming would mark a new beginning new love between us! I told you my secret feelings. I tore me inside out for you think you'd understand! By God, I'm an old fool!

CHRISTINE : (her voice grown strident) Did you think you could make me weak make me forget all the years? Oh no, Ezra! it's too late! (then her voice changes, as if she had suddenly resolved on a course of action, and becomes deliberately taunting). You want the truth? You've guessed it! You've used me, you've given me children, but I've never once been ours! I never could be! And whose fault is it! I loved you when I married you! I wanted to give my self! But you made me so I couldn't give it! You filled me with disgust! (O'Neill, 1959: 102-103).

3.3.4 The death of Christine Mannon

Coming home from father's funeral, Orin faced the fact about her mother's relationship with Adam Brant. Orin couldn't accept that. He was angry with Adam Brant, and

Lavinia made it worse by pushing him to kill Adam Brant. Blinded by anger, he did what Lavinia told him. He cooperated with Lavinia to get.

ORIN: I killed him!

CHRISTINE : (with a cry of terror). Oh-oh! I knew! (Then clutching at Orin). No - Orin! You-you're just telling me that to punish me, aren't you? You said you loved me you'd protect me protect your mother you couldn't murder?

ORIN : (harshly, pushing her away). You could murder Father, couldn't you? (He thrusts the newspaper into her hands, pointing to the story). Here! Read that, if you don't believe me! We got it in Boston to see whom the police would suspect. It's only a few lines. Brant wasn't important except to you! (O'Neill, 1959: 196-197).

3.3.5 The death of Adam Brant

Lavinia persuaded Orin to revenge his father's death by killing Adam Brant. Lavinia had some purposes of killing Adam Brant. To revenge her father's death and to punish her mother, because she thought the presence of Adam Brant was one of the causes of his father's death.

LAVINIA : (taking his hands off her shoulders and rising) All I ask is a chance to prove it! (then intensely) But when I do, will you help me punish Father's murderers?

ORIN : (in a burst of murderous rage) I'll kill that bastard! (in anguished uncertainty again) But you haven't proved anything yet! It's only your word against hers! I don't believe you! You say Brant is her lover! If that's true, I'll hate her! I'll know she murdered Father then! I'll help you punish her! But you've got to prove it (O'Neill, 1959: 163).

4. Conclusion

The result of the analysis shows the tragic life of Oedipus and Electra Complex sufferers. The tragic life is triggered by deviant behaviour because the love felt by a son to his mother and a daughter to her father.

The love of the son to his mother makes him blind with his mother serious crime of killing his father. His love also leads him to attract his mother's attention, looking for his mother's affection, loving his mother, being jealous to his father, being jealous with his mother's lover and having the desire to possess his mother.

The same thing occurs to the daughter who loves her father. Her love to her father also leads her to attract her father's attention, look for her father's affection, loving her father, being jealous to her mother, competing with her mother, hating her mother and having a desire to possess her father.

So, tragedy happens due to the mental disorders of those children. It finally indicates that the mental disorders of Oedipus and Electra Complexes contribute to the tragedy in

human's life. It tells us that mental disorders which are deviant from norm bring negative impact and danger to the sufferers in human relationship.

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