

The Embodiment of Alienation in Eugene O'Neill's A Long Day's Journey into Night: Structural Analysis

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Abstract: *A Long Day's Journey into Night* was written at a time when O'Neill was in increased suffering due to his worsening tremors, yet the theme of alienation has not been proven without reasonable doubt. More so, after extensive reading and researching on the issue of alienation in O'Neill's play, it has become clear that the previous studies including many critics such as Doris Alexander in his *Eugene O'Neill's Creative Struggle: The Decisive Decade, 1924-33* (1992), James William Flath in his thesis *La Familia Como Destino en Eugene O'Neill y Sam Shepard* (2013), Travis Bogard in his study of O'Neill and his plays *Contour in Time* (1972), Arthur and Barbara Gelb in their second biography of O'Neill, and many other emphasized the issue of alienation in O'Neill's life and plays, but they were not directly able to study and prove alienation in *A Long Day's Journey into Night* due to their concentration on the playwright's intention rather than the presence of alienation through the analysis of the literary text. The purpose of this study is to analyse and prove alienation in *A Long Day's Journey into Night*, structurally by analyzing the plot, conflict, characters and their defense mechanisms, stage directions, soliloquies, monologue and symbolism.

Keywords: alienation, dramatic devices, experience, structure

1. Introduction

Many other questions still lingers as to the true reason that O'Neill gave on the two conditions for the publication and production of *A Long Day's Journey into Night*: the play was only to be published 25 years after his demise and was not to be produced. Considering that the play represents the most autobiographical piece of the playwright, the reason for his decision should be hidden within the plot and text of the play. As a result, this study comes to prove that alienation in *A Long Day's Journey into Night* is an incarnation of O'Neill's family in true life, and to familiarize the reader with the original story of O'Neill and his family in order to interpret the aspects of alienation through the play in terms of structure and the element of the drama such as the plot, conflict, stage directions, soliloquies, monologues, symbols and imagery, characters and setting.

2. Literature Review

- 1) Doris Alexander's *Eugene O'Neill's Creative Studies* (1992), which uses an autobiographical context to concentrate on the years 1924-33 in O'Neill's life, and also his study *The Tempering of Eugene O'Neill* (1962) lead the way in its perception that the events described in *A Long Day's Journey into Night* are more than casually autobiographical in dealing with the stupendous psychological trauma of the playwright's early life (his mother's drug addiction).
- 2) James William Flath in his thesis *La Familia Como Destino en Eugene O'Neill y Sam Shepard* (2013). James William tries to show that Family has been a constant value throughout the history of mankind in general and the history of drama in particular.
- 3) Flath's thesis underlines the tension between the characters, the degree of their alienation and disconnection in their relationships. It uncovers the

troublesome relationships between the characters in general and between the father James Tyrone and his son, Jamie in particular.

- 4) Travis Bogard in his study of *O'Neill and his plays Contour in Time* (1972).
- 5) Arthur and Barbara Gelb in their second *biography of O'Neill*.
- 6) Beasley Blair Edward, JR in his thesis *A Production of Eugene O'Neill's a Long Day's Journey into Night* (1972).
- 7) Theresa Person's *The Pipe Dream and Eugene O'Neill Irish Heritage* (August 1969) where she depicts an alienated individual as someone who does not belong or find a place in society. She considers alienation as impersonal.
- 8) A previous research written by Jeremy Killian entitled *A paradox of American tragedy: a Long Day's Journey into Night and the problem of negative emotion in theatrical performance* examines a philosophical problem referred to as the "paradox of tragedy" which presents itself in the context of the positive reception of Eugene O'Neill's *a Long Day's Journey into Night*. The play depicts a harrowing day in the life of the Tyrone family, where each of the family members copes with failure, addiction and disease.
- 9) A recent study by Porter concludes that O'Neill uses a ritual in *A Long Day's Journey into Night* in order to show how the Tyrones might overcome their present stasis and sense of entrapment.
- 10) The study of Babae Ruzbeh, *a Long Day's Journey into Night: A journey into revolution* sees *A Long Day's Journey into Night* (1941) as an autobiographical style for O'Neill's life and his family's psychological problems.
- 11) Miriam Novak Jardim's text, *a Long Day's Journey into Night*. She notes that the play is an autobiographical

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work because there are many similarities between O'Neill's life and his fictional works.

- 12) A recent study by Micheal Manheim's *Eugene O'Neill's New Language of Kinship (1982)* reaches the same conclusion for the entire canon based both on the autobiographical context and language of the late plays.
- 13) *The Cambridge companion to Eugene O'Neill* edited by Michael Manheim. It contains studies of Eugene O'Neill's life, his intellectual and creative forebears and his relation to the theatrical world at his creative period.
- 14) Robert Dowling's *Critical Companion to Eugene O'Neill* where he quotes Bogard, who claimed that many of O'Neill's dramas "reflects O'Neill's own incestuous feelings toward his mother" (p. 363) and also he added that O'Neill has "informed his friend Kenneth MacGowen that he had been diagnosed by his Psychiatrist, Dr. G. V Hamilton as Suffering from an Oedipus Complex" (p. 363).
- 15) Peter Conn's book "*Literature in America*" explains well the characterization of O'Neill's dramas and stresses on his interest in the psychology of motivation.
- 16) Horst Frenz states in his book *Eugene O'Neill* that psychiatrist Philip Weissman notes that *Desire Under the Elms* is a "unconscious autobiography,". He observes that O'Neill felt no hesitation about portraying his father again in later plays. He made an effort to deal with his Oedipus complex by seeking biological fulfillment from his wife and prostitutes, avoiding reality by sailing and drinking, and even making an attempt at suicide. He left reality behind and went on a sea trip. He reached his peak in the dramatic world, which enabled him to successfully and openly transfuse his suffering into his dramatizations and support him in transforming his personal Oedipus complex into magnificent literary masterpieces cherished by history and the entire world.
- 17) Robert Dowling in O'Neill's *A Life In Four Acts*, stated that O'Neill conceded to his third wife, "You are my mama now" (Lahr John, London Review of Books. Retrieved from. 'O'Neill. Eugene: A Life in Four Acts'). Charlotta, indicated that his husband, O'Neill, had always wished for a mother. His relationship with her was dominated by the Oedipus complex.

3. Research Methodology

Eugene O'Neill's theatre offers a new comprehensive outline of O'Neill's career and plays such as *The Emperor Jones*, *The Hairy Ape*, *The Iceman Cometh*, *A Long Day's Journey Into Night*, *A Moon for the Misbegotten* and *Desire Under the Elms* besides of numerous other full length and one act dramas in the context of the American theatre. O'Neill's modernist intervention in the theatre offers readers detailed analysis of the plays, and assesses the recent resurgence in his reputation and new approaches to staging his work. Eugene O'Neill is generally credited with inventing modern American drama, in a time of cultural ferment and lively artistic and intellectual change. O'Neill's theatrical modernism represents not so much a break from these traditions as a reinvention of their scope and significance in the context of international stage modernism, offering an image of national culture and character that opens new possibilities for the stage while remaining rooted

in its past. His real past life influenced his works specially his famous play. He introduced psychological and social realism to the American stage; he was among the earliest to use American vernacular, and to focus on characters marginalized by society.

The purpose of this study, which measures the success of O'Neill in making drama, a distinct literary genre with diversity of both form and technique, is to analyze structurally alienation in *a Long Day's Journey into Night*, through the dramatic devices by analyzing the plot, conflict, characters and their defense mechanisms, stage directions, soliloquies and monologue, and symbolism. The objective of this analysis is to demonstrate that the play is an incarnation of O'Neill and his family's alienation, and to show O'Neill's success, his realistic style, his styles and techniques from symbolic to naturalism to expressionism to the theater of masks, and some issues about his life. O'Neill uses different form and techniques, makes him entirely a different dramatist such as his use of multiple acts and scenes, setting, nature of dialogue, time period, characters, asides, masks, monologues, parallels, verbal repetitions, sound effects, music, and lighting. The study also highlights O'Neill's treatment of philosophical ideologies such as realism, naturalism, expressionism, stream of consciousness, symbolism, mysticism and psychoanalysis in his plays.

4. Result / Discussion

4.1 Dramatic Elements

The Cast of the play are

James Tyrone called Tyrone through the play: The Father

Mary Tyrone: The Mother

James Tyrone Jr also called jamie: The Elder son

Edmund Tyrone: The Younger son.

Cathleen: Tyrone's Maid

4.1.1 Plot

4.1.1.1 Act One

The play is set in 1912 in the family room of Tyrone's summer home. It is one of those August mornings when Mary and James were having a light discussion on Mary's weight and James's finances after having breakfast with their conversation tilting towards the ill health of Edmund. Mary had recently returned from morphine addiction treatment at a sanatorium, the rest of the family seems to be watching her carefully. Edmund's health is deteriorating due to his intense cough as a result of his travel which his family suspect to be consumption now known as tuberculosis.

Mary is worried and she perceives that Edmund might be more ill considering the entire family are playing down his illness so to prevent her relapse into drugs. "Mary (turns on him resentfully). Why do you say that? It is just a cold! Anyone can tell that! You always imagine things!" (p.23). When she goes into the kitchen she finds Jamie and Tyrone talk frankly about Edmund: he might have consumption. The two men argue. As a result Tyrone accuses Jamie of being without direction and Jamie accuses Tyrone of being miserly. He (Jamie) blames Mary's morphine addiction on his father's bargain hunting and the

inferior medical care received by Mary when Edmund was born. Mary returns, and the two men shut up. They go out to work on the lawn. Edmund comes down and he tries to talk to Mary. She is concerned about his health, and he is worried about hers too. He tries to speak frankly about her problems with morphine because he feels that she should confront her past. She seems to prefer avoiding the topic. She complains about Tyrone's miserliness and how she has never had a real home because of him. He goes out to the lawn to lie in the shade while the other two men work, and Mary is left alone.

Just before lunchtime in Act Two, Scene One, Edmund chats with Cathleen.

Jamie comes in and sneaks a drink "CATHLEEN (with garrulous familiarity). Here's the whiskey.

It'll be lunch-time soon. Will I call your father and Mister Jamie, or will you? (O'Neill, 1956, p.44).

Mary has been upstairs all morning (Jamie. She's been upstairs alone all morning, eh? You haven't seen her? (p.48). Jamie fears that Mary is taking morphine. Edmund denies it, but when Mary comes downstairs her strange, detached manner confirms Jamie's suspicions. Later, Tyrone enters and quickly realizes what happened. Finally, even Edmund can no longer deny that Mary has slipped back into the use of the drug.

4.1.1.2 Act Two

After lunch, in Act Two, Scene Two, Mary criticizes Tyrone on his addiction. Dr. Hardy calls Tyrone on the phone to confirm that Edmund has Consumption (tuberculosis) and would need to go for treatment at the sanatorium. At this point, Mary seems to be aware that her younger son's sickness is more than just normal cold, which made her to rush up stairs, more likely to use drugs (morphine). Tyrone and his two sons are left alone to talk. Tyrone accuses them of ditching their Catholic faith and replacing it with undesirable alternatives. Jamie worries about Tyrone's misery. He goes out, waiting for Edmund so that he can accompany him to town. Mary comes down and the Tyrone parents talk. The scene ends with Mary and Tyrone together. They argue about money, booze, and past tragedies. We learn that Mary had a baby before Edmund who died after catching the measles from Jamie, whose name was Eugene. Edmund comes downstairs. He urges his mother to fight the morphine addiction.

Edmund. But listen, Mama. I want you to promise me that even if it should turn out to be something worse, you'll know I'll soon be all right again, anyway, and you won't worry yourself sick, and you'll keep on taking care of yourself (O'Neill, 1956, p.42)

I won't listen when you're so silly! There's absolutely no reason to talk as you expected something dreadful! Of course, I promise you. I give you my sacred word of honor! (O'Neill, 1956, p.42)

Mary is relieved and then she is achingly lonely after Edmund and Tyrone have left.

4.1.1.3 Act Three

Act Three happened "around half-past six in the evening" (p.83). Mary and Cathleen have just returned from their trip to the drug store to pick up Mary's morphine prescription, and it is clear that Mary has already taken a dose. Mary sits in the family room, waited on by Cathleen. She treats Cathleen to whiskey. She fantasizes about her youth and her childhood dreams of being a catholic nun or a concert pianist.

Nor can Mary entirely erase the aspirations she once had that conflicted with her desire to be a wife and mother. Tyrone attributes her reveries about a musical career to the "flattering" of naive nuns, and the playwright himself gives us no evidence of Mary's talent: when she plays the piano, all we hear is the "stiff-fingered groping" (CP III, 823) of an aging arthritic. But O'Neill gives some credence to Mary's "more beautiful" dream of becoming a nun, for the opening stage directions tell us that "her most appealing quality is the simple, unaffected charm of a shy convent-girl youthfulness she has never lost-an innate unworldly innocence" (CP III, 718). Had Mary remained virginal, she would have faced few of the troubles she laments throughout *Long Day's Journey* (Nasrullah Mambrol, 2017, p.172).

Also, Mary remembers her meeting with Mr. Tyrone. She speaks how she was in love with him. She admits "Oh, I don't mind. I've loved him dearly for thirty-six years. That prove I know he's lovable at heart and can't help being what he is, doesn't it?" (p.87). Cathleen drinks a lot. Edmund and Tyrone come home. Mary receives the men happily. Tyrone sees that she is lost in dope. Mary warns Edmund that Jamie wants to make him a failure. She thinks about their childhood and she is worried about Tyrone's habits which have started them on the path to alcoholism. Mary reminded Tyrone of the first night when they met:

What is so wonderful about that first meeting between a silly romantic schoolgirl and a matinee idol? You were much happier before you knew he existed, in the Convent when you used to pray to the Blessed Virgin (O'Neill, 1956, p.92).

She returns to criticizing him. Then, she speaks nostalgically about her wedding dress and how she fussed over it. She does not know where the dress is now; it must be in the attic somewhere. Tyrone goes down into the cellar to get more whiskey, Edmund and Mary are alone. Edmund tries to tell Mary how sick he is, but she refuses to listen. They talk about her problems with morphine, but speaking so directly about the past that hurts Mary, they had to stop. Edmund leaves. Tyrone returns and invites her to have dinner with him. He says "Come along, dear. Let's have our dinner. I'm hungry as a hunter" (p.107). Nevertheless, she decides to go upstairs instead, presumably to shoot up yet again.

4.1.1.4 Act Four

Act Four is at midnight. Edmund comes home to find his father playing solitaire. The two men are arguing and drinking, but they eventually manage to have an intimate conversation. Tyrone explains to Edmund his stinginess. The latter ruined his career by staying in an acting job for money.

After so many years playing the same part, he lost the talent he once had. Edmund understands his father now more than ever. He talks to his father about his days sailing and talks implicitly about his hope to be a great writer. When they heard Jamie coming home drunk, Tyrone left to avoid fighting with him. Jamie confesses something to Edmund that despite his love for him, he still wants him to fail and as such he would try to make him fail. Then, Jamie passes out drunk.

When Tyrone returns, Jamie comes round, and they start to argue again. Mary comes downstairs, by now so doped up she can barely recognize them. She is carrying her wedding gown, lost entirely in her past. The men watch in horror as “she stares before her in a sad dream. Tyrone stirs in his chair. Edmund and Jamie remain motionless” (p.156).

5. Conflict

The conflict involves all the characters in the play; sometimes between the character and their environment or within the characters themselves. The conflict stems from their memories throughout the play. The play is founded upon endless conflicts between all the characters. James Tyrone who is the father and the husband of Mary Tyrone lives in misery. He failed in his marriage to Mary because he does not have a house and he is always away from her since he drinks too much. In addition, James fails his younger son. He compromised Edmund’s recovery from illness by sending him to a cheap, second rate sanatorium rather than to a more expensive venue when he was diagnosed with TB. Edmund rails against his father, “but to think when it’s a question of your son having consumption, you can show yourself before the whole town as such a stinking old tightwad” (p.148). Furthermore, James converts his older son, Jamie, into a drunkard. This becomes obvious when Mary tells him “Since he first opened his eyes, he’s seen you drinking, always a bottle on the bureau in the cheap hotel rooms. And if he had a nightmare when he was little or a stomach ache, your remedy was to give him a teaspoonful of whisky to quiet him” (p.113). He seems to have failed everyone in the family. On the other hand, Mary lives in pain of losing her second child to measles and also the challenges that accompanied the pregnancy period of Edmund which eventually pushed her to morphine addiction. James sends her to “an ignorant quack of a cheap hotel doctor” (p.89) to prescribe her morphine because he is cheap.

5.1 Conflict between the Past and the Present

The play dramatizes one day of Tyrone family's life. Memories are beautiful, if you don't have to deal with the past. The play's characters are revealed through their memories as well as their disputes with one another. The play showed psychological well-being of all four members of the family is haunted by the past.

All of the characters' lives are impacted by a lack of affection and care. They try to compensate for that by drinking alcohol, using morphine. They are hunted by the future that they had envisioned for themselves that never materialized. They are unable to manage their lives because they are entangled in a web of ideology which they imposed

on themselves in various ways. Consequently, the members of the family try to escape from the unbearable reality of their life which pushes them into addiction with morphine, alcohol or whores to experience a comfort that had eluded them.

One of the noteworthy features of O'Neill's play is the fogginess of the stage which shows the conflict between the present and the past and focuses on the poles of the conflict and the attraction between them. It creates a gloomy atmosphere. It signifies the delving into the unconscious mind. Fog is the symbol of unconsciousness; it symbolizes that the entire family seems to experience loss, lack and repression. This is somehow illustrated in the play when Mary, the mother of the family expresses her feelings toward the fog to Cathleen (the maid). She states that the fog “hides you from the world and the world from you. You feel that everything has changed, and nothing is what it seemed to be. No one can find or touch you anymore” (p.98). She adds:

the foghorn I hate. It won't let you alone. It keeps reminding you, and warning you, and calling you back, but it can't tonight. It's just an ugly sound. It doesn't remind me of anything (O'Neill, 1956, p.98).

Mary hates the fog because it reminds her of the happy past times to which she cannot return. The fog detached her and the other members of the family from the rest of the world. Jean Chothia argued that:

The audience learns through references in the dialogue and through the repeated sounding of the foghorn in the latter part of the play that fog has descended on the surrounding world and presses close around the house, isolating its occupants the more thoroughly (Jean Chothia, 1998, p. 199).

Indeed, all characters of a *Long Day's Journey into Night* wish to re-experience the lost union, which they find impossible to regain. Their mind is obsessively haunted by the past, as Mary says, “the past is the present, isn't it? It's the future, too. We all try to lie out of that, but life won't let us” (O'Neill, 1956, p. 75). The characters seek to fill in the lack they had experienced in their past lives via means such as alcohol and morphine. However, they fail to do so. The matter of loss in the play has already been argued by Shaughnessy. It “confirms the timeless mystery of loss” (2007, p. 68).

In particular, Mary is one of the characters in the play who attempts to re-experience the feeling of wholeness. There are hints in the play that indicate her desire to return. She spends had lived among nuns and studies religious materials. She once informed Mother Elizabeth of her desire to become a nun because she wanted to spend the rest of her life there. On the other hand, Mother Elizabeth was unsure if she could handle the situation. As a result, she asked her to go out and see the world, and then come back if she was still certain she wanted to be a nun. Mary was irritated because she had not expected her wish to be denied.

MARY: I had a talk with Mother Elizabeth. She is so sweet and good. A saint on the earth. I love her dearly.

It may be sinful of me but I love her better than my own mother. . . I told her I wanted to be a nun. But Mother Elizabeth told me I must be surer than that, even; that I must prove it wasn't simply my imagination. . . I said, of course, I would do anything she suggested, but I knew it was simply a waste of time (Sima Farshid, 2013, p.67)

Mother Elizabeth is a mother figure to Mary considering that she even loves her more than her biological mother. After leaving the convent, she never feels at peace even when she falls in love with James Tyson and marries him. She cannot renew her past life because nothing can renew the perfect life she has had in the convent. She talks like a young girl or wears clothes that remind her of the time she was in the convent in most part of the play. Mary's feeling and mood is best described in the stage direction;

There is at times an uncanny gay, free youthfulness in her manner, as if in spirit she were released to become again, simply and without self-consciousness, the naive, happy, chattering schoolgirl of her convent days (Sima Farshid, 2013, p.65).

This is a strong indication of how much she wishes to return to her adolescence in the convent. This becomes clearer at the end of the play, when she holds her wedding gown in her hand. She is not sure what she wants to do with it, but she is certain that she misses something. Nothing can heal the wound of her desire toward an assumedly perfect past, which is replaced by other desire and thus remain floating, whereas none of them can help her achieve the perfection she seeks because she is trapped in the symbolic world of social orders where her "Object Petit" can never be fulfilled.

5.2 Unrealized Desires of the Sons

In the first scene of the play, Edmund discusses his illness with his mother, attempting to persuade her that it is not as bad as she believes it to be. His mother pampers him, demonstrating how much he needs his mother's attention as well as his desire to re-experience the satisfaction that his mother's feeling of wholeness had created in him.

MARY: [almost resentfully] Oh, I'm sure you don't feel half as badly as you make out. You're such a baby. You like to get us worried so we'll make a fuss over you. You need to rest all you can. Sit down and I'll make you comfortable. EDMUND: Grand. Thanks, Mama. MARY: [kisses him-tenderly] All you need is your mother to nurse you. Big as you are, you're still the baby of the family to me, you know (Sima Farshid, 2013, p.67).

In short, Edmund's desires are for his mother's love and attention, as well as for the lost union he had previously experienced. He is yearns for love, but he will never find it. He believes that his mother can fill the lack in him, but she cannot match the mother's image he has in his mind; the kind of mother that makes him feel safe and secure due to her drug addiction which she uses drugs to numb her own pains. This incongruity causes some personality disorders in him.

To satisfy his desire, he leaves the house for a while, going on a journey on the sea. He hopes to relax yet turns to alcohol and literature to seek solace, but it does not work.

This sense of lack is presented in a different way in the elder son Jamie, whose anxiety is depicted in the conflicts he has with other members of the family. According to the play, he felt complete wholeness with his mother in his infancy because there was no obstacle or threatening force to his union with her. The solace he had enjoy as a child had varnished as a result of his mother's losing of son Nonetheless, as he enters the world of difference and language, he realizes that there is another boy to whom the mother's attention is directed, which threatens his solace; this is his younger brother Eugene, who dies prematurely as a result of measles transmitted to him by Jamie, which causes his death. He goes to Eugene's bedroom on purpose when he has measles despite he was asked not to get near him. Seeing Eugene as a rival in affection received from their mother. The loss of Eugene led to the separation from him. Mary reproaches herself for Eugene's death:

I was to blame for his death. . . . Jamie would never have been allowed, when he still had measles, to go in the baby's room, I've always believed Jamie did it on purpose. He was jealous of the baby. He hated him (Sima Farshid, 2013, p.65).

Afterward, Jamie sees no opposition to steal his mother's attention away from him, until Edmund was born which diverts the mother's attention and makes him jealous. When Jamie sees him threatening his security and wholeness with his mother, he begins to engage in drunkenness and visit to brothels to satisfy his need for love, but they were of no help, and as such he resolved to ruin the life of Edmund. Regarding Jamie's distressing case, Abbotson (2005) claims that his "bitterness is exacerbated by the loss of the guiding hand of his mother to drugs that has resulted in a life of dissipation filled with alcohol and prostitutes" (p. 105). Sometimes, he seemingly tries to make friendship with Edmund by taking him to whorehouses and bars, but all what he thinks about is ruining his life. Near the end of the play, he confesses what he has tried to do:

JAMIE: Nix, Kid! You listen! Did it on purpose to make a bum of you. Or part of me did. A big part. That part that's been dead so long. That hates life. . . . Made my mistakes look good. Made getting drunk romantic. Made whores fascinating vampires instead of poor, stupid, diseased slobs they really are. Made fun of work as sucker's game. Never wanted you to succeed and make me look even worse by comparison. Wanted you to fail. Always jealous of you. Mama's baby, Papa's pet! (Sima Farshid, 2013, p.68)

To sum up, Jamie loves Edmund, but he is unable to put up with him. He seems to have caused his separation from his mother who previously loved him. As he confesses here, he has done all these things to compensate for the loss of the ideal unity with his mother. He has taken his revenge on by having "rotten bad influence on him" (p.68) as the result of Edmund's birth.

6. Stage Directions

Generally, stage directions describe the scenery and physical movements within the play. Nonetheless, they describe the emotions and expressions of the characters. They indicate the moment of a character's appearance, the manner and tone of the actor, or the sound effects and lighting.

O'Neill utilizes the concept of masks in *a Long Day's Journey into Night* in an incredibly realistic way. However, the dramatic use of physical masks in the play is replaced with a more subtle effect of emotional masks. Jamie's masks are the clearest in O'Neill writings, "Jamie's face is hard with defensive cynicism" (p. 73).

O'Neill's stage directions are descriptive. They incredibly tell the characters' mental state and reveal their alienation and isolation, for instance, Mary's wedding gown is dear to her as she slips into her morphine addiction. In the final act, "she forgets her hands and comes into the room with the wedding gown trailing on the floor" (p. 175). Mary is not carrying the gown in the reverent way. She might have done that if she was mentally aware.

7. Soliloquies, Monologues and Symbols

7.1 Soliloquies

A soliloquy is an act of speaking one's thoughts aloud when by oneself or regardless of any hearers, especially by a character in a play. The monologues (and soliloquies) in *a Long day's Journey into Night* are sometimes regular and unconventional. In some monologues the characters talk for a long time and they ignore what other characters are saying to them. Maybe it is because of the poor communication and the lack of understanding among the family members, for instance, Mary and Cathleen in the beginning of Act 3 had a conversation with each other without even listening to what they were saying; Mary speaks about the foghorns while Cathleen either acknowledges her comments or talks about Smyth. They are having two separate conversations at the same time. One speaks about a subject and the other is discussing a different subject. There is a break in communication and lacking of understanding between them. The characters fail to understand each other in most dialogues and conversations in the play. The stage directions indicate that the characters are merely looking for excuse to keep talking when they interact with someone else. It seems to be that the characters do not have real intentions to interact, but they only want to talk about their problems rather than listening.

In addition, soliloquies in the play are also used to reveal stories and information about each of the characters when they rant or recall their past. By examining them, the reader can understand the characters of the play and explain the reason for their terrible situation, for instance, Mary's soliloquy, where she recalls her wedding reveals more things about her past. It gives the reader the underlying cause of her pain which is her marriage to James. She begins the soliloquy by saying she "wants to remember only the happy part of the past", but then ends by saying she "used to take it out from time to time when she was lonely, but it always

made her cry" (p.116-117). It clarifies the change from a happy marriage to a sad one.

7.2 Monologues

A Long Day's Journey into Night treats dialogue between the characters in a realistic way. It is an everyday, normal language. Therefore, the characters ignore, misunderstand, argue and talk over each other. The language used is not excessively extravagant and full of racial slurs. Tyrone himself as an Irish immigrant calls Shaughnessy a "wily shanty mick" (p.22). O'Neill's writing is realistic, James Tyrone, for example, was a "matinée" star who frequently quotes Shakespeare. Mary's hallucinations in the final act are overly dramatic, as she imagines herself as a child at the convent. As the play progresses, Jamie's speech becomes increasingly slurred. His drunken stupor takes over.

Long Day's Journey represents an attempt on his part to solve this problem through extensive quotation, from Shakespeare and from the Victorian poets. Jamie's recitation of Swinburne's "A Leave-taking at the end of the play moves in effective counterpoint to Mary's obliviousness. He "does it well," runs the stage direction: She does not seem to hear," for the reader, echoes the recitation: "Let us go hence, my songs; she will not hear. . . Yea, though we sang as angels in her ear. /She would not hear" (III, 825-26). George Steiner singles out this kind of citation for special contempt (Michael Manheim, 1998, p.222).

Indeed, language plays an active role in mediating between characters to attain recognition from the other, for instance, the reader can get information about the characters by analyzing their speeches and conversations in *a Long Day's into Night*.

Furthermore, the main goal of psychoanalytic treatment is to articulate the truth of one's desire in speech. Thus, the fundamental rule of psychoanalysis is based on the principle that speech is the only way to discover truth. Therefore, the reader discovers all that happened to the Tyrone family through their speech and conversation. They reveal the secrets about their life and alienation "None of us can help the things life has done to us. They're done before you realize it, and once they're done they make you do other things until at last everything comes between you and what you'd like to be, and you've lost your true self forever" (p.63).

Psychoanalysis considers symptoms as a phenomenon. It translates them because they disrupt the life of the person, requesting to begin analysis into meaning. Speech creates the meaning that structures our behavior, experience and desire. These behavior, experience and desire are shaped by the words we speak and hear from others, for instance, the experience of James Tyrone at sea. He said:

I was set free! I dissolved in the sea, became white sails and flying spray, became beauty and rhythm, became moonlight and the ship and the high dim-starred sky! I belonged, without past or future,

within peace and unity and a wild joy, within something greater than my own life, or the life of Man, to Life itself! And several other times in my life, when I was swimming far out, or lying alone on a beach, I have had the same experience, became the sun, the hot sand, green seaweed anchored to a rock, swaying in the tide. Like a saint's vision of beatitude. Like the veil of things as they seem drawn back by an unseen hand. For a second you see, and seeing the secret, you are the secret. For a second there is meaning! Then the hand lets the veil fall and you are alone, lost in the fog again, and you stumble on towards nowhere for no good reason (O'Neill, 1956, p.13)

The idea of Mary's desire for a home becomes obvious. She associates it with the death of Eugene, who died when she was traveling with him. Mary associates Tyrone with the traveling home of the theater actor; she refutes the way in which she was forced to live with Tyrone,

Mother Elizabeth and my music teacher both said I had more talent than any student they remembered. My father paid for special lessons. He spoiled me. He would do anything he asked. He would send me to Europe to study after graduated from the convent. I might have gone-If I hadn't fallen in love with Mr. Tyrone. Or I might have become a nun. I had two dreams. To be a nun, that was the more beautiful one. To become a concert pianist, that was the other (O'Neill, 1956, p.89)

Mary uses morphine to forget her problems. It allows her to escape her present situation and her suffering. As a result, she wishes to relive her memories and past life again, particularly, when she was a little girl in a convent. Mary idealizes her youth and she comebacks to it again. She takes excessive doses of morphine even though she cannot sometimes distinguish between the past and the present due to her mental state.

It is important to note that James Tyrone, Edmund and Jamie hate Mary's morphine addiction, but they themselves are hardly better in their abuse of alcohol. Mary will continue to lose more of her dreams and desire to be a nun and to move to a new house as she gets older. O'Neill suggests in this play that people, as they get older, have a tendency to idealize the dreams of the past in such a fashion as to become disenchanting and hopelessly ineffectual in the present, for example when "Mary (with a vague exasperation at being brought back from her dream)". She says "yes, yes, go. I don't need you now" (p.91)

7.3 Symbols

Fog is a cyclic metaphor in the play. It is symbolic and it is described in the stage directions in Act 3 "like a white curtain drawn down outside the windows" (p.84). It is meaningful and signifies different things for the Tyrone. For Mary, the fog represents a refuge from reality; it "hides you from the world and the world from you. You feel that everything has changed, and nothing is what it seemed to be. No one can find or touch you any more" (p.84). On the other

hand, the foghorn is a reminder of real life for Mary. It is something that pulls her back to reality, which is why she says that she loves the fog. She asserts "It wasn't the fog I minded, Cathleen. I really love fog" (p.84). It was the foghorn that she hates.

For Edmund, the fog also represents an escape from reality. He says "to be alone with myself in another world, where truth is untrue and life can hide from itself" (p.60). Edmund sees significance in it because for him it is a metaphor for the confusion of life and oneness, and also because people lose their way in fog, just as they do in life. He speaks about his great experience of oneness with nature (in Act 4). He says that when it was over he was "lost in the fog again". He speaks of humanity in a similar manner and calls "us fog people".

The fog was where I wanted to be. Halfway down the path you can't see this house. You'd never know it was here. Or any of the other places down the avenue. I couldn't see but a few feet ahead. I didn't meet a soul. Everything looked and sounded unreal. Nothing was what it is. That's what I wanted-to be alone with myself in another world where truth is untrue and life can hide from itself. Out beyond the harbor, where the road runs along the beach, I even lost the feeling of being on land. The fog and the sea seemed part of each other. It was like walking on the bottom of the sea. As if I had drowned long ago. As if I was the ghost belonging to the fog, and the fog was the ghost of the sea. It felt damned peaceful to be nothing more than a ghost within a ghost (O'Neill, 1956, p.133).

Mary's wedding gown is another symbol in the play. It represents her loss. As a result of her marriage, she loses her ideals, her youth and her happiness and she becomes depressed. She begins to cry as she recalls her past memories. So she decided to hide it somewhere. She does not know where, she thinks of an old trunk in the attic. The hidden wedding gown is a proof that old dreams can still serve as a standard against for the measurement of her current unhappiness. Finally, when Mary reverts to her youth in Act 4, it is fitting that she is carrying the wedding gown on her arm. (A Long Day's Journey into Night: Metaphor Analysis). All of the characters in the play use language to refer to another meaning rather than the exact meaning of the signifier.

Mary (interrupting quickly). Now, now! Don't talk. Learn back and rest. (Persuasively.) You know, I think it would be much better for you if you stayed home this afternoon and let me take care of you. It's such a tiring trip uptown in the dirty old trolley on a hot day like this. I'm sure you'd be much better off here with me (O'Neill, 1956, p.79).

Mary does not really intend to help Edmund, but she wants to help herself because when she stays alone she uses morphine again. The audience is able to experience the severity of the Tyrone's family situation because it is condensed to less than a twenty-four hour period. The problem is that Tyrone's family could not be resolved within that time frame as it often would be in a novel.

Symbolism has an important role in our understanding of *a Long Day's Journey into Night*. The weather is symbolic in the play and it plays an important role, for instance, the fog symbolizes addiction. It is related to Mary's addiction to morphine to the Tyrone's drinking in the final act where the playwright describes "outside the windows the wall of fog appears denser than ever" (p. 127). At this point in the play the Tyrone men are drinking and Mary is having hallucinations from the morphine. The play is characterized by a dramatic representation of the mood which is also realistic in the sense that a foggy day is just another mundane day in the Tyrone's summer.

8. Setting (Time / Place)

The setting of *a Long Day's Journey into Night* is important in revealing the psychological state of the characters; it intensifies the play's mood which is full of alienation and suffering. As a result, the setting shifts, and the mood or symbolism changes as well.

Firstly, time in the play moves quickly and elapses between scenes or important actions. All of the characters are preoccupied with time, and they all have hallucinations about past memories. The play is set in actual time, where the stage time is the same as real-life time:

Just before lunchtime in Act Two, Scene One, Edmund chats with Cathleen.

Jamie comes in and sneaks a drink "CATHLEEN (with garrulous familiarity). Here's the whiskey.

It'll be lunch-time soon. Will I call your father and Mister Jamie, or will you? (O'Neill, 1956, p.44)".

In sum, the setting is limited in *a Long Day's Journey into Night* and it is set in August of 1912 in the Tyrone's summer home. The entire play extends from the morning until the midnight of a single day in the Living-room of James Tyrone's summer home in the morning in August, 1912 (O'Neill, 1956, p.9). Each act of the play is either before or after a meal. The setting is realistic because the audience is observing a typical day in the Tyrone household. The play is performed in a short period of time. O'Neill additionally limits the play to the time span of a single day. He makes certain to share the focus and not allow one character to take over.

9. Characters' Alienation and their Defence Mechanisms

9.1 Displacement

Displacement is defined as the redirection of emotional feelings away from their original source and toward a different target. When members of the Tyrone family are stressed, angry, or lonely, they turn to whiskey, where and morphine. Edmund shouts, "Papa! [Changing the subject.] Are we going to have this drink, or aren't we? Tyrone: You're right. I'm a fool to take notice. [He picks up his glass listlessly] Drink hearty, lad. (O'Neill, 1956, p.111).

9.2 Escapism

Every character in *a Long Day's Journey into Night* has a personal problem that bothers him as well as the rest of the family. Tyrone was a money-grubbing child in his youth. He is lost his childhood because he refuses to see how he is causing harm to his family. Jamie has been careless throughout his life. He is irresponsible, he could not find a job, and he was envious of his brother Edmund. Mary is still bitter about not becoming a nun or a concert pianist, and Edmund is battling tuberculosis.

Each character attempts to avoid his problems in his own self-destructive way, whether it is through alcohol, drugs, or women. They avoid dealing with their problems. O'Neill discusses avoidance in his play where he asks, "Long Day's Journey into Night? Does it ever actually solve anything? How has their avoidance only worsened the problems of the Tyrone's?"

9.3 Isolation

Isolation as a defense mechanism can lead a person to separate ideas or feelings from the rest of their thoughts. A person tries to shield the ego from anxiety brought on by a specific situation. For example, a person with a particularly stressful job may use isolation to separate their work life from their family life in order to avoid the stress affecting his relationships.

Despite the fact that the Tyrone family lives together, they experience loneliness throughout the play, Mary suffers from isolation, which causes her to feel lonely even when her husband and sons are with her and try to make her happy. Her isolation stems from the fact that she has never had a true "home" and spent her entire adult life traveling with James and staying in cheap hotels. It is impossible for her to form meaningful relationships with people who are not members of her family under these circumstances. As a result, she spent her life in an old summer house, away from the rest of the world. Mary hopes that her situation improves and that she forgets about her isolation. She attempted total isolation, which resulted in her being unable to hear or speak to her family members by the end of the play.

However, O'Neill makes it clear that Mary has idealized and a socially gratifying life in the first act. She says, "People like them stand for something. I mean they have decent, presentable homes they don't have to be ashamed of. They have friends who entertain them and whom they entertain. They're not cut off from everyone" (De Eugene O'Neill, 1944, p.38)

Mary compliments her neighbors' presentable home. However, she does emphasize that these acquaintances are not "cut off from everyone." (p.38) She implies that she feels "cut off" from the outside world. Throughout the play, Mary expresses a desire to settle down in a true home because "In a real home, one is never lonely" (p.62). Also, she bemoans the fact that she has never lived somewhere long enough to make friends, "If only there was some [. . .] woman friend I could talk to-not about anything serious, just laugh and gossip and forget for a while-someone besides the

servants,” (62). O’Neill claims that Mary does not want these things, but she has romanticized the idea of domesticity. This is evident in her conversation with Edmund about their neighbors as she expresses jealousy, saying that these people are not “cut off from everyone” (p.38). She adds, “Not that I want anything to do with them. I’ve always hated this town and everyone in it”. (p.38)

Furthermore, Mary is not interested in living the lifestyle of a wealthy suburban woman. She has simply determined that way of life may just alleviate the loneliness she is currently experiencing. She admits her loneliness to Edmund at the end of their conversation about the neighbors “but there are times when I feel extremely lonely”. Thus, finding a way to alleviate her sense of isolation appears to be her primary concern.

Similarly, Edmund himself sounds lonely and isolated when he speaks about the time that he spent as a sailor, but he could never get rid of that feeling. He reveals that feeling when he is with his father in the last act of the play. He talks about lying on the bowsprit one night and looking up at the starry sky as waves crashed beneath him. He felt the freedom in that moment, in which he was utterly alone and yet felt connected to the world and “became drunk with the beauty and singing rhythm of it,” (O’Neill, 1956). He describes his experience of freedom and unity of being: “and for a moment I lost myself factually lost my life. I was set free! I dissolved in the sea, became white sails and flying spray, became beauty and rhythm, became moonlight and the ship and the high dim-starred night! I belonged, without past or future, within peace and unity and a wild joy, within something greater than my own life, or the life of Man, or Life itself!” (O’Neill, 1956). Edmund achieves something like transcendence when he was alone in the middle of the ocean; He insists, “I will always be a stranger who never feels at home, who does not really want and is not really wanted, who can never belong [...]” (O’Neill, 1956). His world is melancholic, but he sometimes feels moments of joy and transcendence while Mary spends her time fantasizing about ways to feel a sense of belonging.

In essence, the characters in *a Long Day's Journey into Night* isolate themselves from one another and from the rest of the world. They were powerless to combat the corruption that has been implanted in their ways.

In summarize, alienation is the central theme of the play, and it is reflected in all of the major characters. Each character plays an important role in the events that unfold in the play. Indeed, the theme of alienation is heavily emphasized by James Tyrone, a former Broadway actor who prefers his job and money to his family and spends the majority of his time in low-cost hotels and bars. He is not able to provide a comfortable living situation for his family. Consequently, his job as an actor has caused him to be estranged from his family. He is despised by his wife and children though he adores them. Thus, he fails as an artist, as a husband and begins to drink which mostly puts him in jail. Tyrone made a mistake in his professional life; he did not want to make more money when he was younger. At the end of his life, he wonders why he worked so hard for so little. He can no longer hide his “misery”. He states that he and his family did

not live in health and sanity because they do not have enough money. Tyrone asks in Act 4, section 2, “What the hell was it I wanted to buy . . . that was worth-well, no matter”.

The theme of alienation is heavily emphasized too by Mary who reminisces about her part of her marriage with Tyrone which made her feels pain, death, disease, loneliness and even homelessness. This point happens coincided with her dislike of the world of theatre and as she noted that, “I’ve never felt at home in the theatre . . . I’ve little to do with the people in his company, or with any one on the stage . . . Their life is not my life. It has always stood between me and” (O’Neill, 1956, p.102). She travelled with her husband because he was an actor. She stayed in dirty hotels. This is how she remembers the very early post marriage experience in act III:

I had waited in that ugly hotel room hour after hour. I kept making excuses for you. I told myself it must be some business connected with the theatre. I knew so little about theatre. Then, I became terrified. I imagined all sorts of horrible accidents. I got on my knees and prayed that nothing had happened to you (O’Neill, 1956, p.113).

Generally, Mary describes the routines of her life for many years, “I didn’t know how often that was to happen in the years to come, how many times I was to wait in ugly hotel rooms. I became quite used to it” (O’Neill, 1956, p.113). She is constantly aware of her homelessness and loneliness in the play. She expresses her dissatisfaction to James by saying “Oh, I’m so sick and tired of pretending this is a home! . . . You never have wanted one - never since the day were we married! You should have remained a bachelor and lived in second rate hotels and entertained your friends in barrooms! (O’Neill, 1956, p.113). She expresses her deep disappointment at her early experience of living in filthy hotels and her growing sense of homelessness.

No, no. Whatever you mean, it isn’t true, dear. It was never a home. You have always preferred the club or a barroom. And for me it’s always been so lonely as a dirty room in one night stand hotel...you forget from I know from experience what a home is like. I gave up the one to marry you my father’s home (O’Neill, 1956, p.72).

In Act I, James refutes her idealization of home and father by saying, “You must take her memories with a grain of salt. Her wonderful home was ordinary enough” (O’Neill, 1956, p.137), but her early experiences and the dirty hotel narrative are painful and real enough to cause trauma and create a discourse of pain that was felt belatedly and persistently. This sense of loss of home is exacerbated by the terrible family experiences related to the birth and death of the babies, which stood in stark contrast to the happy prospects of a romantic marriage.

Her husband's constant travel caused her to leave her children at home with the grandmother, oblivious to the possibility of loss, injury and discomfort that can happen to them in her absence.

The sensual side of Mary's feminine nature triumphs over her maternal affection and love which results in the dismemberment of the children who were left at home and the tragic death of the new born Eugene due to measles that infected Jamie (then seven years old). This death, as well as the amount of pain she suffered during the pregnancy of Edmund, turned out to be another traumatizing moment in her troubled life. The guilt due to her failure to act maternally for her children emerges strongly and finds expression in one memorable eloquent dialogue:

blame myself. I swore after Eugene died I would never have another baby. I was to blame for his death. If I hadn't left him with my mother to join you on the road, because you wrote telling me you missed me and were lonely, Jamie would never have been allowed, when he still had measles, to go in the baby's room (O'Neill, 1956, p.87).

Besides, the dialogue reveals her paranoid state of denial of womanly / motherly responsibility for procreation / reproduction, which could only be possible in a traumatized state. However, she is later forced to be in denial due to the emotional and psychological necessity of having another one to mitigate or overcome the initial shock of baby Eugene's death.

The next baby, Edmund, as he was Christened, became foundational in furthering the shock and trauma of death by inflicting blows on her health, introducing her to terrible birth pain in cheap dirty hotel and treatment through quacks that introduced her to morphine and subsequent health problems that continued to best her and her entire family. Her hopeless expression, which reflects the trauma can be seen in the statements she says to Tyrone, "But bearing Edmund was the last straw. I was so sick afterwards, and that ignorant of quack of the cheap hotel doctor all he knew was to reduce pain. It was easy for him to the pain" (p.87). In his context, Mary's reminiscence of marriage is marred by ambivalence and pain mixed with pleasure. Her marriage to James was based on her instant infatuation with his manly beauty, which caused her to disregard her primary and avowed desire to serve the church as a nun or as a concert pianist. She admits, "I forgot all about becoming a nun or a concert pianist", "All I wanted to be was his wife" (p.105). However, the immediate post-marriage conditions described previously left an indelible mark in her mind, causing both immediate and delayed/gradual traumatic stress and traumatized recollection. Her initial reaction was to recoil from James who had captivated her with his male attraction and grace.

This study uncovers the social context of the play and to clarify the circumstances behind alienation in it, and the extent of its impact on the characters and the playwright.

Every literary work has a background, reasons and circumstances that made it produced and written by the author. Although the writer produces a literary work, his special circumstances and experiences have a great impact in shaping his literary work. Prior to his significant involvement as a playwright, O'Neill's professional life was not very interesting. Before returning to New York City after

three years of roaming and supporting himself with odd jobs, he worked as a clerk at a business firm and as an ordinary seaman on the Atlantic trade routes. He married Jenkins Kathleen in 1909, although they were only married for three years before getting a divorce in 1912. This occurred at this time. In the same year that *a Long Day's Journey into Night* was set, the playwright suffered tuberculosis and was plagued by his "rebellious dissipation"; he even made an attempt at suicide, but that did not deter him from continuing. He made the decision to become a dramatist and playwright after his recovery from tuberculosis. This led to his signing up for a playwriting course taught by George Pierce Baker at Harvard University, which helped him get his writing started. He thereby rose to the position of most well-known member of George Pierce Baker's renowned "47 Workshop". His first plays were published in 1914, and in 1916, *Bound East for Cardiff*, his first staged play, was performed. It was followed by *Thirst*, which was produced by the Province town Players in the summer of 1917. When O'Neill moved to New York, this collection of plays provided him with his creative space and helped him quickly build a reputation as a theater innovator. O'Neill came to fame and produced a number of plays that propelled him to the top of the list of American playwrights: He was awarded the Nobel Prize in Literature in 1936.

The deaths of O'Neill's father, mother, and brother occurred within a four-year period between 1920 and 1923, leaving him a bereaved man. Despite this, O'Neill's personal loss influenced the development of his dramatic vision by having his life reflected in his themes and characters, especially in his later plays where he sought to free his subconscious of familial regret and guilt. For instance, in 1933, he only produced one comedy, "*Ah, Wilderness*," which explored the darkest aspects of existence and largely drew upon Sigmund Freud's in-depth psychoanalytical theories.

O'Neill and his wife Carlotta lived in isolation in the 1940s as a result of O'Neill's degenerative neurological tremor, which prevented him from beginning new projects or working on existing ones. During this time, he finished writing *a Long Day's Journey into Night* and dedicated it to Carlotta, while other of his plays were also published.

Eugene O'Neill completed *a Long Day's Journey into Night* in 1941, but it was produced in 1956, three years after his death. Because he saw the play as an autobiography of his life and his relationships with his family, Eugene O'Neill rejected its publication and presentation during his lifetime. His father James, mother Ella, brother Jamie, and himself are all clearly portrayed by the primary characters James, Mary, and their kids Edmund and Jamie.

There are two historical periods relevant to *a Long Day's Journey into Night*. The play was written between 1939 and 1941, but it is set in 1912, at a critical period in the author's own life, paralleling that of his fictional persona, Edmund Tyrone.

Events of moment from the outside world do not intrude on the Tyrone family dialogue. For instance, the Titanic catastrophe in April 1912, which claimed the lives of over 1500 passengers and was the worst maritime accident in

history, is not mentioned. The tragic Captain Robert Scott mission to the South Pole, which came to an end in March 1912 with Scott and the final survivor dying in a valiant bid to reach awaiting refuge and supplies, is also not mentioned.

The necessity for allusions to such significant current events was simply superfluous because to O'Neill's unrelenting concentration on the Tyrone family issues. They are only noticeable by their absence, which adds to the play's claustrophobic atmosphere. Not in the course of events, but in the Tyrone's social consciousness, is an awareness of the outside world mirrored. They feel as though they are on the periphery of society because Tyrone's poor, shanty-Irish, Roman Catholic past prevents them from being totally embraced by the "Yanks."

Systems of beliefs and ideas underpin the attitudes and behavior of the Irish in America is valued by society as a whole, or the basis of conflict.

O'Neill once said his son, "The one thing that explains more than anything about me is the fact that I'm Irish" (O'Neill, 1956). O'Neill never went to Ireland, but the Irish American experience of his family had a significant impact on his writing. One of O'Neill's most Irish plays is a *Long Day's Journey into Night*, which is also his most personal play.

Although Irish immigrants had been coming to America since the early 18th century, the Great Famine in the 19th century caused the greatest number of Irish to leave their country. Many Irish harvests were decimated by a disease known as the potato blight, which also made life more difficult for the country's long-suffering peasants. Large expanses of land in Ireland were controlled by wealthy British citizens who felt no obligation to feed their tenant farmers who were going hungry because the blight had destroyed their main source of food. Whole families, like James Tyrone's, immigrated to America in search of a better life.

However, American life had its own unique set of challenges. Many immigrants were sick, frail, and ill-equipped for rigorous labor due to hunger in Ireland. Since they frequently had to pay for their own transportation across the Atlantic, they had little to no money left over. Worst of all, they were Catholic, a faith that Protestant Americans distrusted. Rumors circulated that the Irish would assist the pope in conquering America and installing Catholic canon (religious) law there. Irish citizens were advised not to bother applying for jobs by signs that were put up. The notion that Catholics and immigrants ought to go back to their own countries gave rise to a political group known as the "Know-Nothings".

The structural analysis of a *Long Day's Journey into Night* contributed on showing that it responds to other literary works:

It is a biography and the master piece of O'Neill, the father of American theater. In his plays, Eugene O'Neill depicted common people like him, people he knew such as sailors, bartenders, and unhappy families who all had to face with the struggles of daily life. He also examined important social

subjects and human psyches, including his own, and experimented with theatrical composition and staging. According to biographer Barrett Clark (1947, p.56), O'Neill was an artist who utilized the theater "as a medium for the expression of his sentiments and his ideas on life". And by doing so, O'Neill changed a crucial chapter in the "*Script*" and earned the title of "father of American theater" for all time.

This autobiography play depicts one long, summer day in the life of the fictional Tyrone family, a dysfunctional household based on O'Neill's immediate family during his early years. James Tyrone, like O'Neill's father James, is a conceited performer and a penny-pincher. Both Mary Tyrone and his mother Ellen battle morphine addiction. Both Jamie Tyrone, the fictional son, and O'Neill's brother Jamie were alcoholics. And Edmund, the younger Tyrone son, has tuberculosis and is in critical condition (O'Neill himself experienced a slight attack of TB and recovered).

The story highlights the brittleness of family ties, particularly those between fathers and sons, as well as love, hate, betrayal, addiction, and blame. It took O'Neill two years to complete, and as he wrote about it, he was virtually reliving his own traumatic past. In the play, he bares his soul and essentially tells the world what it was like to grow up in his own house. That he described it as a "play of old sorrow, written in tears and blood". O'Neill requested that the play not be published until 25 years after his death in order to spare his family any suffering. His wife Carlotta permitted the play to be published in 1956, three years after the playwright's death.

The play also refers to a story through the elements of drama like plot, climax, conflict, and setting. It's an August morning at the summer home of James and Mary Tyrone. James (also called Tyrone) is an ageing actor who, although having achieved financial success, is a miser. Mary recently left a rehabilitation facility for her morphine addiction. Jamie, their older son, has returned home for the summer after losing his job. Edmund, their younger son, is seriously ill.

A day of conflict is just getting started as breakfast is coming to an end. It is clear that Mary has resumed using morphine. Additionally, it is obvious that Edmund has tuberculosis, but the men try to deceive Mary by having her believe that Edmund only has a cold. Jamie claims that Tyrone sent Edmund to a poor, inexpensive doctor and asserts that Edmund would be healthier if Tyrone weren't such a Scrooge. The house is engulfed in a thick fog as the day wears on. Old emotional wounds are resurrected as secrets are disclosed.

Tyrone apparently contributed to Mary's morphine addiction by refusing to pay for her to have pain medication after the birth of Edmund. Even while she continues to use morphine to get through the day, Mary refuses to accept that she is an addict. The three men consume large amounts of alcohol as the hours go by; to the point where Tyrone and Jamie are barely able to function as night falls. The family has been engulfed in both the real fog outside the house and the metaphorical fog of addiction.

It becomes clear that this day is not different from the many other days in the family's lives as the Tyrone family rehash previous conflicts and repeat the same arguments. They rehash old wounds and place the blame for their mistakes on one another. The play leaves the audience wondering at the conclusion: What happens to us when we cannot let go of the past? What occurs to a family that denies the existence of its issues? Is it ever OK to tell a person a lie to save their feelings? What does it feel like to be hopelessly lost?

The play endures production. In addition to its plot and characters, *a Long Day's Journey Into Night* is regarded as O'Neill's greatest play due to its creative, theatrical features, which include the play's form and structure; Over the course of one day, the drama depicts the story of one family. Through the family's addictions, O'Neill depicts the passage of time in an especially devastating way. The morphine that Mary consumes has an increasing impact on her throughout the day. And the men get more and more wasted. O'Neill never depicts Mary taking morphine; instead, we only witness the effects it has on her, even as we see the men drinking. What makes you believe is that?

O'Neill gives clear stage directions. For instance, his description of the setting, right down to the types of books that are on the family's bookcases tells the reader just as much about the characters as the character descriptions do.

O'Neill's long, intricate stage directions were almost as well-known as his writing dialogue. In fact, if the reader pick up a copy of *a Long Day's Journey Into Night*, he will read several pages of stage directions before you even get to the action of the play! O'Neill had very clear views about how the stage should be laid out, and he also had strong opinions about how his characters should look. Here is a brief passage that sums up James Tyrone:

"...About five feet eight, broad-shouldered and deep-chested, he seems taller and slenderer because of his bearing, which has a soldierly quality of head up, chest out, stomach in, shoulders squared...He has never been really sick a day in his life. He has no nerves. There is a lot of stolid, earthy peasant in him, mixed with streaks of sentimental melancholy and rare flashes of intuitive sensibility." (O'Neill, 1956, p.11)

The study also contributed on demonstrating that the stage directions reveal alienation in the play, and describe the play's scenery and physical actions. Nevertheless, they describe the characters' attitudes and facial expressions. They mark the precise instant when a character appears, the actor's attitude and voice, or the lighting and sound effects.

Lighting is an additional strategy; O'Neill uses to illustrate how time has passed. As the play begins, he remarks that "sunshine comes through the windows" in the morning (O'Neill, 1956, p.12). At the beginning of Act Two (early afternoon), he tells the reader that "no sunlight comes into the room" (p.12) and continues, "outside the day is still fine but increasingly sultry, with a faint haziness in the air which softens the glare of the sun" (p.12). Things go on until the play's end as the light shifts. Because of the stage lighting, we can actually see the "long day's journey into night".

The stage directions of O'Neill are detailed. As an example, Mary holds close to her wedding gown as she descends into her morphine addiction. These details amazingly show the characters' mental states and reveal their alienation and isolation. She enters the room with the wedding gown dragging on the floor in the last act after forgetting to use her hands (p. 175). Mary is not carrying the dress with the appropriate reverence. If she was conscious, she might have done that. Also, soliloquies play a role in revealing the characters' alienation. They are constantly engaged in two talks at once. While one speaking about one topic, the other is talking about another. Between them, there is a lapse in communication and a lack of comprehension. In the most of the play's speech and interactions, the characters are unable to understand one another. Soliloquies suggest that whenever the characters interact with others, they are only searching for an opportunity to talk more. The characters appear to merely want to talk about their problems rather than listen, with little actual desire to engage in conversation.

Furthermore, as characters rage or think back on their pasts, soliloquies in the play are also employed to reveal stories and information about each character. The reader is able to comprehend the play's characters and provide an explanation for why they are in such a bad situation. For example, Mary's soliloquy, in which she reflects on her wedding, gives further details about her background. It reveals to the reader what is really causing her suffering which is her marriage to James

The fog that ultimately surrounds the house serves as a symbol or metaphor for another idea. O'Neill demonstrates how the metaphorical fog alludes to the fog of addiction. No one is able to escape

Our understanding of *a Long Day's Journey into Night* depends heavily on symbolism. The play uses weather symbolically and it is significant; for example, the fog represents addiction. Tyrone's drinking and Mary's morphine addiction are connected in the playwright's description of "outside the windows, the wall of fog appears denser than ever" in the play's last act (p. 127). The Tyrone men are drinking at this time in the play, and Mary is experiencing morphine-induced hallucinations. The play is distinguished by a dramatic portrayal of the mood that is also realistic in that a foggy day is simply another ordinary day in the summer in Tyrone. The play uses fog as a cyclical metaphor. It is symbolic, and Act 3's stage directions discuss it in detail. For the Tyrone family, it has significance and stands for various things. Mary views the fog as a haven from the outside world; it both hides you from it and the outside world. On the other hand, Mary is reminded of reality by the foghorn. She claims that she enjoys the fog because it brings her back to the present. She despises the foghorn, so that was it. Edmund likewise sees the fog as an escape from reality. Because it serves as a metaphor for the chaos of existence and unity, as well as the fact that people get lost in fog much like they do in life, he sees meaning in it. He talks about his wonderful experience with being at one with nature (in Act 4). After it was ended, he said he was "lost in the fog again." Similar language is used when he refers to humans as "we fog people."

Mary's wedding gown serves as another play-related symbol. It stands for her loss. She loses her aspirations, her youth, her happiness, and she suffers from depression as a result of her marriage. She starts to cry as she thinks back on old memories. She then made the decision to conceal it. She thinks of an old trunk in the attic but is unsure exactly where. The concealed bridal gown is evidence that her current sadness may still be measured against her previous dreams. Finally, it is appropriate that Mary is holding the bridal gown on her arm when she returns to her youthful self in Act 4. (A Long Day's Journey into Night: Metaphor Analysis). All of the characters in the play use language to refer to another meaning rather than the exact meaning of the signifier.

The study contributed in addressing tough, real-life issues of addiction, guilt, and betrayal. Before the Broadway debut of the play, there was nothing comparable to it. The play provoked audience discussion of controversial subjects. It gave the audience a glimpse into the complicated psychological traits of its main characters.

A Long Day's Journey into Night is characterized by realism. The play is realistic where the dialogue sounded as real as everyday speech and where the setting looked exactly like a location in real life. The characters on-stage seemed to be as real and complex as your friends and family. Eugene O'Neill introduced American audiences to Realism, the idea that a play should look and sound as much as possible like real life. But O'Neill also tried out other ideas and techniques. He experimented with using simultaneous action on-stage. He used the "aside," a way for characters to reveal their true thoughts by speaking directly to the audience. He used masks, an unusual technique to include in contemporary drama.

It is difficult to avoid comparing *a Long Day's Journey into Night* to works like Arthur Miller's *Death of a Salesman*. O'Neill's play is generally regarded as the finest tragedy in American theater, with Miller's "tragedy of the common man" from the same era as its main opponent. Although O'Neill's play was thought to lack technical skill, *Death of a Salesman* reads exceptionally well. Even when Willy interrupts Ben's hallucinatory discussions, like in Act One when Willy plays cards with Charley while speaking to the ghost of his deceased brother, Miller's language flows well. It is an excellent example of word control and sewing. In contrast, O'Neill's dialogue frequently comes out as rough-hewn, even harsh, especially when a character suddenly shifts from irate recrimination to utter contrition, as in several of Jamie's words. These abrupt changes may appear jarring and forced when read aloud, yet even the unfavorable Atlantic Monthly reviewer C. J. Rolo found the emotive language to be "generally convincing."

A Long Day's Journey into Night has other issues; Stephen Whicher mentions that it has "the massive faults" (O'Neill's *Long Journey*, 1956, pp. 614-15). O'Neill has received criticism for his amateurish writing style, including the excessive use of borrowed poetry, repetition, and prolixity. The play's theme, its unrelieved melancholy, its self-pitying protagonists, or its skeleton-rattling desire for personal

atonement are all subject to some extremely subjective critique that goes beyond technique.

A play is, of course, not the text; rather, it is the action that takes place on stage, when, in post-modernist terminology, the text is constantly stripped down to its most basic elements. Despite any actual or imagined textual shortcomings, O'Neill had a keen sense of theater, the only place where drama could be tested. In his play *a Long Day's Journey into Night*, the playwright expresses his deep faith in the living theater's interpretative artists to discover the play not just in, but also behind, between, and around his lines. O'Neill's "final 'experiment," "according to Travis Bogard (1972) in *Contour in Time: The Plays of Eugene O'Neill*, was to revert to "a confident trust on his actors." Bogard remarked that "[e]verything, now, is in the role" in *a Long Day's Journey into Night* and *A Moon for the Misbegotten*, respectively. In these plays, an actor cannot hide behind protocol, cunning, or a traditional stage trick. O'Neill has stripped the stage of all but the barest necessities, leaving the actors bare. They have to play or die.

Throughout *a Long Day's Journey Into Night*, O'Neill utilizes Shakespearean, biblical, and modern literary allusions to convey the autobiographical elements of the play to his audience and enhance our understanding of the characters and their relationships.

10. Future Scope

This study investigates the aspects of alienation in *a Long Day's Journey into Night* by using structural analysis. It looks into the playwright's alienation, his family, his dreams, his relationships with the Irish and American society, and his philosophical views about life and humanity through his characters and their relationships. O'Neill expresses his feelings, challenges, family struggles and visions of the world in the play *a Long Day's Journey into Night*.

The major limitation of the study is that the term alienation does not have a single framework, but rather several, and is associated with psychological, sociological, cultural, historical and economic conditions. It is extremely difficult to create a framework for it because each theory offers a unique perspective and a set of arguments, or adds a new dimension or explanation to a previous research. For example, Classical literature introduces the concept of alienation to sociological analysis. It represents alienation in several ways: alienation from oneself, alienation from one's labor, alienation from one's product and alienation from others. A neoclassical literature looks at alienation from a social-psychological perspective; including ideal self-preoccupation while the social psychological literature is preoccupied with operationalizing and researching the concept of alienation as a psychological state.

This study demonstrates by saying that the alienation of O'Neill and his characters in the play is social-psychological. It has many aspects in the literary text and in the past life of the characters.

Throughout Long Day's Journey the present and the past have come together in the research of the cause of

the present misery. Each Tyrone gives a heart-rending account of the past. James Tyrone tells about the poverty that made him a miser and caused him to latch on to the money-making play, *The Count of Monte Cristo*, which destroyed his considered talent; he “could have been a great Shakespearean actor”. Edmund reflects on his days at sea, a mystical experience, where “for second you see-and seeing the secret, are the secret.” He claims that “it was a great mistake, my being born a man, I would have been much more successful as a great gull or a fish...” (Michael Manheim, 1998, p.90)

Mary Tyrone tells of her early days when she thought she'd be a nun or a concert pianist, but then she met the dashing actor James Tyrone and her life was changed forever. Each Tyrone informs us about a past for which each is and is not responsible. The hellish life each lives now has been made by the past they all helped and did not help to make. Mary Tyrone's words on life's strange determinism ring true; “None of us can help the things life has done to us. They're done before you realize it, and once they're done they make you do other things until at last everything comes between you and what you'd like to be, and you've lost your true self forever (Michael Manheim, 1998, p.90)

Many economic factors such as labor, the product of labor, the sequence in action, mechanism, depression, profit and loss, also contribute to alienation. On the other hand, the psychological factors can be negative feelings, anxiety, problems, illness, living alone, having a compromised health status or multiple health problems, depression, death, isolation, self-estrangement which is being out of touch with yourself in various ways, primarily being unable to form your own identity, and meaninglessness. Then, there are social factors such as social problems, communication problems, feeling disconnected from other people, changes in your environment such as changing jobs and schools, feeling helpless, having difficulty approaching and speaking with others, particularly parents, feeling unsafe when interacting with others, and refusing to obey rules. Second, it is impossible to study alienation referring to one factor or one category of factors only, but to many factors lead to alienation because the term is inherently related to many concepts and fields such as society, subjectivity, objectivity, psychology, culture, history and economy.

Future research should consider more carefully the potential roots of alienation because most studies and theories consider alienation as an experience of the individual's alienation and disconnection from the values, norms, practices and social relations of their community or society for a variety of social structural reasons, including economy. Social alienation is a feeling of disconnection and isolation. According to C. Wright Mills alienation is a feeling and cognizance of one's separateness from others, of one's powerlessness in the face of bureaucracies and political systems, meaninglessness and self-estrangement. For Eric Fromm the individual can be alienated from others, from nature, from society and culture. Seeman too, views alienation as a psychological state, as an individual's subjective feeling of powerlessness, meaninglessness, normlessness, isolation and self-estrangement. There are

many different definitions of alienation, but the most common one is that it is a negative feeling of estrangement. Further research should look into how many theorists see alienation as a positive thing, such as Lacan, who believes that alienation is necessary for the development of the human identity. One totally agrees with him, but alienation also makes our identity as onto-logically foreign from ourselves. The desire of the other is enigmatic for the child; therefore, identity is a result of our attempt to be identical to images presented by the other. My research recommends that alienation is not always negative, but it is good for building individual's identity.

Identification, according to Lacan, comes from one's parents or others. In his concept of the other, he embodies both concrete others and culture in general. He claims that it is necessary for a child to develop an identity in order to become a human, and that a child who grows up outside without identification does not become a human and is referred to as a “feral child”. The infant's first identifications come from his mother, who mirrors the effects that the baby feels in his body. This image is a representation of what his parents say to him. The infant is presented by his mother in the mirror stage with images and words which reflect the cultural discourse and the symbolic order. Lacan's identification with images and signifiers are coming from the other, from parents because there is no original identity for the child: thus, every identification is alienation. This identification with the mirror stage gives him a sense of mastery over his original, and this alienation is necessary for the development of a human identity, and the concept of the other, according to him, combines the social-cultural and the individual. The child's first step in developing his identity is with his mother and father. According to him, there is no original self; there is no authentic identity at all. Alienation is a natural part of the human condition. O'Neill illustrates the Lacanian thesis

that women are both absent and present in a patriarchal economy (22). While such an argument has merit, it obscures the more important point: the vast number of O'Neill women who remain both faceless and voiceless. The missing wife in *A Wife for a Life*, like Smitty's former girlfriend in *In the Zone* (1917), “speaks” only through a letter read aloud by the men, while the dead young woman in *Abortion* (1914) is represented on-stage by her brother (Michael Manheim, 1998, p.172).

This study proves that while alienation has a negative connotation, it is also a source of talent and success. For example, in Eugene O'Neill's *A Long Day's Journey into Night*, alienation makes him famous; it is widely regarded as the magnum opus or a masterpiece of Eugene O'Neill. It is a modern creation that has received a lot of critical acclaim. The work is an incarnation of O'Neill's past life, onto which he transfers his alienation and family's torment. The play represents parents James and Mary, as well as their sons Edmund and Jamie.

11. Conclusion

Eugene O'Neill is one of the famous playwrights, his plays *A Long Day's Journey into Night* have been known and widely

spread all over the world due to its use of many techniques that made it one of the best dramatic works in the world such as realistic, naturalistic, deterministic, expressionistic, and symbolic techniques in the plays. The drama of the twentieth century succeeded in producing drama similar to European drama in its techniques, but surpassed it in creativity and in written plot, it was different of it by its techniques and established a strong American drama one of its pioneer, O'Neill who made many changes in the traditional form and added to it many techniques.

The play's analysis proves that alienation is in every page of the play; it uncovers the social-psychological alienation of the characters. Moreover, this research delineated the main aspects of alienation in the play and explained its causes and consequences. The research confirmed the playwright's and his characters' alienation in *a Long Day's Journey into Night* structurally. All the characters in the play are psychologically alienated, but they do not go beyond it because it is tragic.

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