

The Role of the Past in Eugene O'Neill's Long Day's Journey into Night

Kamal Almas

Department of English, College of Education, University of Baghdad

Accepted 30th April, 2016.

This research paper is mainly concerned with the study of Eugene O' Neill's drama Long Day's Journey into Night as far as the idea of the past is concerned. For the playwright the past is very significant insofar it determines the present, which is the spring-board into the future. The past in this play shows that it has tremendous influence on character and action. The play also sheds light on those autobiographical aspects which the dramatist makes use of to form his ideas about the past and its importance to human life.

Keywords: O'Neill's, Playwright.

INTRODUCTION

O'Neill's concern with the past is obviously right from the beginning of his play Long Day's Journey into Night. The title itself, which O'Neill uses to sum up and conclude his career as a dramatist, refers to the past. Much happened during that eventful day of August 1912 as to the characters except Edmund or O'Neill himself, who was moving from day into night or metaphorically from hope into despair. A few hours of acting shown upon the stage are meant to enclose many years of past time in Tyrone's lives (Driver in Gassner, 1964: 113). In fact, O'Neill chooses one day of August, maintaining unity of time, to dramatize the tragedy of his family members whom he calls the Tyrone's, which, in turn, emphasizes an autobiographical element—the very name of O'Neill was borne by the kings of Ireland. As the play opens, it is the living room of the Tyrone's summer home, a comfortably furnished room which is quite ordinary in every detail except for two details worthy of discussion: the listing of books in the two bookcases and the two double ways leading into the living room.

It is pointed out that the small bookcase contains novels by Balzac, Zola, etc., and some works by Schopenhauer, Nietzsche, and plays by Ibsen, Shaw and Strindberg and poetry by Swinburne, Wilde and Dowson, while the large bookcase contains three sets of Shakespearean volumes of plays and poetry. Later on, it is revealed that the small bookcase contains books which influence Edmund or O'Neill's thinking while the larger one includes books mainly by Shakespeare which appealed to Tyrone's literary taste. However, it is only at the end of the play the significance of this

listing of books will be explained as manifestations of the father-son conflict.

Perhaps, what is more important in this respect, than the listing of books, are the two double doorways leading into the living room. O'Neill notes that one doorway opens into a front parlor, which is rarely used by the characters except for the mother, and the other opens into a dark windowless back parlor which acts as a passageway to the dining room. Since most entrances are made from the dark back parlor, the characters seem to be moving symbolically and even actually from darkness into light. The talks they made in the living room reveal much about themselves and about each other, but what is left are just behind the gloom and unhappiness of the past. The front parlor, mainly used by the mother as she relapses into taking drugs, seems to symbolize what might have been the happiest of the past. If the back parlor represents the gloomy aspects of the past the characters are trying to forget, the front parlor, then, represents the things of the past; they are trying to remember only to escape the present gloom through narcotics and whiskey (Garnor, 1965: 122).

After breakfast, Mary Tyrone and her husband enter together, with the latter's arm around his wife's waist, from the back parlor coming from the dining room. Mary Tyrone is fifty-four, attractive with dark eyes and white hair. Her face, which might have been once quite pretty, is still striking. This, however, contrasts with what O'Neill describes as the bony structure of the mother which is at once prominent. What is further about her description is 'her extreme nervousness' (Act I, 12). Her hands were once beautiful, but rheumatism has

knotted their joints and warped the fingers, so they look now ugly and crippled. This explains Mary's extreme sensitivity about their appearance and the humiliation she constantly feels over her inability to control their nervousness. Despite her cripple hands and skinny bone structure, the fact remains that Mary Tyrone still retains "the simple, unaffected charm of a shy convent-girl youthfulness" (Act I, 13). Later this almost appears in contrast with what Mary reveals of resentment and bitterness, concerning her present life and manner.

James Tyrone is sixty-five, but looks ten years younger, a 'simple, unpretentious man' (Act I, Sc.i, 13). The stamp of his profession, as an actor, is shown in all his unconscious habits of speech, movement and gesture. He takes great pride in being a self-made man, and is characterized as being a stingy, which is to blame for much of the family's troubles. Unlike his wife, he has no nerves and he has been known as sick a day in his life. It is made obvious that Mary has recently come back home from a treatment at a sanatorium for her morphine addiction. After the Tyrones make carefree talk concerning little things which usually a husband and wife share, their sons Jamie and Edmund enter together from the back parlor.

James Tyrone is thirty-four, "nerve-do-well" (Act I, 19) elder son who is physically like his father except for the latter's bearing and graceful carriage. The only thing he cares about, are whores, fat ones in particular, and Whiskey and this concern explain the 'marks of dissipation' (Act I, 19) apparent on his face. His importance as a character stems from the way he contrasts with his younger brother, Edmund, and the bad influence he has on him.

Edmund, however, is ten years younger than Jamie. As noted later, the sensitive Edmund, who has the touch of the poet is supposed to be Eugene O'Neill himself. But the choice of this name which originally belonged to his dead brother who died some years before Eugene's birth provides an interesting play on words. It could be even revealing of a death wish the pessimistic O'Neil had at the time. Edmund looks more like his mother, especially in the latter's nervous sensibility. His hands are noticeably like hers with the same exceptionally long fingers. Even to a minor degree his hands have the same nervousness.

It is indicated that Edmund has been away travelling, but he is now plainly in a bad health. He has developed a terrible cough. Thus the Tyrones are all concerned about what they think as a summer "cold" (Act I, 27). Jamie thinks the worst that his brother is really sick, but Mary resents the least idea that he might have other than a cold. Tyrone, in turn, wants to confirm what Dr. Hardy diagnosed as a touch of a material fever Edmund had caught when he was in the tropics. In Tyrones' attempt to hide the truth of Edmund's illness, any talk about illness is avoided as indicated in the stage directions.

Being conscious of the Tyrones' staring at her, Mary fusses with hair in an attempt to explain their staring. Tyrone's tender affection for his wife is apparent. They have deep, profound feelings towards each other. When he kisses her, her face lights up with a shy and charming embarrassment. One could see in her face, as indicated in the stage directions, "the girl she had once been" (Act I, 28). The pain she takes in reminding Jamie of the beautiful brown hair, she once had and how it turned white after Edmund's birth recalls the past. Consequently, Mary's concern with the past is stressed the more as the play develops. Being worried over Edmund's declining health, Mary refuses to hear more talk about his illness so she left to the Kitchen to supervise the help. As soon as she left, Tyrone and Jamie have much to argue about Edmund's illness, the miserliness of Tyrone or the old man as sneeringly called by his sons, Jamie's constant failure and the

way he often leads Edmund 'astray' to follow in his footsteps. They are no less concerned about the mother and the influence Edmund's illness may have on her.

It is made obvious that Edmund probably has consumption. At this point, the father and son are terribly fighting, going through a series of arguments. Tyrone accuses Jamie of being without direction and that he is to blame for Edmund's illness since he badly influences Edmund leading him into a life of dissipation resulting to illness. Jamie, in turn, accuses Tyrone of being a miser and that if the latter had just consulted a real doctor, instead of a cheap quack, when Edmund first felt sick, Edmund would very probably be all right. Despite their bitter arguing, the one thing they agree upon is mutual concern for the mother. Tyrone asserts Mary's need for peace of mind and freedom from worry since she came home from the sanatorium. Jamie, however, is the first to suspect the mother as the latter starts sleeping alone in the spare room and this "has always been a sign (Act I, 38) of her relapse into taking drugs.

Tyrone, though resentful at Jamie's suspicion, comments that it would be like a curse if worry over Edmund's health caused her to use drugs again. Once again, the past is recalled. It is pointed out that it was during Mary's long illness after giving birth to Edmund that she was given drugs. The fact about the mother's addiction along with the earlier reference the mother made to her hair turning white after Edmund's birth seems to explain the guilty feeling O'Neill himself beset towards his mother. Tyrone and Jamie soon change the conversation in Mary's coming. They go out to cut the hedge leaving Mary alone. When Edmund comes in, Mary's concern about his health parallels his concern for her. She further discusses some of his concerns among which are the house which she never felt hers, her loneliness and Tyrone's miserliness.

Obviously, the mother does not seem to be in a good health either, and all suspect her relapse into drugs. However, her relapse, in the first place, comes from having originally become addicted and what makes things even worse is her inability to face the prospect of Edmund being truly sick (Chabrowe, 1976: 177). There is an especially close bond between Mary and Edmund, who looks mostly like her, and this in turn makes her state of mind mostly dependent on his. In Edmund's reference to her illness, she becomes even resentful: "It makes it so much harder, living in this atmosphere of constant suspicion, knowing everyone is spying on me and none of you believe me, or trust me" (Act I, 46). Mary is especially suspicious of them as they are of her. She tells them to make haste, taking advantage of the sunshine to work in the hedge before the fog comes. Then she adds, "Because I know it will" (Act I, 41).

The fog, as a hazy condition which makes visibility almost difficult and obscures reality, is used by O'Neill as a symbol to stand for the Tyrones especially the mother. The location of the Tyrones' house, however, allows this symbolism. It is set back from the harbour road on the fringe of the town. The Tyrones actually are isolated from others and seem not to have a real friend. As the fog swirls in from the sea, separating the Tyrones even more completely, it makes their isolation more concrete (Bigsby, 1983: 27). It is in this concern that the fog acts as "an image of that progressive withdrawal from the world... and which is embodied most directly in the figure of Mary Tyrone" (Ibid.). When the play starts, the fog is just clearing with a bright outlook, but it will return, as it always does at the end of the play with desperation. Consequently, these changing conditions in the atmosphere grow increasingly suggestive of the Tyrones' 'change of attitude, from one of

hope into one of despair" (Gannon, 1965: 32). Tyrone's remark that Mary has to be careful, obviously hinting at her relapse, makes the mother more stubborn to deny what he means. It is made clear that although both know that Mary actually does relapse into using drugs, they will not admit it to themselves or to each other. When Edmund comes in, he asserts what Jamie has already remarked: "You [Mary] take care of yourself. That's all that counts" (Act I, 43). Her resentment is shown, the more as Edmund hints at "what happened before" (Act I, 45). But, what seem more important are the mother's own remarks which show us her dissatisfaction with her present life, the house she never likes, and her family. The dissatisfaction she shows, however, explains her yearning all the more for her former life at the convent.

Though Mary complains of their suspicions, that they cannot trust her anymore, she is not blaming them. She tells Edmund justifying that what makes it so hard "for all of us. We can't forget" (Act I, Sc. I). The remark Mary makes does not only show the Tyrone's inability to forget her illness, and resort to drugs and her unsuccessful attempts to break that habit, but it also shows her own inability to forget her past life especially the years she spent in the convent school. O' Neill's description of Mary's drumming fingers "driven by an insistent life of their own, without her consent" (Act I, 49) introduces his repeated concern with 'force' which model man's whole life. Though O' Neill was unable to define these forces or to explain the way they work, he often refers to them in his plays. He is always conscious of the "force behind—(Fate, God, and our biological past creating our present, whatever one calls it" (Gannon, 1965: 32).

The Tyrone's inability to break free from their past, their suspicions over the mother's relapse into taking drugs, are thus justified insofar as they are under the control of forces, namely the past, which they cannot avoid. It is just afternoon of the same day, the note O' Neill makes when she sets the scene indicates that no sunlight comes into the room and there is "a faint haziness in the air: (Act II, Sc. i, 51). As mentioned earlier, the fog apparently obscures reality corresponding now to the Tyrone's own attempts to obscure the reality of Mary's taking drugs again. Edmund sits reading a book and the small talk he makes with Cathleen, the hired girl whose name faintly echoes that of O' Neill's first wife, is much revealing. The latter refers to Tyrone as 'a grand handsome man' (Act II, Sc. 7, 51) whose sons, young and handsome as they are, but will never be as good looking as their father.

This, however, brings into light, the father-son conflict which receives O' Neill's great concern as the play develops. No less important is Cathleen's remark about Mary's lying down in the spare room all the morning which at once sets in motion increasing suspicions over Mary's taking drugs again. Jamie is thus suspicious the more though Edmund denies it again; however, Mary's strange manner as she comes downstairs confirms what Jamie believes. It becomes apparent that the mother does really relapse into taking drugs, but Tyrone, Jamie, and Edmund still find difficulty in accepting this fact and so they try to throw the blame on each other for her affliction.

The Tyrone's attempt to obscure reality is further apparent in the way both Jamie and Edmund snare a drink and fill the bottle of whiskey with water so that the father will not discover it. The importance of whiskey for the Tyrone's is something in character for them as Irish people since for Irish people this is how all troubles are solved—to hide at the bottom of the bottle (Raleigh in Gassner, 1964: 133). The mother, however, does not resort to it only because she has her means, namely morphine, which is even stronger. The mother, as it is

indicated, relapses into taking drugs in the morning of that long day of August, 1912, and it will be seen later that all her men will be all drunk by night. The care both Jamie and Edmund take in filling the bottle with water explains the attempt to join a rebel against their father even though they know it is in vain to fool Tyrone who keeps his bottle under lock and even has an eagle-like eye for the exact level of the drink. Still, they secretly snare a drink and even more carefully fill the bottle with water.

At the mother's detached voice and almost withdrawn manner under the influence of the drug, her sons suspect the worst even though they try to act as if nothing were wrong. Mary rebukes Jamie for this and even more for the sneering remark he made about Tyrone. Her words that "None of us can help the things life has done to us" (Act II, Sc. 1, 61) bring into mind again the 'forces' mentioned earlier. Accordingly, man is relieved from self-approach and responsibility since he has already been determined by forces over which he has no control. Mary's attempt here, which is to justify her inability to help things life has done, however, could be O' Neill's own attempt as he repeatedly shows his concerns for what he calls the forces in his letters and plays. The past, as a force over which man has no control, is emphasized again by Mary when she, at Jamie's accusation of her says that "He [Jamie] can't help being what the past has made him" (Act II, Sc. 7, 67). Because they look at her accusingly, Mary self-consciously fusses with her hair to avoid their staring. When she and Tyrone are left alone, Tyrone reveals that he had been only a fool to have ever believed she could break her cold habit.

Evidently, Mary is drifting away from reality, being self-withdrawn from her family, yet the remark she makes does show us her repeated concern with the past. Once again, she reveals the pain of pretending that it is a home of her own, and that she should never have married Tyrone, then nothing wrong would ever have happened. What makes things even worse for Mary is that despite the Tyrone's accusation of her, she always tries to cover up the truth and keep up the pretense of normality. When Dr. Hardy telephones, Mary immediately remembers the cheap quack Tyrone consulted, who first gave her the drug and who is the first to blame for her addiction. As Mary relapses into taking drugs, she seems to be really detached, in a world of her own. She takes the stance to chat about the cook, their house that it is not a real home, the lonely hotel room and much more about what used to be. Tyrone, Jamie, and Edmund do not carefully listen to her talk, and the former being disgusted and wearied tried to avoid his wife the best he can.

From Tyrone's manner, however, it is not a glad tidings as it is shown that Edmund does have consumption. He tells Edmund that Dr. Hardy wants to see him at four. Being unable to face the truth, Mary goes upstairs for more drugs. Though Tyrone and Edmund rebuke Jamie's remark about the mother's "Another shot in the arm" (Act II, Sc. li, 75) they can argue no more that Mary has started again. The latter is fully aware that they cannot trust her any more yet she taunts their suspicions telling them they are welcome to come up and watch. Though Tyrone sees that they are not in a "prison" (Act II, Sc. li, 75) and he is not a 'jailor' especially true if the way O' Neill thinks of them and of humankind in general is considered, being caught in a web of circumstances and they are under the influence of forces, among which is the past, which models their whole lives and manner.

However, Mary remains the one on whom all family members depend. As she relapses into taking drugs, Tyrone, Jamie, and Edmund all suffer in their individual lives. Mary's unsuccessful attempts to leave drugs are deadening especially for Jamie since it means "the loss of hope that he would find

the strength to struggle against his sickness of alcoholism" (Chabrowe, 1976: 72). Much to his pessimism, there is no real "cure" (Act II, Sc. ii, 76) for the mother's addiction and that they were only 'saps' (Act II, Sc. ii, 76) to hope. Edmund's comment, in turn, brings into mind the influence of forces beyond man's control. For him, it is fate and there is nothing to be done about. Tyrone, however, takes the stance to reject the philosophy of his two sons, the one Jamie got from "Broadway loafers" (Act II, Sc. ii, 77) and that Edmund learnt from his books, as "rotten to the core" (Act II, Sc. ii, 77).

For Tyrone, the effect of Mary's failure is no less profound, although it is not the only reason of his own failure in life, as he admits later. When the still hearty Tyrone realizes that Mary has relapsed into taking drugs his attitude immediately changes into sadness and bitter wariness. He tells his sons that their denial of old faith they were born and early raised in causes them nothing but self-destruction. At the same time, he sees that Mary would have defied what he calls the "curse" (Act II, Sc. ii, 78), if she had only had the faith again: "If your mother had prayed, too—she hasn't denied her faith, but she's forgotten it, until now, there's no strength of the spirit left in her to fight against her curse" (Act II, Sc. ii, 78).

Then, Mary's loss of faith in her own capacity to fight that curse or rather her loss of will is due to her loss of faith in the Blessed Virgin, Mary. Grown more withdrawn from the world of reality under the influence of narcotics, Mary's "withdrawal into the past, even takes the form of a search for her own faith" (Chalorowe, 1976: 176). Since living in a world without faith or hope for salvation in the really unlivable world, then man is led to the point at which he must submit to an illusion, psychologically die or physically destruct himself, which is, however, the "total pessimism of the play" (Ibid). The fact that Mary's family depends on her makes their fate largely dependent on her. It is known that by family withdrawing from the bitter reality, Mary is psychologically dead and her withdrawal is symbolized the more by the fog. As it is getting hazy out, Mary remarks that they are in for another night of fog, and the parallel between Mary's withdrawal and the fog is apparent. Once again, the reference Mary made in the fog does not only refer to the atmosphere, but also to her own family's attitude. Now it is no doubt that Mary has started again, the remarks they made about Mary's addiction are mere cutting.

Tyrone, growing bitter at her relapse, explains how he spent a lot of money, but he cannot afford only to help her stop, and he excuses himself to leave for the club even though Mary complains that she will be alone again. Mary, however, tries to pacify him on the grounds that they: "must not try to understand what we cannot understand or help things that cannot be helped—the things life has done for us we cannot excuse or explain" (Act II, Sc. ii, 85). The fatality in which Mary speaks relieves the Tyrones from the sense of responsibility and blame for what she describes as 'things life has done.' They are in no position to explain or understand since they are determined by forces over which they have no real control. Mary protests that by night he will come back drunk, and he affirms that there is no good reason to do the opposite. It is made clear that the Tyrones love each other; they never hesitate a bit, to hurt one another. Even their expression of love seems to be only "a combination of sentiment and irony... and most cogently illustrated by the mother in her relationship to her loved ones" (Raleigh, in Gassner, 1964: 133).

Mary, it is true, loves all her family members and is totally sentimental about them. She loves Tyrone, no doubt, yet she does not hesitate "to dig up what's long forgotten"(Act II, Sc. ii, 86) to hurt him. She takes the stance to remind Tyrone of his

former mistress, and Tyrone is not hesitant to mention the night she ran out of the house half-crazy. And so it goes on, out of being hurt, he is not hesitant to hurt. O' Neill's concern with the past is seen, the more as Mary digs deep into her former life, recounting events in which all the Tyrones share the blame for the way the family is now. Jamie is blamed for the death of Eugene since Mary believes that he "started the whole thing" (Act II, Sc. ii.). It turns out that Eugene died of measles constructed while Mary was on the road with Tyrone, who wanted her to join him because he missed her and was terribly lonely. But the real cause of that death was, Mary believed, "Oedipal jealousy on the part of Jamie, and to a lesser extent on the part of Tyrone" (Chabrowe, 1976: 179).

It is learned that Jamie had gone into the boy's room when he was told to stay away lest the baby would catch the disease Mary believes that Jamie did it on purpose: "He [Jamie] was jealous of the baby, he hated him... Oh, I know Jamie was only seven, but he was never stupid. He'd been warned it might kill the baby. He knew I've never been able to forgive him for that" (Act II, Sc. ii, 87). She blames Tyrone too for being jealous of his son and had he not written to her to join him, Eugene would not have been infected with measles and later on, when Edmund tells her that he must go to the sanatorium, she takes the stance to blame Tyrone again accusing him of wanting to take him away from her out of a similar jealousy. Mary even blames herself for bearing Edmund that she should not have thought of another baby after Eugene's death. Edmund's illness, Mary believes, is due to the fact he was born with a nervous constitution, which caused him to be susceptible to physical breakdowns. And for Mary, the reason beyond that is the state of mind she was in when carrying Edmund. She takes the stance, then to blame Tyrone's miserliness for not having a real home and the effect of that on Edmund since she knows well "from experience by then that children should have homes to be born in, if they are to be good children, and women need home, if they are to be good mothers (Act II, Sc. ii, 88).

In fact, the homelessness Mary keeps complaining more about the profession of her husband as a travelling actor than about his miserliness. And this homelessness is in the background of the tragedy of her son as well as her own. All the same, Mary has been always afraid that something terrible would happen to Edmund just like what happened to his brother, Eugene, three years before Edmund's birth. Still Mary feels guilty over Eugene's death, and is equally afraid of losing her other son, Edmund. She recalls further how Eugene's death made Edmund nervous by birth and made birth itself difficult for her. It was during her illness after giving birth to Edmund that she was introduced to drugs as the cheap quack prescribed. It is worth noting that Mary's remarks about Edmund, Eugene O' Neill himself, that "He has never been happy. He never will be" (Act II, Sc. ii, 88) are revealing besides being interesting. They are revealing of O' Neill's own personal gloom which made him write "morbid" (Act IV, 133) plays among which is Long Day's Journey into Night.

However, recalling that Jamie, out of Oedipal jealousy, started the whole tragedy, Mary has never been really able to forgive Jamie even though she continually defends him before his father. Her action of defending Jamie, in this concern, seems to be an attempt to "compensate for the animosity she still feels towards him" (Gannon, 1965: 39).

As Mary digs deeper into the past, she bitterly recalls how healthy she was before giving birth to Edmund:

I [Mary] was so healthy before Edmund was born. You remember, James. There wasn't a nerve in my body. Even travelling with you season after season, with week after week of one-night stands, in trains without Pullmans, in dirty rooms

of filth hotels, eating bad food, bearing children in hotel rooms. I still kept healthy. But bearing Edmund was the last straw. I was so sick afterwards, and that ignorant quack of a cheap hotel doctor—all he knew was I was in pain. It was easy for him to stop the pain. So, within this slight movement forward in time, as now is the afternoon of the same day of August 1912, there is another, greater movement which is only backward into the past (Driver, in Gassner, 1964: 112). As Mary falls deeper under the influence of the drug, she recalls the more of past events.

It is at Tyrone's remark to "forget the past" (Act II, Sc. ii, 87), that Mary, who speaks on the behalf of Eugene O' Neill himself, put the concept of time into words thus saying: "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" (Act II, Sc. ii, 87). The play, thus, takes us, then, back into the past lives of the Tyrones. As a character, Mary dominates the play, so in recalling the past, she carries all her family members with her, so they all recall the past which they have known at best. In all aspects, the past is the only reality for them, while the present is under the domination of the past with the result that there is no action leading to the future, except for Edmund, Eugene O' Neill himself, who at least takes the full advantage of the family's journey into light, into the great future of becoming a great playwright. All in all the past has a potentiality which is really missing in the present. Later on it is pointed out that James Tyrone had once been a talented actor, but he lost the talent he once had by sacrificing talent for money. Jamie, the elder son, had loved his brother, Edmund, and both had shared whiskey and woman, but it will be revealed that just under the guise of love, there is bitter jealousy.

Edmund had once been healthy to travel around and sail the sea, but today he discovers he must go to a sanatorium for tuberculosis. As Mary recollects her days at the convent and her faith in the Blessed Virgin, once again she is yearning the more for the peace of mind and security she knew once and is now missing. The mother's need for a peace of mind is understandable when she mentions to Edmund that the doctor asks her not to be upset when she left for home but all she has done since is to worry about him. Mary's yearning for her days at the convent also suggests her yearning for "innocence" (Bigsby, 1983, 98) as do all the Tyrones. In turn, the Tyrones' continually accusing each other is seen as an attempt to assert each one's innocence, only at the expense of accusing each other.

As the fog rolls in from the sound, Mary welcomes it since "it hides you from the world and the world from you" (Act III, 98) but she hates the foghorns as they keep on reminding, warning, and calling back. In a sense, Mary identifies the fog with the drug which, like the fog, obscures reality and the foghorns with her family's warning not to relapse into taking drugs. For Mary's relapse begins when she takes some morphine because of her anxiety over Edmund keeps her awake. Besides, she is also kept awake by the foghorn as there is fog in the harbour.

Being equally aware of her ugly heads, she explains self-consciously, "Or I should say, the rheumatism in my hands knows....Ugh! How ugly they are! Who'd ever believe they were once beautiful" (Act III, 104). To Mary, the ugliness of her hands is the ugliness of what she has become over the last twenty-five years" (Chabrowe, 1976: 172); that is why she uses morphine to stop the pain of rheumatism in them. In other words, by taking morphine Mary escapes from the outer world of reality into the inner world of illusion or from the ugly sight of her crippled hands and the sound of the foghorns which she hates into the dense fog. She thus tells Cathleen, "It [morphine]

kills the pain. You go back until at last you are beyond its reach. Only the past when you are happy is real" (Act III, 104). In this sense, the fog becomes a symbol of the illusion of the past which replaces, in her mind, the reality of the ugly present (Chabrowe, 1976: 172). Mary, thus, chattering like a happy school girl, takes the stance to talk about herself, her early life at the convent and this in turn provides more background material on the Tyrones and again emphasizes the importance of the past. Mary says:

I was brought up in a respectable home and educated. In the best convent in the Middle West. Before I met Mr. Tyrone I hardly knew there was such a thing as a theatre. I was a very pious girl. I even dreamed of becoming a nun... (Act III, 102) But as Mary digs the more into her former life, she reveals much agony over unfulfilled dreams of becoming a concert pianist or a nun: I worked so hard at my music in the convent—if You can call it work when you do something you Love. Mother Elizabeth and my music teacher both said I had more talent than any student they remembered....He [Mary's father] would have sent me to Europe to study after I 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. (Act III, 104)

It is quite understandable that it is not Mary, who is agonized by the unfulfilled dreams of the past, but also other characters represent variations on that "blunted aspirations" (Bigsby, 1983: 100). Tyrone is conscious now of having spoiled his talent to be a great actor by settling for material rewards. James, under the guise of love, is jealous of his younger brother, Edmund, and so he becomes such a heavy drunk. Edmund's poetic sensibility has found, though pathetic, an outlet in admiring other writers and reciting their words in an attempt to retreat beyond what they have said. In this concern, the Tyrones cling to one another, being bored of the present yet equally afraid of the future and unable to face the past. Their inability to face the gloomy aspect of the past is justified insofar as it reminds them of a promise they lost either by an act of will or by the operation of some mysterious force they called it 'fate' (Ibid). Still, it is the past, whether happy or gloomy, which dominates the present.

Mary then reminisces the more about things that happened in the past. She, thus, tells Cathleen, who is in turn no less detached under the influence of whiskey:

He [Tyrone] was a great matinee idol then, you know. Women used to wait at the stage door just to see him come out. You can imagine how excited I was when my father wrote me he and James Tyrone had become friends, and that I was to meet him when I came home for Easter Vacation. (Act III, 105)

She fell in love with him forgetting all about becoming a nun or a concert pianist. All she desired at the time was to be his wife. But, at the back of Mary's falling in love with Tyrone, was the Oedipal attachment to her father. In other words, she felt encouraged by the simple fact that Tyrone was friendly with him and was introduced to her by him. At one point, then Mary tells Tyrone that while she could not help loving him, she would never have married him if she had only known he drank too much. For Tyrone, it sounds curious since he and Mary's father had more in common than Mary admits.

Tyrone, thus, tells Edmund rather resentfully:

You [Edmund] must take her memories with a grain of salt. Her wonderful home is ordinary enough. Her father wasn't the great, generous, noble Irish gentleman she makes out. He was a nice enough man.... I liked him and he liked me.... But he had his Weakness. She condemns my drinking, but she forgets his. (Act IV, 137)

Once again, the Oedipal attachment of the daughter to the father or the mother to her son is there when Mary storms at

Edmund at the latter's likening himself to her father for being afflicted too with tuberculosis: "Why do you [Edmund] mention him? There is no comparison at all with you. He had consumption.... I forbid you to remind me of my father's death, do you hear me" (Act III, 120). Still, the loss of Mary's father by consumption is "a traumatic shock from which she has never fully recovered" (Chabrowe, 1976: 178). Then, the fear of losing her son by the same disease is understandable as something too painful for her to face, insofar it reminds her of the old pains of losing her father.

Under the influence of narcotics, Mary is apparently detached from the world around. As she talks to Tyrone and Edmund, who are also under the influence of alcohol, she shows little regards for others in announcing what she thinks is right. She warns Edmund that Jamie, out of jealousy, wants to make him fail and that "He'll [Jamie] never be content until he makes Edmund as hopeless a failure as he is (Act III, 109).

At the back of his warning, Mary accuses Tyrone of spoiling Jamie. She recalls how Jamie saw his father drinking, how there was always a bottle of whiskey around, how Tyrone's remedy for whenever Jamie had a nightmare or stomachache was to give him a teaspoonful of whiskey to soothe him:

You [Tyrone] brought him up to be a boozier since he first opened his eyes, he's seen you drinking. Always a bottle on the bureau in the cheapest hotel rooms! And if he had a nightmare when he was little, or a stomachache, your remedy was to give him a teaspoonful of whiskey to quiet him. (Act III, 110)

It is true that Jame's inclination to drink was developed in his childhood by his father, who also encouraged Edmund though unwittingly to drink, but he started seriously to drink when he found out his mother's morphine addiction. It made clear then how the Tyrone's are doomed by mistakes done in the past, the impact of which has extended to their present and very probably future lives as well. Against Mary's accusation, however, Tyrone attempts to defend himself on the grounds that when Mary has the poison in her, she is almost ready to accuse everybody except herself. Still, in spite of constantly accusing each other, hurting is strong. This implies an ironical remark, in turn, that in spite of that tender love the Tyrone's feel for each other, or very probably out of it, they never hesitate to hurt each other (Gannon, 1965: 41).

Then Mary changes soon in attitude from bitter accusing her husband into rather kind forgiveness of his faults:

Please, don't think I blame your father, Edmund. He didn't know any better. He never went to school after he was ten. His people were the most ignorant kind of poverty-stricken Irish. I'm sure they honestly believed whiskey is the healthiest medicine for a Child who is sick or frightened. (Act III, 111)

When she, excusingly tells Edmund that his father knows no better since he was not educated, something about Tyrone's past was unfolded. The latter descends from an Irish poverty-stricken family. His father deserted them when he was only ten and so Tyrone was forced to work for long hours in a machine shop only to support his family. It is understandable that Tyrone grows with a strong appreciation for money, which altogether with his constant fears to end in the little "poor house" (Act IV, 128) results in miserliness which is to blame for much of the family's troubles.

Mary is now an old, embittered woman who grows the more detached from the world around under the influence of narcotics. Edmund learns for sure this time that his mother has started taking drugs again, which "made everything in this life seem rotten" (Act III, 118). However, Edmund's remark concerning his mother's addiction could be taken as O' Neill's

own comment on his mother. When the latter is faced with the fact of Edmund's illness and that he has to go to a sanatorium, she aches with a guilty feeling for bearing him into the world. She tells Tyrone that Edmund is going to die, that it would have been better if he had never been born. Tyrone's comment that Edmund understands the whole thing as a curse put on Mary and is still proud of her as his mother, gives way to the ambiguity which is shown again in the character's speech and action. Though each of the Tyrone's realized both in speech and action still it is difficult to come to a full realization of his true inner self (Carpenter, in Gannon, 1965: 42).

As the play approaches its end, it is midnight of the same day of August 1912, and the sound of the foghorn and the ship's bells are only heard in the distance. The fog which Mary loves and identifies with, comes back with its enveloping gloom and is now "denser than ever" (Act IV, 125). The foghorns bring to mind how Mary hates them as reminders of her family's warning not to relapse into taking drugs while there is still a possibility to escape the gloom of night as indicated by the ship's bells (Gannon, 1965: 43). Tyrone, who is now "possessed by hopeless resignation" (Act IV, 125), sits playing solitaire. His stinginess is once again seen when he turns the bulbs, in the chandelier, off and is angry at Edmund since the latter left the hall light on. Tyrone, it is true, wants to believe only in what he thinks is right; that is why he does not listen to Edmund's words concerning the cost of the electricity. He even threatens to thrash Edmund for not obeying him. The father then is characterized as all O' Neill's father figures as a dictator who demands unquestionable obedience on the part of his son and becomes mere human and sympathetic only late in the play (Carpenter, 1964: 159).

It is obvious that Tyrone relents only on remembering his son's illness and thus he, shamefaced, turns the three bulbs in the chandelier overhead. Besides provoking laughter which reduces the tension built throughout, turning the bulbs on and off shows the importance of the light as a symbol of illumination and understanding Edmund is gaining both about himself and his family members (Gannon, 1965: 43). Hearing the mother moving around upstairs, Tyrone tells Edmund to take Mary's comments about the past with "a grain of salt" (Act IV, 137). While Mary glorifies her past life, home, father, and education, Tyrone sees them quite ordinary: "Her wonderful home was ordinary enough. Her father wasn't the great, generous, noble Irish gentleman she makes out... he had his weakness" (Act IV, 137). On the behalf of Eugene O' Neill then Tyrone very probably thought of these memories as the illusion Mary sticks to only to make her reality tolerable (Gannon, 1965: 47). It is the medicine or drug which makes possible her escape as she remarks earlier that the drug kills the pain so she can go back to the past when she was happy.

Being depressed by what happened during that long day, Tyrone and Edmund continue to drink. They still attempt to find a sort of refuge or at least a momentary forgetfulness by hiding at the bottom of whiskey. But the drink, just like the drug Mary uses, dulls only the pain and does not provide a real refuge by breaking free from themselves; they escape the more into the past that never was or a future which will never come true (Whitman, in Gassner, 1964: 162). As they drink, the more they talk until they quarrel, as they always do, over Tyrone's stinginess, and his possible responsibility for Mary's drug addiction. They seem to arrest themselves for moments but they come to resume their quarrel finally coming to tell the truth about each other. Edmund even accuses his father of economizing on the treatment of his tuberculosis. At this point, Tyrone reveals to Edmund what he has not revealed to anybody before, in an attempt to defend himself against his

son's accusation. In a self-pitying confession, Tyrone admits that he sacrificed his talent for money. He achieved prominence as an actor that he was praised by Edwin Booth for playing the role of Othello better than he himself did.

But he was trapped by the financial success he made as the hero of the romantic melodrama, Monte Cristo, that he gave up a serious acting only for money and thus he spent the rest of his career only making money:

I've [Tyrone] never admitted this to anyone before, lad, but tonight I'm so heartsick I feel at the end of everything....that goddamned play I bought for a song and made such a great success in—a great monetary success—it ruined me with its promise of an easy future. (Act IV, 150)

Since the play is autobiographical, James Tyrone likes the real James O' Neill Sr., the son of an Irish immigrant who deserted his family when James was only ten and returned to Ireland. The fictional Tyrone, like James O' Neill, was forced to work continuously as a boy to sustain his family. Thus, his childhood experience of working at an early age, altogether with his painful memories of his mother struggling to support the family made him thrifty in many ways. It is known that the fictional Tyrone is mainly accused of two deadening sins in relation to his wife. He said to have consulted a cheap quack to care for Mary after giving birth to Edmund. That cheap quack is in turn said to have prescribed the morphine which started Mary's painful drug addiction. He is accused the more of not providing his wife with real home and forced her instead to live in a cheap house in New London, which so humiliated her that she could never feel it was a real home since "Everything was done in the cheapest way" (Act 1, 44).

But, Tyrone's stinginess is further exaggerated than the actual facts of James O' Neill. Biographers find no proof that the actual O' Neill ever hesitated to bring his wife and family with whatever they needed. The cheap hotel rooms and bad food Mary complained of, were often the lot of any travelling actor, the way James O' Neill was. Also, the family's summer home cost James O' Neill a considerable amount of money and when Eugene O' Neill called in a specialist to cure his son. Then it is worth mentioning that if O' Neill exaggerated this fact about his father, he would probably intend to use it as a symbol not only for his father but also for all his family members. It is especially true that the Tyrone's are stingy. It may be safely assumed then that "by using stinginess as a leitmotif, the play is given unity and an important concept on, 1965: 49).

The revelation Tyrone made to his son puts an end to their quarrel and more importantly it sets in motion sympathy and understanding on the part of his son. Being motivated by his father's memories, Edmund drunkenly talks of his extraordinary experiences "all connected with the sea" (Act IV, 133). He describes to his father how, for few times, he lost himself and belonged to life itself. In "moments of illumination" (Gassner ed., 1964: 39), Edmund sees the secret and is being part of the secret when "the veil of things as they seem [is] drawn back by unseen hands" (Act IV, 153). He proceeds to speak of seeing beyond the veil, but after the vision the veil always falls "and you are alone, lost in the fog again..." (Act IV, 153). As the fog comes again and obscures his vision, Edmund becomes astray again, going nowhere and for no particular reason.

Earlier in the evening of that long day, Edmund told his father of a walk he made out to the beach, even though he was told to have much sense than to walk out in the fog:

To hell with sense! We're all crazy. What do we want with sense?... (staring before him) 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... 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 (Act IV, 130-31)

Like his mother, Edmund welcomes the fog. He likes it since it obscures the painful reality, and likes it the more for "blotting out the real, removing him from the social context which is the source of pain" (Bigsby, 1983: 101). It is the fog which makes him feel as if he were walking on the bottom of the sea, "the maternal sea" (Chabrowe, 1976: 174) which gives him life at first and to which in the atmosphere of the fog he finally returns. He describes his feeling as if he had drowned long ago as a ghost belonging to the fog which he describes in turn as the ghost of the sea. As indicated earlier, Edmund is physically like his mother. As he identifies himself with the fog, Edmund, exactly like his mother, can find peace only by withdrawing from the painful reality into the fog. It is shown that how reality is painful for the Tyrones. Existence is made possible only in a state of withdrawing from reality into an illusion. Such illusion is made of past memories. But, "while for Mary it is the illusion of the conscious past. Edmund is of the unconscious past" (Ibid). Edmund takes the stance to reveal the more about himself as a romantic person who will always be a stranger, who is always "a little in love with death" (Act IV, 154).

Edmund, in this concern, is a reminder of the old actor, Tyrone in the latter's self-pitying dramatization, and is a reminder of Mary Tyrone in her surrender to the fog but with a difference. Edmund is unlike either of his parents in his ability to come to the true significance of his experiences. Though, he describes himself as being "a little in love with death" (Act IV, 154), he does not rely on self-deception like his father, nor refuse to live in the present like his mother. For him, there is still a glimpse of hope for some promising life. All in all, then, "his reminiscences, not only reveal him but place him in revelation to his parents" (Gassner, 1964: 39). The father sees in his son's recalling of adventures a touch of the poet, but Edmund dismisses having such making. Edmund, or Eugene O' Neill, makes a statement of true judgment of his achievements as a playwright that stammering is the best thing he can do. It is said to have been O' Neill's own comment of his shortcoming as a playwright. (Gannon, 1965: 52).

Edmund's conflict with his father, which on more than one occasion, manifests itself as the main cause of Edmund's confusion nearly comes to an end when the father confesses to his son much about his past life and history as an actor. But, the real climax of the play is brought about when Jamie, for the first time, drunkenly bursts with a terrifying confession of his true feeling towards his brother, Edmund. After relating his evening with a fat violet, Jamie suddenly tells Edmund what "I don't want to hear" (Act IV, 18).

Jamie reveals that he has pretended to love his kid brother more than anything in the world. He partly believed himself that he would do whatever his brother demands. But, now with horrifying frankness he reveals his jealousy of Edmund. He has tried, out of jealousy, to corrupt him in order to fail him: "the dead part of me hopes you [Edmund] won't get well" (Act IV, 165). With his confession, the pretense of the good fellow, the loving brother is then stripped off. Jamie, in other words, as "one of O' Neill's divided character, conceals hate under the guise of love" (Gassner, 1964: 40). His state of mind continuously alters of half-mocking cynic and half-good fellow, beneath which lies a strong hatred of life that would inevitably ruin Edmund.

What is concealed of hatred lays exactly the opposite to what Edmund has already revealed of his adventures and the

significance he extracts from them. Edmund's discovery of the conflict with his older brother is significant. If this conflict is symbolically as that of the older brother or Cain, with his cynical materialism, and the younger, Abel with the touch of the poet, this will go far beyond the explanation of any simple conflict of character. At best, this could be seen as the conflict of two different philosophies of life, which though for Tyrone seems identical. In other words, it is "the conflict between the cynical negations preached by Jamie and the tragic transcendence of these negations which lies at the heart of Edmund or Eugene O' Neill's drama" (Garpenter, 1964: 161). The difference between Edmund's romantic philosophy of transcendence and Jamie's destructive despair explains then the radical difference between the drunkenness of each. Edmund's romantic transcendence is given expression as he recounts to his father some "high spots" (Act IV,) of his memories as to how he feels "the birth of soul" (Act IV,) when he forgets all about his human fears and hopes and feels free and happy in belonging to life itself.

Though horrified at Jamie's revelation, Edmund does not break down. His journey into light, into better understanding of himself and his goals in life is mainly motivated by his final understanding of both his father and brother. Earlier, the two brothers joined a rebellion against their father which is clearly seen in the way they snared a drink and secretly filled the bottle with water. But as Edmund is growing now more in knowledge and understanding than Jamie, he comes to defend or at least explain his father's actions against Jamie's accusations. Under the glare of the overhead light, however, the two brothers and their relationship are revealed the more. It is true that Edmund or Eugene O' Neill is now aware of his brother's jealousy but the fact remains that he is passionately attached to and greatly influenced by Jamie. The latter's attempt to corrupt Edmund is understandable since Edmund's success would make his older brother's failure look even the worst.

By the end of that long day, the family comes to final disintegration, but love still operates. Edmund, it turns out, has now a deeper understanding of his family and is able to forgive their failing and even loves them better than before. Even the hostility Jamie shows towards his father could be seen as the result of his desperate love for Mary and continually accusing Tyrone's stinginess being responsible for her addiction. It is love, the Tyrone's desperate love for Mary which joins them. This is clearly seen in the way each appeals though in a desperate attempt, to her only to stop her addiction and call her back. She loves them too and at the same time she cannot stop hurting them. Ironically then, it is necessary to unfold Mary's frustrated love for her family members, especially Edmund, and her inability to stop hurting them which make her finally withdraw (Chabrowe, 1976: 183).

Hearing the mother playing the piano, the Tyrone's feel the approaching crisis for there is no way to escape from the inevitable gloom of night. The sounding of the piano then is "like a death knell for their hopes and dreams" (Gannon, 1965: 52). Jamie takes the stance to recite from Rossetti, showing how the Tyrone's are all, except for Edmund, trapped by the 'might have been': "My name is Might have been; I am also called No More, Too late, Farewell." It is worthy, in this concern, to mention how the characters, namely Edmund and Jamie and even to some extent, Tyrone himself, find an outlet in expressing themselves by quoting from poets and sometimes from dramatists. The words they quote are naturally not theirs, still they appeal to their mood. The play itself contains passages quoted from O' Neill's favorite authors which enhance the excellence of the plot. Earlier in the

evening, however, Edmund quotes a translation of Baudelaire which, for him, suits their situation at best: "Be always drunk...with wine, with poetry, or with virtue, as you will." Obviously the lines, Edmund quotes, are expressive of Tyrone's, to lesser extent Edmund's, desire to find an outlet in drink, drug, or some sort of an ideal to pursue beauty, virtue or poetry only to escape the burden of reality. Tyrone condemns the pessimism of O' Neill's favorite poets, such as Voltaire, Rousseau, Schopenhauer, Nietzsche, and Ibsen as "Atheists, fools, and madmen!...whoremongers and degenerate" (Act IV, 153). However, Tyrone's hostile attitude, besides being a manifestation of his conflict with his sons, stems from his belief that Shakespeare is the only one who says all worth saying.

As the play comes to a conclusion and end, Mary is reintroduced though she is not actually absent. It is true that physically she does not take part in her family's final revelation of themselves, but her presence is felt, exactly like a dominating force upon whose influence they have no control. Mary trails her wedding gown behind which she eventually finds in the attic, once again enjoying the simple beauty it had once which is now completely missing in the present.

Evidently, what Jamie already recited of Rossetti is suggestive of Mary. She is completely lost in the past as she recalls her old fears of sister Theresa's scolding her for not practicing her lessons. Though she talks to Tyrone, she shows no real sign of recognizing him. Actually, Mary seems to be looking at something but knows not what it is. In fact, the remark she made about that something is significant since she, to use her words, would die if it were lost. In other words, what Mary is looking for, being scared of the very thought of losing it is symbolically suggestive of the hope or rather "the life illusion" (Gannon, 1965: 53) without which life would be inevitably unlivable. Though her memories of the past are not without anguish, the only compensation Mary is left with is the fact that she was "so happy for a time" (Act IV, 176). The bitterness of recalling her unfulfilled dreams of being a nun or a convent pianist is redeemed by the simple fact that once upon a time, she fell in love with James Tyrone and was so happy for a time for being his wife.

Jamie takes the stance again to recite from Swinburne's poem that "There is no help for all these things are so/ And all the world is bitter as a tear." Jamie, on the part of Eugene O' Neill himself, is speaking about the forces, among which is the past, which keeps on controlling the man's life and over which man has no control. Besides, the bitterness of man's life justifies the attempt of the Tyrone's, humankind on a large scale, to create a life illusion only to continue to live and to redeem life from an utter absurdity (Gannon, 1965: 53). At the end of that long day, however, the Tyrone's are, as they are always, drunken with whiskey or narcotics, finding refuge in quoting poetry or courting beauty; nothing is basically changed about them, it is a long journey into the night of fog, frustration and despair over their unfulfilled dreams of the past. Obviously the mother, as it is disclosed, is totally lost in the foggy past and so are Tyrone and Jamie, except for Edmund or Eugene O' Neill.

It is true that Edmund, at first, at the very beginning of that long day's journey, was no more than "mama's baby, papa's pet" (Act IV, 156), but he is the only one of the Tyrone's who gets illuminated at the end of that long day. Indeed, "Edmund endures the most, understands the most, and profits the most" (Ziaee & Shamsaee, 2005: 239). Obviously, part of the autobiographical facts, that O' Neill at the time was expelled from college, ending up in Buenos Aires with a bitter experience of having to work hard for a hardly sufficient pay. The sensitive O' Neill who has an early inclination to poetry,

endures much of bickering and animosity on the part of others. Yet, he has the advantage of understanding his family members, and himself and is being able at last to come not only to forget their follies but even to forgive them. He is capable of taking advantage of the others, namely his family members, and experiences of the gloom which lead him into light, and into final understanding of himself and others out of the inevitable darkness of the night. His lot though won at cost is peace of mind which the others fail to attain. After all, best to our understanding that Edmund, who is really Eugene O' Neill, would get out of the sanatorium, being confined there for tuberculosis treatment one day and become the great playwright.

الخلاصة

يوم رحلة اوند نيو جوي مسرحية بدراسة رند يس بشكل ال بحث هذا يه تم الماضي بعد الماضي ب فكرة الامر تعلق وب قدر ال ليل في طويل الحاضر صورة يحدد لانه بالغة اهية ذا المسرحي ل لكتاب بال نسبة هذه في الماضي وي بين المسد ت قبل الى الانطلاق ن قطة يعد الذي وب سلط واف علاها الشخصية على ك بير تاثير له بان المسرحية الذاتية بالسيرة ت تعلق التي الجوانب تلك على الضوء ال بحث واهد يته الماضي عن افكاره صياغة في وظفها وال تي المسرحي ل لكتاب الان سانية الادياة في

BIBLIOGRAPHY

- Bigsby, C.W.A. A Critical Introduction to twentieth century American drama. Cambridge: Cambridge University Press, 1983.
- Bogard, Travis. Contour in Time: the Plays of Eugene O'Neill. New York: Oxford University Press, 1972.
- Carpenter, Frederic I. Eugene O'Neill. Boston: Thyne Publishers, Inc., 1964.
- Engel, Edwin. A. The Haunted Heroes of Eugene O'Neill. Cambridge, Mass.: Harvard University Press, 1953.
- Floyd, Virginia. Eugene O'Neill at work. New York: Frederick Unger Publishers, Co., 1981.
- Gasner, John ed. O'Neill: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964.
- Gasner, John. Eugene O'Neill. Minneapolis: University of Minnesota, 1965.
- Geld, Arthur, and O'Neill, Barbara. O'Neill. New York: Harper and Brothers, 1962.
- Mehdi, Ziaee and Ali Itaji Shamsaee. A Critical Guide to Great Plays. Omed Mehr, 2005.
- Moser, Montrose J. The American Dramatist. New York: Benjamin Bloom, 1964.
- O'Hara, Frank Hubert. Today in American Dama. New York: Greenwood Press, Publishers, 1969.
- O'Neill, Eugene. The Collected Plays of Eugene O'Neill. London: Macmillan, 1963.
- Tiusanen, Timo. O'Neill Scenic Images. New Jersey: Princeton: Princeton University Press, 1968.