

Long Day's Journey into Night

—Formation of the complexity of behavioral pattern resulting from the combination of social hierarchical layer and deep psychological layer—Part I

Kumi Ohno

In this manuscript, I have analyzed the behavioral pattern of each character and explored the roots of these attitudes from psychological factors to find out the historical impact on the cursed Tyrone family. I have researched the Irish history to dig into the family background of the author in order to understand the influence of social class layers on each of the family members. By studying the personalities and deep psychology of the characters and their inner conflicts, I have explored how and why the common roots branched out into diversified identities of the characters to find out the true meaning behind the play.

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Introduction

Eugene O'Neill is often credited with transforming the American drama into the art of realism by using the vivid description and logical structure of the plot embedded with the themes clearly defined in the story, thereby, setting up the theatrical standards of modern American drama. The great genius of drama did not just stay in the realm of realism. He further expanded the theatrical art with his experimental plays by bringing in the psychological depth to describe the inner conflicts of the characters with the use of Freudian and Jungian conscious/subconscious psychology while adopting the genetic element of Greek play with the use of artistic symbols and expressionistic techniques. He established his unique play style with the experiment plays with ionized the American theatrical scene to transform into modern art.

Long Day's Journey into Night is widely known as O'Neill's masterpiece and magnum opus, regarded highly as the most pragmatic and down-to-earth play of the author, embedded with faithful realism. The play is largely autobiographical and parallels with O'Neill's life, however, in analyzing the work, we are trapped in a pitfall if we take it as just his self-portrayal. Interestingly, John Raleigh points out that *Long Day's Journey into Night* (hereinafter referred to as *Journey*) is notably the greatest cultural expression of Irish Catholicism.¹

O'Neill's efforts in exploring the method to express deep psychology of a human mind on a stage unparalleled other playwrights of his time. *The Iceman Cometh* (1946) (hereinafter referred to as *Iceman*) along with

Journey was written in the latter part of his life. I have analyzed the deep psychology of each character of the play in thesis, "Truth behind the Pipe Dream". As the play progresses, the author digs deeper into the core of a human mind from social expressionistic viewpoint down to personal and collective subconscious of the characters who overcome the inner conflicts to manifest their super conscious. The behaviors and verbal attitudes of the characters who delve into their pipe dreams are complex and diverse. Their reactions and speeches stem from the inner mind of the characters through various psychological layers of their social classes, deeper and far more complex than the earlier plays. *Iceman* not only depicts the personal and collective conscious but digs deeper into the super conscious which, as the play progress, evolves the comprehensive ultra conscious of each character.²

On the other hand, *Journey* reveals the inner mind of the characters in depth, never seen in the other works of the author. One of the reasons is that *Journey* depicts an Irish emigrant family. To diagnose the play in depth, we need to study the history and experience of a typical Irish family migrated to America, especially their emotional feelings towards their home country as well as the discrimination and persecution against them and their creed in addition to the social status with respect to their positions in the American community from historical viewpoint.

Prof. Shiro Yamada describes in detail the social status of Irish emigrants in 18th and 19th century America in his research note, "Land, Class and Faith: Irish Immigrant Voluntary Association in America.

According to his research note, the tide of Irish immigration to America grew up after 1840, where the majority of them accepted the most menial jobs American workers shunned. In the urban areas of the East and Central America, they engaged in construction and dock works as well as other unskilled factory labors. The low-pay, long hours and seasonal works such as those in railroad, mining and other quarrying industries that were at the bottom of the occupation ladder, often resulted in their unstable income and social unrest, the worst case, unemployment. In addition, the labor union run by the native whites rejected the Irish immigrant workers. Why? The strong drinking habit of Irish people was blamed as spreading the crime and poverty during the nationwide movement of prohibiting alcohol based on so called Volstead Act. On the

other hand, they were looked down as the fake whites, different from other native whites or English immigrants in the same way as they view black people or Chinese immigrants. Behind these anti-Irish movements that pushed the immigrants towards the edge was the nativism by the former occupants, so called anti-Catholic, immigrant exclusion movement. Autocratic and anti-republicanistic Roman Catholic Church used the Irish immigrants as the vanguard to propagate in the promised land of Irish Protestants. While the elevated mood to reject the immigrants peaked, the term “Irish immigrant” connoted Catholic to most natives. The elders of early Irish immigrants, mainly Protestants, called as “Scotch Irish” to differentiate themselves from the Catholics and joined in the Irish (Catholic) exclusion movement. American history had witnessed the persecutions and slanders to these Irish immigrants as evident from the above disagreeable situation after moving to the so called promise land.³

John Raleigh exalts *Journey* as the greatest work of art that expresses Catholicism which is a convincing phrase considering the above historical background. Irish immigrants had been the target of insult and ridicule until their social position elevated in the 19th century. The history of Irish immigrants in US is essential in analyzing their social status in the country.

In this paper, I would like to explore the innermost psychological structure of Tyrone family by studying the above Irish ethnicity from the viewpoint of social class structure. I would, first of all, like to point out the complex social status of Tyrone family which is the key to open the gateway in understanding the psychological basis of the play. Irish ethnicity is not the only element that constitutes the psychological background of the family. They are the emerging American Irish who evolved as a result of the battle against Yankee aristocrats. Tyrone or James O’Neill (1846–1920), the author’s father, climbed up the ladder in the success of his acting career from the lower class Irish emigrant, who finally, after suffering the long indescribable adverse years during the childhood, accomplished the great feat, though his childhood experience left unbearable pain in his heart. The author intelligently reveals the deep-rooted Irish emigrant’s ethnicity passed down from his parents to James with the crossover of the subconscious of Tyrone’s two sons who inherited his Irish DNA.

The four characters express their love, deep concerns and affection towards the others but their negative emotions frequently appear and results in rejecting the family. Their conflicts reveal the characters' innermost aggression and hatred, evolving the family curse from the past with seemingly endless hurt and recrimination at the heart of family life followed by the regrets, excuses and pleads for forgiveness. These behaviors are repeatedly surfaced through their actions and speeches which stem from the psychological layers beneath the social class structures configured in their subconscious. The complex and contradictory behavioral patterns of the characters are presented through their actions in the conflicts against other Tyrones. The action patterns are repeated with intensity as the play progresses. Infamous Irish alcoholism is used to further aggravate the tragic family situation. Whiskey and morphine play the important roles on the stage to unmask the true faces of the characters as the story advances from morning to night and the drinking habits of Tyrone and his sons as well as the morphine addiction of Mary escalate with intensity towards the climax scene. The author uses the symbolism such as the widow and foghorn to effectively express the deep psychology of the family.

Extreme family conscious, anti-communal living, sexual fidelity, violence, drinking, a combination of sentiment and irony to express love, extreme treachery, eloquent speech, all are the attributes of a typical Irish immigrant. These characteristics of Irish ethnicity are developed over the long adverse history of the immigrants.⁴ Not all the emigrants travelled over the seas to seek new opportunities to America. In fact, many of them were forced out of Ireland to migrate reluctantly with uncertainty and anxiety. O'Neill's father was from low-class Irish family (black Irish⁵) and his mother, from middle-class (lace-curtain Irish⁶). In other words, his parents were from different layers of social class and this is the key factor of the story. The dichotomous social layer in the Tyrones results in the complex husband-wife relationship as well as the gap between father-children and mother-children relationships. These are handed down to the sibling and are reflected in the relationship of two sons.

The social class differences evolve conflicts and tear the family apart in addition to the family experience of discriminations, prejudiced attitude

and unequal treatment by the Yankee aristocrats. All of them contribute to the aggravation of the family adversities, the experience shared by many Irish immigrants whose attempts to fuse into the American society fail. In this paper, I would like to analyze and identify the psychological structure and behavioral pattern of each family member based on the social stratification of the Irish immigrant in America as viewed from Irish ethnicity.

I. Manifestation of social class layers deposited at the depth of Tyrone family

Most of the Irish Catholics immigrated in 19th century, in particular, were forced to start their new American lives from the lowest position in the social class hierarchy. Without any skill and wealth, they had to compete in lowest-paying jobs. They were not welcomed even by the Irish Protestants. The conceptions of United States as a diverse and tolerant society were not true to them. The country was incapable to learn and take the permissive attitude towards these new immigrants Irish Catholics had to learn forbearance and overcome the unspeakable hardships and obstacles. Their unswerving efforts enabled them to build up their status in American society as today.⁷

In the extreme environment described above, James Tyrone succeeded in his career as an actor and built up his wealth, just enough to buy the summer house in New London and acquired the stable living. The successes of these Irish emigrants were achieved with tears of sufferings and blood of suppressions. They passed down the legacy to their children and grandchildren. After the long years of brutal and devastating hardships, O'Neill family attained the fame and wealth but they were not welcomed by the Yankees. In fact, O'Neill, seemingly, did not have any intention to be accepted in the Yankees community. The achievements of the Irish victors and the reactions of the American society resulted in doubts and ambivalence which, in turn, strengthened their feelings of connectivity to their country of origin. This was the common feelings among the Irish people in America.

The four family members share the Irish inferiority and pride. The awareness of being Irish immigrant, however, configured their identity. The vivid dialogue of the two sons in Act One illustrates the attributes of

Irish identity in the conversation on Shaughnessy's pig. Shaughnessy is an Irish tenant of neighboring farm owned by Harker, the Standard Oil millionaire, Irish immigrants versus Yankee aristocrats. Edmund proudly talks about what had happened as if he has seen and knows the situation very well:

EDMUND

Well, you remember, Papa, the ice pond on Harker's estate is right next to the farm, and you remember Shaughnessy keeps pigs. Well, it seems there's a break in the fence and the pigs have been bathing in the millionaire's ice pond, and Harker's foreman told him he was sure Shaughnessy had broken the fence on purpose to give his pigs a free wallow.

(725)

EDMUND

He told me he never gave Harker a chance to open his mouth. He began by shouting that he was no slave Standard Oil could trample on. He was a King of Ireland, if he had his rights, and scum was scum to him, no matter how much money it had stolen from the poor.

(726)

Edmund's story telling describes how Shaughnessy defeats Harker. Both Mary and Tyrone give a wry smile but enjoy the victory of the Irish in their hearts. We can find a similar scene in *A Moon for the Misbegotten* (1947) and other plays of Eugene O'Neill. The pride to inherit Irish heritage is expressed through the scenes in various plays by the author who experienced the hard time to melt into American Society, regardless of the family success in achieving the wealth, resulting in the inferiority complex. Using alcohol as an escape may be inevitable. In *Journey*, the male characters cannot survive without drinking. In *Iceman Cometh*, the characters fantasy their success in their pipe dreams and these delusions are the rescue remedies that sustain their daily lives. Alcohol and pipe dreams are the magic words to save the characters, at least in their dream worlds.

Mary, the daughter of a wealthy Irish merchant, has a graceful look

with her face once extremely pretty. Her hands were once beautiful but rheumatism had knotted the joints and now have an ugly crippled look. Young Mary met a handsome and attractive actor, James Tyrone and fell in love. She had to make a life decision to take up her career dream to become a nun (or a pianist) or choose love and she chose love.

Following stage directions of Act One Explicitly illustrates the Mary's family background, which differs greatly from her husband:

Her most appealing quality is the simple, unaffected charm of a shy convent-girl youthfulness she has never lost—an innate unworldly innocence.

(718)

Her dissatisfaction with the marriage life is evident in the following lines where she berates James:

Mary

But, naturally, after I married an actor—you know how actors were considered in those days—a lot of them gave me the cold shoulder. And then, right after we were married, there was the scandal of that woman who had been your mistress, suing you. From then on, all my old friends either pitied me or cut me dead. I hated the ones who cut me much less than the pitiers.

(764)

Mary's family is from Lace Curtain Irish of middle class. On the contrary, her husband is from black Irish family of lower social class. The gap between these two classes ruins her sensitive personality and impacts her relationship with other family members. The attitudes and behaviors, the attire and reactions, all are used effectively to reveal the different backgrounds of these two characters. These are evident from the next stage directions.

JAMES TYRONE is sixty-five but looks ten years younger. 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. His face has begun to break down but he is still remarkably good looking—a big, finely shaped head, a handsome profile, deep-set light-brown eyes. His grey hair is thin with a bald spot like a monk's tonsure.

The stamp of his profession is unmistakably on him. Not that he indulges in any of the deliberate temperamental posturings of the stage star. He is by nature and preference a simple, unpretentious man, whose inclinations are still close to his humble beginnings and his Irish farmer forebears. But the actor shows in all his unconscious habits of speech, movement and gesture. These have the quality of belonging to a studied technique. His voice is remarkably fine, resonant and flexible, and he takes great pride in it.

His clothes, assuredly, do not costume any romantic part. He wears a threadbare, ready-made, grey sack suit and shineless black shoes, a collarless shirt with a thick white handkerchief knotted loosely around his throat. There is nothing picturesquely careless about this get-up. It is commonplace shabby. He believes in wearing his clothes to the limit of usefulness, is dressed now for gardening, and doesn't give a damn how he looks. 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.

(718)

MARY is fifty-four, about medium height. She still has a young, graced figure, a trifle plump, but showing little evidence of middle-aged waist and hips, although she is not tightly corseted. Her face is distinctly Irish in type. It must once have been extremely pretty, and is still striking. It does not match her healthy figure but is thin and pale with the bone structure prominent. Her nose is long and straight, her mouth wide with full, sensitive lips. She uses no rouge or any sort of make-up. Her high forehead is framed by thick, pure white hair. Accentuated by her pallor and white hair, her dark brown eyes appear black. They are unusually large and beautiful, with black brows and long curling lashes. What strikes one immediately is her extreme nervousness. Her hands are never still. They were once beautiful hands, with long, tapering fingers, but rheumatism has knotted the joints and warped the fingers, so that now

they have an ugly crippled look. One avoids looking at them, the more so because one is conscious she is sensitive about their appearance and humiliated by her inability to control the nervousness which draws attention to them.

She is dressed simply but with a sure sense of what becomes her. Her hair is arranged with fastidious care. Her voice is soft and attractive. When she is merry, there is a touch of Irish lilt in it.

(718)

If she did not marry James, Mary delusions, she would have stayed wealth and lead a better life. James, on the other hand, is obsessed with money because of his experience of the adverse poverty as the Irish farmer which, according to him, enabled him to know the true value of money. In the following lines, he talks about his family history.

Tyrone

My mother was left, a stranger in a strange land, with four small children, me and a sister a little older and two younger than me. My two older brothers had moved to other parts. They couldn't help. They were hard put to it to keep themselves alive. There was no damned romance in our poverty. Twice we were evicted from the miserable hovel we called home, with my mother's few sticks of furniture thrown out in the street, and my mother and sisters crying. I cried, too, though I tried hard not to, because I was the man of the family. At ten years old! There was no more school for me. I worked twelve hours a day in a machine shop, learning to make files.

(807)

James had to work to support the whole family when he was only 10 years old. He fought with poverty and trapped by the lure of money. He had the potentials as a talented actor but he ruined it by playing only the role of "Monte Christo" to gain fame and money. The social rank of Tyrone can be traced from his family tree. When James O'Neill, the father of the author and Tyrone on the stage, was born in the year Ireland suffered from the "potato famine" which resulted in the mass starvation, disease and emigration, more than one million people died

and another million fled. However, it did not just end up in the famine disaster. It shook the very foundation of Irish society. It changed the political, cultural, social, religious and communal geography. The devastating event deeply scarred the lives of the Irish people.⁸ James's father, Edward, brought the family to America but he abandoned them and alone returned to Ireland. This aggravated the situation, forcing James to sustain the family economically.

Mary, on the other hand, was born in a wealthy family, dreaming to be a nun but fell in love with the young actor, a year older handsome man, which changed her life completely. The following conversation with Cathleen best describes her feelings when she met her husband:

Mary

If you think Mr. Tyrone is handsome now, Cathleen, you should have seen him when I first met him. He had the reputation of being one of the best looking men in the country. The girls in the Convent who had seen him act, or seen his photographs, used to rave about him. He 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. I showed the letter to all the girls, and how envious they were!

(777)

Born in the middle-class family, she never suffered from the money problems. Her mother was against her marriage with Tyrone. She was able to marry the dream man but the difference in the family background or social class was unexpectedly big as it impacts the life style, social norm and manners, perception and behavior which resulted in the difference of their correlational perceptions as well as their reactions and attitudes.⁹

Mary's frustration came from her dissatisfaction against the lower occupation class of her husband, the shabby summer house ashamed to call the guest and marginal working class of her husband, socially stigmatized with "no Irish" signs.¹⁰ She expresses her complaints in the

following lines:

Mary

But I must confess, James, although I couldn't help loving you, I would never have married you if I'd known you drank so much. I remember the first night your barroom friends had to help you up to the door of our hotel room, and knocked and then ran away before I came to the door. We were still on our honeymoon, do you remember?

(783)

Tyrone turns to drinking to forget the past difficulties, dissatisfaction and regrets. Mary blames James for turning Jamie into alcoholic by giving him an alcohol when he was still small like a medicine. The alcoholism was passed down from father to son, tracing its root to Irish ethnicity. The influence of ethnicity may be considered as determinative of drinking patterns. Considering the historical events, social status as well as their ethnical experiences, drinking alcohol has been seen as inevitable. From starvation and disease they left their home country to America but the life in the new promising land was not favorable against Irish people who had to engage in the low-paid, labor-intense job. The social status, as low as that of slaves, had contributed to the adverse conditions of the Irish immigrants. Irish drinking culture in America evolved as an inevitable behavior.

Tyrone is sensitive to his family's social status and quickly responds to the derogative words of his wife to insult his family background with anger. This evolves a "fear" of poverty which had been soaked into his very skin. Husband-alcohol relationship represents the socio-structural layer of Tyrone's deep psychology which is passed down to his sons. Mary, on the other hand, uses the morphine as a remedy to ease her loneliness which ravages her body. Though she is from the different social class, the fact that she is an Irish Catholic immigrant enables her to experience an isolation common to all the Irish in America. The dichotomy found in the personality of Mary who honors the Blessed Virgin Mary at the same time as abusing the drug represents the complex structure of socio-class layers of the character's deep conscious. Alcohol and Tyrone's tight purse has brought the miserly to his family.

Their children blame James Tyrone for hiring the cheap hotel doctor that caused Mary's morphine addiction. There is a scene Jamie accuses his father trying to put Edmund in a cheap sanatorium when he got tuberculosis.

His aspirations for wealth grew in his childhood adversity, where the strong poverty conscious developed, resulting in the extreme "fear" towards financial difficulty. His obsession in money evolved the feeling of threat in losing the asset. His attitude may have come from his strong desire to erase his family background of "poor, ignorant Irish", though he maintains his strong Irish ethnic pride. He was also a pious Catholic and did not miss any Sunday Mass, even during his acting tour, same as Mary. Not only Tyrone but Mary and his two sons were not able to melt in the American community or rather they avoided the interactions with other Americans. His non-tolerant policy can be seen in his daily life, for example, in the stage direction, he is described as being particular in wearing the clothes until it's worn out. He wears the old weary clothes for gardening but he usually does not care how he looks, how other people thinks.

In Act Four, he reveals his regrets to Edmund in the following lines:

Tyrone

That God-damned play I bought for a song and made such a great success in—a great money success—it ruined me with its promise of an easy fortune. I didn't want to do anything else, and by the time I woke up to the fact I'd become a slave to the damned thing and did try other plays, it was too late. They had identified me with that one part, and didn't want me in anything else. They were right, too. I'd lost the great talent I once had through years of easy repetition, never learning a new part, never really working hard.

(809)

He is the tragic character who had become a tour actor for money rather than developing his talent and expanding his opportunity. Though, on the surface, he seemed to be the success but as the matter of fact, he was not able to get rid of the social status of a chanty. Giving up of his dream eventually leads to the feeling of isolation and to the family

destruction. The adverse pattern also applies to his wife, Mary. The dream of Mary was her ideals of her happy married life with a man she had a crush on but the reality breaks her heart making her feel lonely. This caused her to escape from the real world which in turn escalated her frustration in her failure to be a good mother and a lovely wife, all of these contribute to the family devastation.

The toxic legacy resulting from the social class layers is passed down to their children, though the situation of Jamie and Edmund is somewhat different from their parents. They are the American-born Irish, although their physical appearances reflect the Irish bloodlines as described in the following stage directions:

JAMIE, the elder, is thirty-three. He has his father's broad-shouldered, deep-chested physique, is an inch taller and weighs less, but appears shorter and stouter because he lacks Tyrone's bearing and graceful carriage. He also lacks his father's vitality. The signs of premature disintegration are on him. His face is still good looking, despite marks of dissipation, but it has never been handsome like Tyrone's, although Jamie resembles him rather than his mother. He has fine brown eyes, their color midway between his father's lighter and his mother's darker ones. His hair is thinning and already there is indication of a bald spot like Tyrone's. His nose is unlike that of any other member of the family, pronouncedly aquiline. Combined with his habitual expression of cynicism it gives his countenance a Mephistophelian cast. But on the rare occasions when he smiles without sneering, his personality possesses the remnant of a humorous, romantic, irresponsible Irish charm—that of the beguiling ne'er-do-well, with a strain of the sentimentally poetic, attractive to women and popular with men. He is dressed in an old sack suit, not as shabby as Tyrone's, and wears a collar and tie. His fair skin is sunburned a reddish, freckled tan.

(722)

Jamie, envious of his younger brother, tries to drag Edmund down and wants him to fail. Jamie's prodigality stems from Irish ethnicity. The dark side of Jamie is the curse casted on Irish people. In Irish culture, the rebellious attitude against the restrained and strict Puritan life-style

resulted in the so called Irish delinquency.¹¹ Good looking adorable face and attractive physical attributes with sense of humor are the features of typical Irish delinquent man. Jamie inherited all of these characteristics along with bad drinking habit and irresponsible personality, always flirting with woman, too lazy to work. These Mephistopheles characters in Jamie isolate him from the others and bring him the devastation. Mary's morphine and Jamie's alcohol addictions have a common element as seen in the following lines:

Jamie

...I'd begun to hope, if she'd beaten the game, I could, too.

(818)

As Jamie mentions his hope for starting a new life depends on Mary's recovery from her drug addiction which means that he place a great importance on what he has inherited from his mother. In other words, he wants to change his life and his only hope is his mother. The complex behavioral pattern of Jamie evolved from the heterogeneous social layers entangled in the family's historical background. The fact that he insults his drug addicted mother elaborates his hatred:

Jamie

Where's the hophead?

(818)

Edmund attacks his brother in defense of his mother. Jamie apologizes and confesses his hidden emotions towards his mother. He berates Edmund but his deep love towards his brother is not disclosed to other family. The dichotomy of contradictory feelings in Jamie tears him apart. This is quite similar to the situation of Mary. This may have been evolved from the frustration of Irish immigrants who have to melt in the American soil but fail to associate with the community. The complicated emotional feelings are surfaced as a multi-folded behavioral pattern, which frameworks the Jamie's pessimistic and Mephistopheles view of life, reflecting the perplexed social layers of Irish emigrant, deep inside the character's conscious.

Edmund spent most of his childhood travelling from hotels to hotels as the son of the tour actor. During the summer, he stayed at the family summer house in New England where he had felt the unseen pressure from the outside world, filled with the discrimination and racial prejudice. He was raised in a devout Catholic family. He went to a Catholic boarding school where he heard about his mother's morphine addiction which made him decide to stop going to the church. His extreme sensitive personality was inherited from his mother as explained in the following stage direction:

Edmund is ten years younger than his brother, a couple of inches taller, thin and wiry. Where Jamie takes after his father, with little resemblance to his mother, Edmund looks like both his parents, but is more like his mother. Her big, dark eyes are the dominant feature in his long, narrow Irish face. His mouth has the same quality of hypersensitiveness hers possesses. His high fore-head is hers accentuated, with dark brown hair, sunbleached to red at the ends, brushed straight back from it. But his nose is his father's and his face in profile recalls Tyrone's. Edmund's hands are noticeably like his mother's, with the same exceptionally long fingers. They even have to a minor degree the same nervousness. It is in the quality of extreme nervous sensibility that the likeness of Edmund to his mother is most marked.

(723)

Influenced by his brother, he believes in anarchism and learns how to live a life of debauchery. In Act Four, Edmund tells about himself in the following auto-biographical lines where he admits he feels secured in the fog:

Edmund

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 a 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

(796)

Mary, in her following line, expresses the similar feelings as Edmund when she talks with Cathleen in Act Three:

Mary

...I really love fog...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.

(773)

To both Mary and Edmund, “fog” represents something that secures and hides her and him from the outside world, however, “foghorn” has a negative meaning to them:

Mary

It's the foghorn I hate. It won't let you alone. It keeps reminding you, and warning you, and calling you back.

(773)

To Tyrone, a foghorn symbolizes the tragic family curse.

The difficulty in analyzing the Irish social layer of Edmund’s conscious lies in the fact that he is the only character who is trying to melt in the American culture. He tends to be the listener in the play to hear the other family members’ problems, anger, complaints and issue. One of the main reasons is that he is the cause of her mother’s morphine addiction, at least his father, mother and brother as well as himself think he is, which makes him to be negative in speaking up, however, he inherits the talents of his parents more than Jamie. Act Four has most of the scenes where he expresses his thought and feelings. This deepens the understanding of father and son. In the same Act, James Tyrone tells the Irish immigrant’s hardships in the scene which enables his son to understand that he has the Irish blood at the same time as he accepts his negative attitude.

He is a pessimist, like his brother, but his behavioral pattern is quite different from that of Jamie. He always tried to understand himself as well as his family. Edmund (or Eugene O’Neill) is an Irish American, who inherited a pride and strong Irish ethnicity and started his life as a

playwright.

The historical incidents are the fundamental and causal factor which constitute the deep layer of husband and wife which impacts their relationship as well as their behavior and attitudes. The situation, however, is different in the case of their children who are affected by the American culture though the influence of their parents is at the abyss of their psychology. In the next section I will focus on each character's attributes, how they are affected by the legacy they inherited from their parents from the viewpoint of social layers by the case study.

Notes

- 1 John Henry Raleigh, *O'Neill's Journey into Night and New England Irish-Catholicism* O'Neill A Collection of Critical Essays, Prentice-Hall, Inc. 1964 p. 125
- 2 大野 久美, *Justice and Mercy*, パイプ・ドリームの本質をめぐって p. 250 (関西レビュー第 23 号)
- 3 山田 史郎, 祖国・階級・信仰－アメリカにおけるアイルランド系移民の結社－同志社大学人文科学研究所 2005 年 74 号 pp. 80-81
- 4 John Henry Raleigh, *op., cit.*, p. 128
- 5 武藤 脩二, メランコリー表象の変容と「進化」－ユージン・オニールの発見 大阪大学出版会, p. 295
- 6 Joel Pfister, *Staging Depth: Eugene O'Neill and the politics of psychological discourse*. The University of North Carolina Press, 1995 p. 27
- 7 カービー・ミラー, 『アイルランドからアメリカへ』, 東京創元社, p. 20
- 8 高柳 乃輔, 馬鈴薯飢饉とアイルランド移民, 北陸史学会 40号 1991年 p. 1
- 9 貴志 雅之, 『酔いどれアメリカ文学』英宝社, p. 273
- 10 Joel Pfister, *op. cit.*, p.27
- 11 John Henry Raleigh, *op., cit.*, p. 137

All the quoted lines in this thesis are from “O'Neill: *Complete Plays 1932-1943*” (The Library of America, 1988) *Long Day's Journey into Night*.