

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA



Ministry of Higher Education and Scientific Research



University of MOULAY Tahar, Saida

Faculty of Letters, Languages, and Arts

English Department

Traumatic Memory in Long Day's Journey into Night by Eugene O'Neill

Presented by :

Miss. DOUCHMANE Warda

Supervised by :

Dr . H. BERREZOUG

Board of examiners

Mrs. MOKADDEM..... President

Dr. BOUKHLIFA Examiner

Academic Year: 2018-2019

Acknowledgement

First of all ,I would like to express my gratitude to ALLAH for giving me the strength and the ability to accomplish this research work .

I would like to express my sincere appreciation and my deep sense of respect to my supervisor Dr.Berrezoug Hanae for being kind enough to accept supervising this work with all her academic engagement and for the accurate advice she put forward .

I am also thankful to my English teachers in the department of English at Saida University whom did their best to provide us with their experiences and knowledge .

Abstract

Long Day's Journey into Night is a play of old sadness , it defines Eugene O'Neill regret and conflict for his complicated family story .The process of the ingenuity is also his suffering on inner self .He uses an autobiographical play to interpret his great pains . Long Day's Journey into Night is the most representative play of the playwright .For the dramatist , the play is a kind of a remembrance of the whole life .The present thesis expounds Long Day's Journey into Night from the perspective of traumatic memory. Through a great deal of research and demonstration, the thesis attempts to start with O'Neill's traumatic memory, trying to study and analyze the aspects covering O'Neill's formation of traumatic memories, traumatic images and their influence. The thesis aims to explain O'Neill's traumatic memory and show the different living predicaments of human being, which helps people away from delusions. This thesis consist of an introduction , the main body and conclusion. Long Day's Journey Into Night is the record of O'Neill's psychological activities and sublimation of aesthetic and artistic presentation of traumatic memory.

TABLE OF CONTENTS

❖ Acknowledgements	II
❖ Abstract	II
• Introduction	IV
<u>Chapter I</u> <u>Traumatic Memory And Concepts' Definitions</u>	
1.What is identity	8
2.What is trauma	13
3.traumatic memory	17
<u>Chapter II</u> <u>Traumatic Images in Long Day's Journey into Night....</u>	
1.Identities' construction	22
2. Living Reality and Seeking in the Past	24
3. Behind the Symbols: Loss of Past Values	27
<u>Chapter III</u> <u>Tragic Sense in Traumas</u>	
1. Jung's Theory on Mask and Persona Images	33
2. Analysis on the Tyrones	36
3. Confusion of Fantasy and Reality	50
• Conclusion	53
❖ Bibliography	55

Introduction

Eugene O'Neill has been recognized as the most original and theatrical American playwright in the 20th century, who led the modern American drama into the mainstream of the world for the first time and earned permanent reputation for his country. O'Neill has raised American theater from the narrow origins to an artistic form popular around the world. In a sense, he is considered to be the first American dramatist accepted by the world literature. He was awarded with the Nobel Prize for literature in 1936 and four Pulitzer prizes for his plays: *Beyond the Horizon* (1920); *Anna Christie* (1922); *Strange Interlude* (1928); and *Long Day's Journey into Night* (1957). Thus he has been regarded as "Father of American Drama".

Born in the family of a traveling actor, O'Neill had to lead an instable life in at a very early age. In childhood, he was profoundly influenced by his mother's addiction and chronic mental state. Through the whole life of O'Neill, he has always been tortured by traumatic memory of his childhood and family life. The year 1912 became the turning point of his life when he was sent to a sanatorium because of tuberculosis. During that period, he thought of life seriously and decided to devote to creation of drama. The hard life experiences composes the source of literary creation, and he takes writing as his own way to release inner repression of emotions. After two decades of mourning, he shows the world his family tragedy in his masterpiece *Long Day's Journey into Night*. Eugene O'Neill's autobiographical drama *Long Day's Journey into Night* is the greatest tragedy in the 20th century. It was not published until three years after the playwright's death in 1953. In his letter to his wife Carlotta in 1941, O'Neill claimed it was "a play of old sorrows, written in tears and blood".(Floyd, 1984:531)The play, as the epitomize the "soul dramas" reflects the protagonists' inner sorrows and struggles. For the playwright, the Tyrones in the play is contrition and record of his own family. The play consists of four acts, mainly exhibits the painful disclosures and entangled relationship among the four family members. All happen in one day of the troubled Tyrones, and the scenes are artfully alternated among them, which allows them to have one-on-one dialogue. The central concerns in the play are: Mary's addiction to morphine, James' stinginess, Jamie's irreversible corruption, Edmund's tuberculosis. The protagonists show their stored-up family feelings: they resent, deny and blame each other, yet the great grounding of underlying love largely prevent the whole family from total disintegration. The loss of the past has a great influence on the present and future. Mourning and pain permeate the journey from the past to present. *Long Day's Journey into Night* has always been the subject of criticism in literature in England and overseas. It is widely acknowledged that the

play not only exhibits the tangled relationship of love and hatred in the family of the Tyrones, but also indicates the family situation in the turning point of the 20th century. The play offers critics inspirations to study from different perspectives. Most overseas critics conduct the analysis on its themes, artistic techniques, images of characters and conflicts, such as losses of hope and faith, illusion of dream, and use of symbols. For example, Egil Tornqvist analyzes the conflicts and contradictions in the play in his *O'Neill's Philosophical and Literary Paragon*. Stephen A. Black wrote his essay "Celebrant of Loss" which discussed the overwhelming losses in the play. Michael Manheim makes a further research on the contradictory feelings by studying the protagonists' dialogues and actions. He claims that the clashing faith of Mary, the complex emotions between Jamie and Edmund and the emotional extremes between hatred and genuine fellow-feeling, and an image of fallen greatness. In addition, since 1950s the analysis trend has turned to the feministic and psychological analysis. Judith E. Barlow mainly focuses on the feminine image of Mary in "O'Neill's Female Characters", which attributes Mary's painful experiences to the limitation and paradox imposed on females in a world dominant by male desires. In China, researches on O'Neill and his works began in 1930s and the national symposium on O'Neill held since 1987 gradually makes the studies on O'Neill's *Long Day's Journey into Night* into a certain system. Most critics analyze the female image or psychological character of Mary Tyrone in the play. Mary's madness is considered to escape from the reality and a passive rebel against the image of a mother and wife enforced by the society. After marriage, Mary's dream becomes illusion. However, she insists returning to her past dreams and searching her utopia. The female image of Mary reflects the desperate struggle of American female of the 19th century under the pressure from society. Some critics think that the inner conflicts result in the character tragedy.

Some other critics focus on the analysis of the playwright's perfect use of symbols which help him return from dramatic experiments to realism. Some critics has noted the profound affection of life experience on O'Neill's creation, and some analysis in some degree show the relation between O'Neill's painful experience and theatrical themes. However, none of them carry out the study O'Neill's tragic sense in the play *Long Day's Journey into Night* from the perspective of traumatic memory. Therefore, the present thesis endeavors to fill in the space by probing O'Neill's tragic sense based on analysis of his traumatic memories, traumatic images and the Tyrone family. It is rare to interpret *Long Day's Journey into Night*

according to the playwright's traumas, which signifies the present thesis's creative point and new view of study.

The thesis aims to explain the relationship between traumatic memory and tragic sense in Long Day's Journey into Night, and reveal the various living predicaments of human being and the underlying causes of the tragedy, which will help people out of illusion. The analysis not only helps better understand the playwright and the play, but also injects new energy into studies on Long Day's Journey into Night and inspires critics to explore the deep and the unrevealed.

To approach this determination, the following question is raised:

What is the relation between Traumatic Memory and Tragedy Sense in Long Day's Journey into Night?

In the light of the question above it is hypothesized that:

Eugene O'Neill relied on a repetitious plot to depict the unremarkable and similar days of the Tyrone family which are filled with fighting and bitterness.

Long Day's Journey into Night is the record of O'Neill's psychological activities and sublimation of aesthetic and artistic presentation of traumatic memory. Traumatic creation makes O'Neill transcend his self in reality and acquire the wit and courage to face the family tragedy. With imagination and transcendence of art, it provides beneficial reference for people to face a variety of existential plight and fantasy.

In the process of reflecting the tragedy of the family, the playwright also mourns his loss through the play. Till the end, he is completely free from the burden of his old sorrows. The family madness plays a unique role in understanding O'Neill's state of inner world and the dynamics behind his dramatic creation. The hard conditions of his family and the dramatic tensions in his plays merge with each other to constitute the unusual autobiographic style of O'Neill's art, and therefore the essential materials for exploring O'Neill's psychic depth are laid down. O'Neill, as the son of a mad family, is tortured with the memories of the past and as a playwright he can only get catharsis through his art. The frightful sins of murder, incest, and other kinds of madness are repeatedly created and investigated in his works, and pathos of his tragedy lie deeply in the inner man, accompany the essential O'Neill.

For clear understanding , this work is organized to be divided into three main chapters. The first chapter deals with definitions of the related concepts of this study. The second chapter attempts to explore the formation of images based on traumatic memory, as well as the meaning of thoughts, function of art that the images embody. The traumatic images in the play reflect the living state and inner world of the Tyrones, which endows the play with a dense and depressive mood. This chapter focuses on analysis that O'Neill creates characters and represents their psychology through various images. It also explores O'Neill's unique spiritual state embodied by such images. Meanwhile it reveals the main causes of the family tragedy. Chapter Three focuses on the tragic sense behind the traumas. Firstly, based on Jung's persona theories and Chinese psychoanalyst Zhujianjun's statement about persona images, the chapter discusses suffering of the Tyrones which reflects the confusion of disillusion and reality that moderns encounter. It helps explore the causes of the family tragedy and the tragic roots of the modern society become clear—souls of modern man are estranged and they fail to recognize their inner self under the deformed social ideology. Then the deep cause is discussed. Tragedy comes from the prevailing materialism in America in the first half 20th century.

While conducting this research , some difficulties were confronted .One of these difficulties is the availability of sources ;especially ,books .Also, the lack of time which affects the procedure of this research .

DEFINITION**1. What is Identity**

If in need of a definition, one looks first to dictionaries. Here is the most relevant entry for “identity” in the OED (2nd edition, 1989): “The sameness of a person or thing at all times or in all circumstances; the condition or fact that a person or thing is itself and not something else; individuality, personality.”

Identity is concerned with our fundamental values that dictate the choices we make (e.g., relationships, career). These choices mirror our worth and who we are. Identity is about the question: « who are you » what does it mean to be who you are?. However, few people decide their identities. Instead, they adopt the values of dominant cultures or the values of their parents. An individual may have different identities such as teacher, father, or friend. Each situation has its significance and suppositions that are considered as identity.

Identity may be obtained indirectly from parents, brothers, and other models.

For children they define themselves based on the idea of how they think their parents see them. They will consider themselves as valueless, if their parents consider them as valueless. People who find themselves as lovable may remember more positive than negative words.

Academic users of the word “identity” feel no need to explain its meaning to readers. The readers’ understanding is simply taken for granted, even when “identity” is the author’s primary dependent or independent variable.¹

This is perhaps not so surprising. In the first place, while the origins of our present understanding of “identity” lie in the academy, the concept is now quite common in popular discourse. Since we all know how to employ the word and we understand it in other people’s sentences, why bother with definitions or explanations? Second, in popular discourse identity is often treated as something ineffable and even sacred, while in the academy identity is often treated as something complex and even ineffable.²

1 See, for instance, Calhoun (1991) or Fox (1985), though any number of similar examples can be given.

2 For a striking example of the latter, see James Clifford’s (1988) essay “Identity in Mashpee.” Likewise, Charles Taylor, after spending several pages of *Sources of the Self: The Making of the Modern Identity* explaining what he means by “identity,” writes: “But in fact our identity is deeper and more many-sided than any of our possible articulations of it” (Taylor 1989, 29).

Here are some examples:

1. Identity is “people’s concepts of who they are, of what sort of people they are, and how they relate to others” (Hogg and Abrams 1988, 2).
2. “Identity is used in this book to describe the way individuals and groups define them-selves and are defined by others on the basis of race, ethnicity, religion, language ,and culture ” (Deng 1995, 1).
3. Identity “refers to the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities”(Jenkins 1996, 4).
4. “National identity describes that condition in which a mass of people have made the same identification with national symbols –have internalized the symbols of the nation...” (Bloom 1990, 52).
5. Identities are “relatively stable, role-specific understandings and expectations about self” (Wendt 1992, 397).
6. “Yet what if identity is conceived not as a boundary to be maintained but as a nexus of relations and transactions actively engaging a subject?” (Clifford 1988, 344).
7. “Identity is any source of action not explicable from biophysical regularities ,and to which observers can attribute meaning”(White 1992, 6).
8. “Identity emerges as a kind of unsettled space, or an unresolved question in that space ,between a number of intersecting discourses.... [Until recently, we have incorrectly thought that identity is] a kind of fixed point of thought and being, a ground of action... the logic of something like a ‘true self.’ ... [But]Identity is a process ,identity is split. Identity is not a fixed point but an ambivalent point. Identity is also the relationship of the Other to oneself” (Hall 1989).³

3 Exceptingthequote fromCliffordandanessay byHandler(1994),Ihavehadlittleluck findingdefinitionsor glosses of “identity” offered by anthropologists, even though (or perhaps because) they tend to relyveryheavilyontheterm(for example,inFox(1985)“identity”appearsnumeroustimesonpracticallyevery pageof the book, but is never defined).This simply indicates that anthropologists tend to take the concept for granted, which is appropriate if they mainly share a common understanding of what it designates.Handlerclaimsthatthedictionarydefinition“approximately”(p. 28)captures the way the word is now used; I argue against this below

A. Personal identity

Asked to explain the meaning of “identity” in the sense of personal identity, one is again tempted to begin with a formulation like “how a person defines who he or she is; self-definition or self-understanding.” Once again, however, it is apparent that there are many different ways that a person might define who he or she is. Which one corresponds to personal identity? And “self-understanding” is really too broad and vague to be right. Many things might reasonably be included in “self-understanding” that we would not say are matters of identity.⁴

Personal identity is a concept which may include the uncontrollable aspects of your life, such as where you grew up or your skin tone, as well as your decisions, such as how you spend your time and what are your beliefs.

It's the idea you improve about yourself during lifetime. Your interaction with others and your clothes reveal parts of your personal identity.

You may not demonstrate some components of your personal identity, even when these positions are very important.

Some questions have been thought about and examined throughout history, such as who am I? «or» who I might become in the future?. Such questions have involved key thinkers and produced conversations that we still struggle with in our society. Many people feel they want to last in some way. The goal of the philosophy of personal identity is to address these issues of existence.

There are three broad criteria of personal identity over time: the physical criterion, the psychological criterion, and the mixed criterion. These criteria claim to specify what the identity of persons over time consists in: what to be the same person over time.

As claimed by the physical criterion, being the same person is being the same biological object.

As claimed by the psychological criterion, the identity of a person consists in the acquisition of relations of psychological continuity. The psychological criterion has a narrow version and a wide one. According to the narrow version, the reason of the psychological continuity must

⁴ This is why I am skeptical of Brubaker and Cooper (1999) suggestion that “self-understanding” is more precise than “identity” in certain contexts.

be normal if it is to maintain personal identity. According to the wide version, any reason will be enough.

The physical and psychological criteria have many different versions. The special claim of the mixed criterion is that no version of both criteria is correct.

B.Social identity

A simple answer to the question “what is identity?” would be this: It is how one answers the question “who are you?” Or, my identity is how I define who I am. When academic authors offer brief clarification of what they mean by the word, this is often the way they do it (“a person’s identity is how the person defines who he or she is”).⁵

Social identity theory was formulated by psychologist Henri Tajfel and John Turner. It depicts the situation under which social identity becomes more essential than one’s identity as person. The theory also identifies the ways in which social identity can impact intergroup behaviour. Social identity refers to the part of the self that is defined by one’s group membership.

According to Tajfel, the groups which people belong to were considered as essential source of pride and self-respect.

In order to reinforce our self-image we enhance the status of the in-group ; we can also discriminate and hold prejudice views against the out-group. Finding the negative aspects of an out-group is the major hypothesis of social identity theory, thus the in-group members enhance their self-image.

Social categorization, social identification, and social comparison are the cognitive components of social identity theory.

Social categorization refers to the process of classifying people in to groups based on the similar characteristics.

Social comparison is the process that helps people to determine the social status of particular groups and its members.

Social identification refers to the concept that people do not consider social situations as separated observers, but their sense of who they are and their relationship with others is involved in the way they see other persons and groups.

⁵ See, for some examples, definitions 1, 2, 6, and 13, or Hopf (1998, 175).

Just to repeat, in social identity theory the group membership is something real, true and essential part of the individual, it is not strange or artificial.

C. Identity and belonging

As mentioned before, identity is a shortcut a person uses to inform others what a person believes and how they are likely to respond to things. Identity is where your attitude about life is based on things outside you.

Belonging is where you feel that you are accepted by others in a group. Actual membership or active participation are required to belong to a particular group. For example, you identify with athletes but you feel you belong to a group of professional players because of your membership in an superior level sports league.

Belonging is more concerned with your level of satisfaction or feeling of inescapable association with a group with which you are engaged. Both identity and belonging are emotional interpretations.

Groups and communities give us sense of belonging. By nature human beings are social creatures. In other terms, belonging is an inherent feature of our human condition a universal notion in humanity. Examples of groups involve families, factions, clubs and schools. Participating in the social structure provides security, support and approval in our lives, it can reinforce our self-esteem as well as our self respect.

In order to belong, we must make sacrifices, which means that we have to give up some of our individual freedom. In some cases we may modify some personal beliefs or behaviour to fulfil a desire to belong. We have to make compromises to suit which direction we would like to choose in our lives.

In some instances, identity is challenged by belonging, identity and belonging must live together in society, This is because groups without social identity would only be a creation of one's imagination. Our society attempts to categorize individuals based on the extent to which one conforms, finding a genuine place in the world is of greatest importance.

2.What is trauma

“Trauma” in the fourth edition of Diagnostic and Statistical Manual published by the American Psychiatric Association in 1994 is defined as experiencing or witnessing the events that involve death, serious damage and threats which make person feel terrified, disgusted or helpless. (Caruth, 1995:153)International Classification (ICD - 10)published by the World Health Organization in 1992 describes traumatic events as particularly threatening and catastrophic events such as murder, torture, sexual violence, accidents and natural disasters. The above event may all cause individuals diffuse grief.(Caruth, 1995:153) From the above definitions, trauma mainly refers to the long-term and deeply hurt and influence on victims which generate from the catastrophic events, violence, serious disastrous incidents.

Psychological trauma refers to a kind of psyche damage that occurs as a result of a traumatic event. When the trauma causes posttraumatic stress disorder, damage may involve physical changes inside the brain and to brain chemistry, by which the person’s ability to adequately deal with stress is damaged. A traumatic event includes a single experience, or a lasting or reoccurring events or events, which completely overwhelm the person’s ability to cope with or integrate the ideas and emotions related to that experience. When the person tries to cope with the current circumstances, the sense of being overwhelmed can be felt after weeks, years, even decades. Trauma can be attributed to an extensive variety of events, but there are a few common aspects. It happens when the person’s fixed ideas about the world are changed, when their human rights encounter violation, when the person is put in a state of extreme confusion without security.

It is also frequently seen when the certain people or groups that are reliable betray or violate the person in some unexpected way, or when the person meets disillusion. Psychological trauma may be accompanied by physical trauma or be unrelated to it. The main causes and dangers of psychological trauma involve sexual abuse, domestic violence, alcoholism, threats, bullying, witnessing of violence, or hard conditions, especially in childhood. In addition, disastrous events such as earthquakes, volcanic eruptions, wars can also lead to psychological trauma. Exposure to situations such as extreme poverty or any forms of abuse for a long time, such as verbal abuse, can be traumatic, though verbal abuse can be potential trauma as a single event.

A.Symptoms of Trauma

Symptoms can be diversified from person to person and are not always experienced in the same way by all individuals. The severity of these symptoms depends on the person, the kind of traumatic event experienced, and the emotional support received after the event. Most people will observe that their feelings disperse after few days. However, for some individuals the symptoms of trauma may be so severe and last longer, common reactions to a traumatic events are described below.

After undergoing traumatic events it is typical to experience some intrusive thoughts and memories of the traumatic event. This happens when facing something that reminds you of the traumatic event such as a person, place or a smell.

Hyper vigilance ,is another protective symptom following a traumatic event includes hyper vigilance. It means to feel more aware of your surroundings. Your body work on making you more aware of possible sources of threat and danger. After a traumatic event, this natural safety mechanism is going to to be more delicate.

Hyperarousal ,this is again part of your body's natural system. You are going to feel more anxious and too excited. This anxiety tell us that there is some kind of danger, so they are preparing us to react and fight. This whole alarm system is going to be more sensitive in order to protect you from another traumatic event.

After a traumatic event, people will consider any situation as a threat or danger, they will see the world as a risky and dangerous place. Especially in situations that remind them of their traumatic event.

when you experience a traumatic event, it is typical to feel detached from others, as well as losing interest in activities that you usedonce to enjoy. This symptom can also lead to your isolation from others.

B.Trauma and therapy

Psychological trauma can affect your life for many years after the event that caused it. Resolving it isnot an easy task especially if you try to make alone at the same time ; understanding trauma therapy can help you feel at ease starting the process.

Trauma therapy is a therapy that experts use to help people cope psychological trauma. There are different types of therapies which are used alone or together to help you overcome trauma and move forward in you life.

Some therapies are used more than others. Three types have been shown to help with trauma :

Trauma Focused cognitive – Behavioural therapy , is a treatment typically used for children and adolescent, along with their parents. it is a therapy that involves having the child create a book of the trauma memory, in which every single page of the book represent one notable part of the event. It helps to hold the child's interest, while going only a page at a time breaks down the memory into small pieces, so that confronting it is more acceptable. This technique is well tolerated by children and well researched.

Psychodynamic Psychotherapy, This Method is based on exposing the content and the struggles within a person's unconscious mind. It takes into account the effects of interpersonal relationships on thought, attitude, and feeling. It also supposes that problems grow from childhood experience. The goal of this method is to earn insight. This type of therapy has to do with the relationships that progresses between the patient and the therapist.

Eye Movement desensitization and Reprocessing It is a new method of psychotherapy. It helps much quicker than any other method. Its goal was helping people treat traumatic experiences in healthier ways. This kind of therapy involves having the client focus on the worst part of the memory while moving his eyes by following the therapist's moving fingers. As you process the old memories and thoughts, you earn insight that come from within you alone. You recognize that you have the power that helped you remain alive .Which means that your experience is changed from a bad memory to a vision of your own power. This type may help to make the procedure more tolerable.

C. Trauma and re-experiencing

At some point in our lives, most of us will live through a terrifying events. Whatever the source, trauma leaves its imprint on the brain. One of the things that many people will find themselves struggling with is the fact memories of the traumatic event will not seem to settle in and fade into the background, instead remaining very charged and intruding frequently into day - to - day life – re – experiencing.

Re-experiencing happens in a few ways .Some people find that they have unavoidable nightmares related to the event. These nightmares are exact replays of the trauma that they experienced, and these are called « replicative nightmares ». Others have nightmares that are related to the trauma indirectly or symbolically. There kind of nightmares are different than the ordinary ones. The nervous system has taken a major shock, and even in our sleeping hours the brain continues to process the event.

Having flashbacks is another hallmark symptom of posttraumatic stress syndrome. These flashbacks occur at night, while sleeping. A flashback happens the trauma memory gets cued and makes it feel as if the trauma is happening all over again.

Replaying the memory is another reaction to a traumatic event. The mind returns over and over to the upsetting memory. It might feel like the brain is trying to make sense of the experience, or figure out if we should have responded differently.

When these types of memories begin to torture a person, they can be quite distressing. This is because our brains form memories differently. When the memories associated with a traumatic event are created, they tend to be stocked as sensitive memories we remember the scenes, the odors, and the sounds the way we experienced them during the event. There is no sense of order or logic about the memories, and there is no sense of relative distance in time. When the memories happen for our brains it is an urgent sense of danger and distress in the present moment.

There are many strategies that can help to overcome these memories and nightmares. You should create a space to sleep in that makes you feel safe and allows you to sleep well. Having a friend or family member with you may also help you to relax.

You may find that you need more sleep following a traumatic experience. Brief naps or rest periods during the day may also help. At night, if you find yourself lying awake, get out of bed and do a quiet activity elsewhere until you feel ready to try to sleep again.

Moving forward from this place is not an easy task, but it is possible. It will not be easy, and confronting those memories requires courage. It is worth the investment of time and energy. It will take to move on to a place of healing and put the past where it belongs – in the past.

3. Traumatic Memory :

different people will react differently to similar events. One person may experience an event as traumatic while another person would not suffer trauma as a result of the same event. In other words, not all people who experience a potentially traumatic event will actually become psychologically traumatized. Childhood trauma may become a triggering mechanism resulting in the children's loss of ability to handle the stress of some certain events. They will find their special ways to release their inward energy. Some psychologists say that childhood trauma can cause their later violence. Some ideas believe the children's violent behavior may be as serious as murder.

Traumatic memory has the following features: Firstly, the most direct consequences of the traumatic memory are abnormal emotional responses, greatly increasing sensitivity of cognizance of the foreign objects. The most prominent feature is not a simple memory of the past. The images of trauma emersion have been distorted. But in general, it is unable to submit to consciousness or by control of consciousness. As Freud notes, the memory occupies a space that the consciousness is unable to enter and it can not be explained and released by self-consciousness, which cause the trauma ever lasting and hard to eliminate. The traumatic memories, like the nightmare of the traffic accident victims, constantly represent in the form of dream, though not that impressed, resulting in abnormal daily reaction. Secondly, the traumatic memory under certain conditions is also a kind of thought forms of individual sufferings. It will automatically face many daily things and daily events which remind the individual of the past traumatic experience. From the aspect of thoughts, such memory is absolutely individual, lonely and nonsocial. No matter whether they are willing to, in the reality any trauma-based entity or their own behavior can easily bring them back to the past painful memories. The things they face and the nature of things may therefore change a lot, from happiness to unhappiness or from security to insecurity. As Bouson, J. Bryan Brooks has pointed out because traumatic experience has been decoded into a kind of abnormal memory, which spurts naturally into consciousness in the form of flashbacks and nightmare. The unimportant thing also can lead to remind these memories. Though the environment is considered safe, it also can make survivors feel dangerous. (Bouson, 2000) Traumatic memories possess exclusiveness and loneliness. He also says that sinking into the black hole of mental trauma. They could not control their feelings and emotions, and lose normal judgment and feeling of security. (Bouson, 2000) Brooks describes the particular state of mind of people suffering trauma: they can't believe others and society; they are out of control

and lose feeling of security lying in the abyss of spirit. Thirdly, however, the most prominent feature of traumatic memory lie in: sometimes it is not simple memories of the past, but a kind of feeling that hasn't been completely experienced, thus it also can generate mentally energetic strength. The person's mood and emotion have two opposite properties: positive and negative, which produces positive, energetic or negative, subtractive effects respectively. Active and cheerful mood can activate life enthusiasm and help improve the capacity of activity; conversely, the denial and negative emotions can reduce and weaken the capacity of activity. However, incredibly, the writer's negative emotions serve an unusual role. It not only can prompt writer's reflections on society and life, but also can affect or change their mental states profoundly. Thus their works are given unique styles. Because, when the writer's experience of loss reaches a limit, it will lead his mental energy accumulation to saturation and produce psychological imbalance and even serious imbalance. How to release saturated mental energy in order to restore the psychological balance? There are many kinds of ways. As a kind of aesthetic creation activities, theatrical creation can play an important role in releasing repressed psychological energy, eliminating nervousness, and restoring psychological balance of the person. Therefore, as we know, poets are "poor". From the angle of creation, poverty is good for poets, because his misfortune earned him driving force of artistic creation. Their creative behavior is active choice entirely driven by self inward impulse, largely from the passive properties, full of strong and true feelings. Thus, traumas often make writers go beyond personal experience and the writers turn their own affections into emotions of social significance. There are creators of such kind in ancient and modern literature. Traumatic experience means various unhappiness exist in the individual life's journey. Pain and anxiety, sadness and disappointment may collapse one's will, but there still exists another possibility. Take some Chinese writers for example, Si Maqian's "determined to write", HanYu's

injustice provokes an outcry", O Yangxiu's "adversity reveals genius", and ZhaoYi's "nation's misfortune is poet's fortune". All such traumas and experiences of loss have great influence on writers. As the source of outstanding literary works, traumas make their works headshaking. So, it is significant to read human spirit and some abnormal psychological characteristics through research on the relationship between artists' traumatic memories and their writing. Thus the research plays a vital role in finding out the real reason why artists become the soul tutor of human. Traumatic memory or mental trauma is mainly caused by external social or family life. Chinese modern writers such as Lu Xun, Zhang Ailing, Cao Yu,

BaJin suffered trauma, which all become indelible memory in their writing. Lu Xun experienced fickleness of world and poverty in his childhood; Zhang Ailing suffered the mental trauma caused by the loss of maternal love and father's roughness; Ba Jin suffered depression in a big family. All these traumas appear ceaselessly in their works, which proves that it's difficult to forget the traumatic memory. The traumas need time to appear in the individual's dream, fantasy or works in the forms of constant combination. If appropriately released, they will probably become creative motif or prototype. Conversely, the individual is likely to produce nervous anxiety of emotional or mental oppressive states, resulting in mental illness. As for O'Neill, his life journey is inalienable with traumatic memories. It is actually unified to understand O'Neill's life and his tragedy works.

A.Types of memory

Implicit memory ,this type of memory does not need to think about past experiences to remember things. It is called automatic memory or unconscious memory.

Procedural memory , it is Known as motor skills. It is a part of implicit memory responsible for learning how to do things. For example you do not need to use your memory to recall how to walk properly. It requires little of any effort to recall.

Explicit memory , it is known as declarative memory. It needs more planned effort in order to recall things.

Episodic memory ,researchers approve that emotions play an important role in what we recall. Episodic memory depends on each person's special recollections of distinct event. For example, you first day at a new job.

B.Post-Traumatic stress

It is usual for survivors of trauma to remember too much or too little. In one Hand, Flashbacks happen to replay the implicit non. Declarative memories of terror and pain. The separated trauma fragment steals us from the present moment. Because it has no place to go. Sometimes it is via images.

In the other hand, survivors may suffer from both long and short term amnesia. Which means that the implicit non-declarative memories of terror can be out of mind.

From psychological side; memories are suppressed to avoid recalling terror. Which will lead to emotional disconnection and emptiness. Even if the mind is able to forget, the body recalls.

Survivors of trauma can suffer from physical health problems, such as gastrointestinal splinter, autoimmune disorders, or musculoskeletal pain.

From neurobiological side, strong feelings block the associated structures from working duly ,there is no chance to recall.

C.Memory diseases

Memory diseases are common. Everyone's memory can fail them at one time or another. Memory diseases are the result of some neurological damage to the structure of the brain. They are problems of cognition, the ability to reason, remember, and communicate. Some types of memory diseases can appear instantly, like those resulting from traumatic head injury. While others may take time to appear, like Alzheimer's or Huntington's disease. These diseases can be caused by different factors, including; trauma, heredity, brain tumours, or metabolic disease.

Alzheimer disease,this brain illness is the most common cause of dementia. It is a growing disease, which means it gets worse overtime

Alzheimer disease leads to a series of change to nerves of the brain. It has different factors, including: age, diabetes, heredity, and traumatic brain injury. This illness give rise to dementia.

Individuals are entirely dependent on others to ensure appropriate hygiene , proper nutrition, and they need assistance for common functions.

Amnesia,this word refers to memory loss caused by brain injuries, some kind of drugs, traumatic events or alcohol. The loss can be provisional or permanent.

Amnesia causes difficulty recalling facts, events, places, or specific details. There are different types of amnesia, including retrograde amnesia, anterograde amnesia, and transient global amnesia.

In most cases, Amnesia is a temporary condition lasting from a few seconds to a few hours, but the duration depends on the gravity of the disease or trauma.

In general, memories of habits are better preserved than memories of facts and events, and the long term memories are more likely to be preserved. Such as those of childhood.

Schizophrenia, Schizophrenia comes from the Greek and means separate mind, which means a separation from reality. In fact the disease has to do with the individual's ability to recognize reality and to manage their emotions. Not only that, this illness also affects some of

the most evolved functions of the human being, such as perception, memory, attention, learning and emotions

Schizophrenia is a chronic, debilitating disease that affects the brain. The individual with schizophrenia can hear voices that others do not hear. He is convinced that others are able to read his thoughts to hurt him; this can make the subject agitated.

Generally people with this disease can make meaningless speeches, can sit for hours without moving or talking. It is hard for them to take care of themselves, so they have to depend on others.

Excessive memory Hyperthymesia (HSAM): The term “hyperthymesia” is derived from the Greek words *themesis* meaning “remembering” and *hyper* meaning “excessive”.

It is also called highly superior autobiographical memory. People with this type of memory remember events, images, dates, and conversations. They are able to tell you what day of the week it was, something they did that day.

People with HSAM are able to remember events from their lives with a high level of detail. They have the ability to concentrate deeply, but they can be distracted by their memories and lose focus on things going on around them.-Superior autobiographical memory is a newly discovered phenomenon. Some of these individuals are able to remember everyday of their life since childhood, which means that some people find it traumatic to live with this condition.

Scientists have not been able to explain this mysterious ability. Basically, the brain stores details and events in an organized way. It simply has a natural way of storing data.

Hyperthymesia may seem like an extraordinary skill to have, but it is not true. People’s memories are so strong, negative events from the past can affect them greatly. They are often exhausted by the uncontrollable stream of memories. It seems as if they get lost in the world of remembering things. This rare skill leaves some harmful effects on the thinking ability.

1. Identities' construction

A–The construction of James identity

Despite James's wealth, he will never forget what does it mean to be a part of a very poor Irish catholic family, and so he gathers money and makes bad and silly estate investment because for him land business is the only way to stay rich. He thinks that buying lands is safer than keeping money in banks and this is why he does not leave enough money around to give his family a better life.

After his father's suicide, he was forced to grow up fast and take care of his family this contributed to James's miserly ways today.

This old man is an alcoholic who drinks in great excess and spends a lot of his time in barrooms. He becomes addicted after realizing that he is to a certain extent responsible for how dysfunctional his family is. James seeks to escape from his problems in cycle of drug abuse. This is why he is described as “ a sad, defeated old man, possessed by hopeless resignation” (4.1.1 SD)

James Tyrone is inflexible and proud, he cares the most about himself. It is not easy for him to accept other options especially when it talks about his son's decisions and choices. His first instinct is to argue, for example when his son makes fun of his snoring he answers in a mocking way: “If it takes my snoring to make you remember Shakespeare instead of the dope sheet on ponies! ”(1.1.40).

James has a lack of maturity and he is not able to compliment his children because he never went through the normal child development process. This is why he has some childish qualities.

B- Identity development of Mary

Mary received a good education and had a pious belief in god, her dream was to be a nun or a pianist. She was a perfect and innocent teenager.

After her marriage, she became deeply disappointed and depressed. She was a failure and painful as a wife, her role as a good mother was broken. She found that life was not as she expected and she found herself in an isolated dilemma.

Mary's sadness is because she agreed on her ideas and social identity forced by patriarchal society. Her life is influenced by the control of her society since childhood. This is why Mary started to recall the happy past when she was younger, and became a morphine

addict to get comfort and escape her painful reality because for her she failed as mother and as wife.

C- Jamie's and Edmund's construction of identities

Jamie is a troublemaking person who drinks heavily, he spends his time in houses of prostitutions. His feeling of guilt is the cause of his failure in life because he is blamed for the death of his infant brother, Eugene.

At the same time he is considered as a bad influence on his brother, Edmund.

Jamie is cynical, arrogant, tacky, and jealous. It was clear when he Yells that Edmund was “Mama's baby, papa's pet !” (4.1.204) .This is when it is seen how much he takes to heart his parent's preference for Edmund.

Although his old age, his family seems to have completely given up on him. As a result, Jamie given up on himself, too and turns to alcohol and women to escape his reality.

Edmund shows promise as a writer. Like his father, he likes alcohol. He is considered as a victim and relatively blameless. His father and Jamie encouraged him to drink. He is also the peacekeeper of the house, he tries to avoid worse conflicts. For example “cut it act papa !”(2.2.43), “Mama!For god's sake, stop taking” (2.2.15). This is what makes him the most likeable of the Tyrone.

Being alone and alcohol are his preferred method of escape. “ I did not 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. (4.1.42). It is clear that Edmund likes long walks as a way to hide.

This young boy is a fan of Nietzsche and Marx among others, he is a lover of poetry and philosophy we can see their echoes in his poetic speech, in which he shows his love of the sea .Here' is a healthy sampling: “I was set free! I dissolved in the sea, became white sails and flying, spay, became beauty and rhythm, (...) I belonged, without past or future, within peace and unity and wild joy, within something greater than my own life of Man, to life itself ! (...) when I was swimming far out (...) I have had the same experience. (...) like the veil of things as they seem drawn back by an unseen hand. For a second you see- and seeing the secret, are the secret. For a second there is meaning !”(4.1.148).

2- Living Reality and Seeking in the Past

A-Mary's individual trauma

All family member in the play are anxious about their lost good days and about their old mistakes. Everyone shows real regrets over choices they made before and they are haunted by their past. These are trauma's consequences. Mary Tyrone is a trauma's victim, it is because of the tragic loss of her child Eugene. She had a direct contact with the event, and as a result she suffers from different intrusive thoughts and great emotional distress and also she suffers from physical reactions such as problems with hands.

Mary Tyrone speaks bitterly against her sons. Because for her Jamie is the responsible for the death of his younger brother. At the same time she accuses Edmund for her morphine addiction, believing that she should have never had him.

B-The Tyrone's family addiction and alienation:

James Tyrone is completely separated from his family. He was as actor and this job took all his time because for him money and job were more important than his family. He was unable to provide convenient life to his wife and children and they spent the majority of their life in cheap hotels. His alienation is due to his feeling of fail because for him he is hatred by is wife and sons.

Mary also suffers from loneliness and she is addicted to morphine. Her marriage smashed all her dreams because when she was younger she wanted to be a nun or pianist. Since her husband was too busy with gathering money, she was alone most of the days. " And Mr .Tyrone is never worried about anything, expect money and property and he will end his days in poverty. I mean , deeply worried. Because he cannot really understand anything else". (p.87)

After Edmund's birth, Mary was obliged to take morphine and this is what made her a morphine addict. This is why she did not find time to spend with her family, and this reality forced her to consume more and more drugs.

Even Jamie and Edmund suffer from loneliness and separation. They spend their money on alcohol.

For Jamie, Edmund is the real cause of his isolation. He thinks that Edmund is the root-Cause of their problems. At the same time his father considers his as a useless person. His father says: "your mind was so poisoned by your own failure in life, you wanted to believe every

man was a knave with his soul for sale, and every woman who was not a whore was a fool". (p.30)

James Tyrone also considers Edmund as the root-cause of Mary's addiction, even his mother thinks that he is an undesirable son. His mother says: "you were born afraid. Because I was so afraid to bring you into this world". (P.96).

In addition, he has tuberculosis and James wants to send him to a cheap sanatorium. All these conditions and causes lead to his isolation and alcohol addiction.

Although the whole family lives under one roof, there is a profound sense of isolation. Even meals are absent in the play, and Mary's alienation is the most severe one. Her addiction thrusts her farther from reality.

C-Mary's denial and guilt

Mary's denial is her way to keep her family from focusing on her addiction, at the same time she blames them for her flaws in order to avoid taking responsibility for her behaviour and actions. Even if she knows that blame and guilt will destroy her familial relationships, she accuses her husband for driving her to addiction, and her son Jamie of killing her child Eugene. She is avoiding her feeling of guilt by blaming her family.

When Edmund notices that his mother is walking at night like her old ways, he faces her, but she blames him for distrusting her, she replies: "have not often used the spare room as my bedroom? But I see what you thought. That was when "feeling remorseful, Edmund interrupts, saying, "I didn't think anything!"

At the same time she wants to convince herself that everything is fine, she does not accept the possibility of a regression. This is why she repeatedly tries to manipulate her son into feeling shamefaced for proposing she might set back. She says "you hurt me". In this way, she will do anything she wants to do without any fear.

Mary keeps blaming her family members even after her elapse, starting with her husband. For her, it is his fault that Jamie became an alcoholic. "you brought him up to be a boozier. Since he first opened his eyes, he's seen you drinking", she says. Moreover, she puts blame on James for the death of her second boy, because for her if James did not invite her on the road, Jamie would not contaminate him with measles. Indeed, it is not true but this is her only way to blame others for her calamity.

Mary uses another scenario to avoid guilt of her addiction, she blames James for his stinginess that led to her morphine addiction. For her, he had to hire a more costly doctor who would give her a better treatment for her pain.

D-Mary's past experience

Every person in the play feels anxious about their past. Mary and James are not satisfied about their old mistakes and choices. The past has a ridiculous way of snatching up with people, for the four members of the Tyrone family, it is impossible to escape the past. They keep returning to their happy past.

Mary had a strong religious faith which vanished after her marriage with James. She wants a way to revive it in order to escape her reality, and this is why she decides to sink deeper into the past. Her obsession appears as a form of nostalgia.

For her a person's past determines the rest of his life, thus she cannot stop thinking about the past. It is clear when she tries to convince her to "forget the past", she asks "why?" "how can I?" "the past is the present isn't it? it is the future, too. we all try to lie out of that but life won't let us". Mary believes that she is stuck into an inevitable way of being. That what pushes her to spend all her mental energy thinking about her past.

She wastes her days remembering experiences that do not exist anymore. For example at the end of the play, she comes holding her wedding robe and starts that she is going to be a nun, this shows her big obsession with her personal history because she is sad with her current situation.

So it is clear that Mary can not extricate herself from the past, and she is obsessed with periods that already ended. But, she is not the only one who tries to escape her personal history, James also spends the majority of his time thinking about the old good days.

E-James' personal memories

James is also obsessed with a period in his life, he spends his time thinking about the past. Just like Mary, he was unlike the other young men, he had the chance to have a sparkling career, this is why he has the tendency to glorify his days as a famous actor. He had a promising career as a Shakespearian actor. He was living the American dream. He could save himself from poverty, and it was easy for him to become a star on Broadway. But, his personality was determined by his miserliness, materialism and alcohol.

For example, when he starts to tell Edmund about the finest moment of his career. "As I look back on it now", he says, "that night was the high spot of my career". He became clearly

depressed after relating his story , then he says , “ I ‘d gladly face not having an acre of land to call my own , nor a penny in the bank –I’d be willing to have no home but the poorhouse in my old age if I could look back now on having been the fine artist I might have been “. Here , it is clear that James’ obsession appears also as a form of nostalgia .

So, for James , the past is an escape and an inevitable prison , he longs to return to a point in the past where he was happy , yet he is also haunted by his personal past .

James Tyrone tries to escape the “good old days “ of his past . The alcohol acts as a kind of time machine that brings him back to being ‘happy , proud , famous with a bright career “.

3-Behind the Symbols: Loss of Past Value

From his own experiences in life, especially from those of his parents, O’Neill learns that displacement, for those lost souls of the moderns, is a way to deal with their mental ailment, and it is also a strategy to get back the lost self. Long Day’s Journey into Night, which makes O’Neill to reach the climax of theatrical development, indicates the complex relationship between moral loss of modern men and their desires to regain their contact with the moral goods.

In the preface of this play, O’Neill states that he creates it with deep pity and understanding and forgiveness for all the four haunted Tyrones. Among all these emotions, understanding is the prerequisite. The feelings of pity and forgiveness appear only when understanding is achieved. Therefore O’Neill’s words in the preface show inter-subjectivity that he has tried his best to achieve between himself and his family members while writing this play.

One important and meaningful question involved in O’Neill’s understanding for his family is the ailment of his parents. Father, James Tyrone is the bread-earner and the economic supporter of the whole family. Mary is the dominant concern of all the Tyrone males and is the spiritual center in the family. The problems that Mary and James face will exert influence on all the family members. So understanding Mary and Tyrone is necessary to understand the tragic causes of the Tyrone family.

Brustein thinks the long journey of the four Tyrones is actually a journey into the past. Though the title of the play indicates a progress, the play always moves backwards. This concept is extremely applicable to Mary and James. For the couple, the present sorrow and predicament is caused by something irretrievable that have been lost in the past. Mary’s indulgence in her past dreams is so deep that, for her, everyday is a journey to seek for loss in the past. James has to stop her from sinking in her old memories and alienating the present

life: "For God's sake, don't dig up what long forgotten. If you're that far gone in the past already, when it's only the beginning of the afternoon, what will you be tonight?"(O'Neill, 1940:117)

After so many years, Mary's clinging to her dreams in girlhood has marked this middle-aged woman's face with kind of girlish innocence and shy smile. Mary's face, which has features incompatible with her age, reveals that the psychological alienation results in physical alienation.

In the first three acts, James Tyrone is strong in self-control. He is successful in preventing himself from sinking the past. Yet in the fourth Act, his nerve breaks because of Mary's relapse into drugs and the second son, Edmund's accusation of miser. He is also seen returning to the past when he had the opportunity to become a great artist. The past is significant in life for both Mary and Tyrone. They instinctively relate their present problems to something that happened in their past. The secret of their fate lies in the past. We may decode that secret by understanding what "the past is present" means by Mary and therefore understand how the power of fate exhibits itself in determining man's life.

Moderns learn moral ideas from the three moral sources: the Judeo-Christianity, Enlightenment and Romantic Expressivism. The breakdown of the theistic vision as the dominant center, the goods of the three moral sources lose their same connection with religion. They turn to be the moral goods on their own course. Consequently, the moral goods of different sources are likely to fall into conflict. Whatever choice he makes between his eager for self-fulfillment and his domestic responsibility can cause self-destruction. Such irreconcilable conflicting goods become the central tension in O'Neill's early plays. In O'Neill's late works, such as *Long Day's Journey into Night* and *The Iceman Cometh*, the central dramatic tension shifts. To take place of highlighting the process of decision-making, the playwright pays more attention to what happens after a moral decision is made.

Mary tells Edmund about her two dreams, to be a nun and to be a pianist when she was a girl at the convent. But after she married with Tyrone, she has no way to fulfill her dreams. In her memory, life at the convent is filled with happiness. Such happiness is from her dreams and the moral goods which she always oriented herself to. Every time she tells Cathleen about her happy days at the convent, a sense of proud fills her mind. In her youth, she loved piano so much and worked hard on music. She regrets she had fallen in love with James Tyrone. Otherwise her future is bright. For both Mother Elizabeth and her music teacher had praised she was much more talent than any other student. Her father, who would do anything for his

daughter, spoiled her and sent her to attend special lessons. Maybe he would have sent her to Europe to further study after her graduation from the Convent.

Mary views playing piano as a kind of work or a profession which she can devote all her life to, instead of taking it as amusement. Since she is encouraged by nuns and her father, she aims to become a pianist in her life. Additionally, to be a nun is her dream too. It is obvious that in Mary's dreams exists a religious element—her eager to be a nun which suggests her deep belief in Christianity. Yet it's more important to find that in Mary's dreams of becoming a nun or a pianist, and the moral goods of romantic expressivism serve a dominant function. As for becoming a nun, Mary intends to combine her strong yearning for self-fulfillment with her belief in religion. In fact, to become a nun or pianist has the same sense in that both are spiritual ways in which she can gain her own self-fulfillment. Besides, from Mary we can also see the influence of other moral goods. Mary pays more attention to the social status and material wealth, and she keeps away from Tyrone's friends and her own due to her vanity. These may reflect the moral ideas that she learns from American utilitarian culture. She is also a faithful wife despite of her inadequacy in fulfilling her duty as a good wife and mother. A sense of responsibility that she gets from the other regarding Christian love can be seen from her devotion to her roles. Therefore the moral goods from all those three sources can be identified in Mary. The multiple and synthetic modern personality can be found among the modern men.

The reason why Mary lives a happy life at the convent is that she takes a moral good as her guidance in her life. Being single and free, she considers her life to be a journey toward the moral goods which she worships. While Mary is working to be a nun or pianist, she gets happiness from her feelings that she keeps contact with the moral goods of belief in religious and a Romantic self-fulfillment in art. However, after Mary marries Tyrone, changes of life make her go away from her moral goods. Soon Mary finds that it's impossible to make her dreams come true in her marriage life. As a mother and a wife, she is expected to devote to her family, which suggests orientation to moral goods different from what she used to observe. To some degree, she resembles Nora Helmer. It is her duty to husband and children that has stopped Mary from fulfilling her duty to herself. As a matter of fact, her situation also reflects the tension in modern marriage. In the process of trying to get adapted to her new roles after she got married, Mary gradually loses connection with her moral goods, which means that she finds none of the moral goods can appeal to her. She gets lost in moral orientation.

The case of James Tyrone differs from Mary though they both experience a moral loss. Experienced a hard childhood, Tyrone learns that money is essential for each individual's sustenance. Even when he is old, the joyful cry of his mother when receiving a dollar's wage often echoes in his mind that each of us will have enough glory in our life. James tells Edmund that he became a miser in those days. All at once one will learn that a dollar is worth so much. It is hard to forget the lessons he have learned. His crazy for money reflects the moral goods of utilitarian materialism have deeply rooted in him. On the other hand, James shows another interest in his self-education. He loved theater. With wild ambition, he educated himself through reading all the plays that are ever written. He studied Shakespeare. He tried to get rid of the Irish brogue. He loved Shakespeare so much that he would have acted for any play of him without consideration of return, only for he enjoyed living in the great poetry of Shakespeare.

James' words suggest that in his reading he learns another virtue from literature. The way that James gets this virtue shows how different moral goods may influent people of different cultures and ages. The moral goods that James absorbs can be seen in his interlocution with either the interlocutors present or absent. If the utilitarian ideas derive from his mother and other people around him, he attributes the moral goods of Romantic expressivism in a large part to his interlocution with the great playwrights and characters in the dominant plays. For James, reading is a way of communication and identification. He can see the meaning of life through contact the characters of the plays and the playwrights. So James also shows a true love for art and a great desire to acquire self-realization in pursuing art. Like James, Mary owes her dreams to the other people around her through language, too. Tyrone observes how she forms the idea of becoming a nun or pianist.

The contrary moral goods, one desire for wealth and another desire for art, foreshadow the tragic loss of James Tyrone. While he engages in commercial performance, the chance to be a real artist unwittingly is fleeting. He thinks life is too hard for him. In his eyes, a dollar means too much. When the chance to become a fine actor came, he missed it and had worked hard for the damned things.

James Tyrone summarizes those people suffering from the "sickness of today" as O'Neill's definition. They give up their dreams and talent in order to gain material wealth. O'Neill always relates the material possessiveness to a loss of human being. Once man yields to this desire, he may easily lose his autonomy. O'Neill analyzes the material desire and spiritual pursuit with dichotomy. They contradict each other. Man's independent thinking and more

meaningful existence may be deprived by material possessiveness. Like Mary, James didn't realize what it costs him until it is too late.

Their fates are foreshadowed in contexts of history, culture and themselves. As subjects, they are both responsible and irresponsible for the disillusionment of their own dreams. However, the knowledge is beyond the protagonists themselves. Since they are unable to understand the reason for their own ailments, they both owe their losses to reality of life. In James' view, life overdid the lesson for him, while Mary thinks that no body can control what life has brought to us. You will lose your real self all the time, because the things have been done before your realization. Finally you get a loss between yourself and the image you would like to be.

From the journey of Mary to retrieve her loss of the past, we can find how mysterious and omnipotent the life forces are in shaping the fates of humanity, and how powerful a role that the morality plays in the force of life. Though based on a domestic theme, the play, *Long Day's Journey into Night* has a social meaning on the moral disorientation suffered by modern man. The journey into night is actually a journey to the past. Through the journey, the protagonists aim to find out what causes the loss in the past and to retrieve the loss. When the play begins, the loss is done and cannot be undone. O'Neill pays attention to the result of moral loss, depicting the spiritual suffering of the protagonists. Without contact with the moral good, both spirit and psychology will be influenced. James Tyrone feels regretful for his loss and guilty for the betrayal of his desired dream, thus he is haunted. He has to turn to drinking to comfort his frustration. Likewise, Mary also claims that she is haunted by the sense of guilt, which originates from her betrayal of her moral goods and Virgin Mother. Through both the cases, O'Neill has shown his insight on the problems of American or modern culture—the loss of the soul for material wealth, therefore O'Neill considers the ailment that tortures Mary and James to be a sickness of losing souls. What's more, such loss brings about an identity crisis torturing many moderns. Mary feels soulless and homeless. Without moral goods, life is unbearably lonely and empty for her. She suffers a sense of incompleteness and incoherence. Mary is wondering what she is looking for, and there must be something she lost.

Mary is also physically paralyzed because of her moral loss. She loses the goods, which means an absence of moral framework. The problem troubles the Tyrone family. In the family the moral framework has broken into fractures. It can not offer reference for the whole family to make strong evaluation. Every member of the Tyrone family blames each other to be the causes for tragedy of the family, and on the other hand all of them feel guilty for their own faults.

They can not love each other. Nor can they hate each other. Such entangled and controversial emotion relationships that occupy the major parts of the play reflect the chaotic values held by the moderns. Furthermore, an individual devoid of moral integrity is neurotically suspicious, who is likely to fear being spied on by others, to expose the emptiness and worthlessness of one's ego. Thus masks are used to erect a wall to protect oneself from the speculation of the other. The individual that is trapped in the chaotic existence needs to strive for a way out. Probably the way of interpreting the self is to merge a narrative quest. For Mary, the return to the past is a way to retrieve the life of wholeness and happiness. And it is also an access to get back her identity, a self with firm belief in the Virgin or other moral goods. The journey to the past may not promise anything. However, it is the only way of salvation. Mary's words indicate her awareness of the necessity to gain her identity. There is something she needs terribly. Keeping it in mind, she would never feel lonely and afraid. She can't lose it in her life. Otherwise, there will be no hope and she will die without it.

O'Neill focuses on deciphering the phenomenon of self-displacement, as well as its relation with moderns' moral loss. At the same time, he highlights the important role of the moral goods by exhibiting moderns' painful experiences of living death. O'Neill represents that the western moderns lose the moral integrity, which shows that it is vital for the western world to face the moral predicament caused by the loss of the deity, and therefore to seek a new moral order which can provide an anchorage to the homeless souls .

1.Jung's Theory on Mask and Persona Images

All over the world, masks originally served as an expressive form in performance or ceremony. Masks of both comedies and tragedies are used by actors to show performing art, especially in drama. In modern western dramas, and masks are usually used together with puppetries in a play, most of which are visual. O'Neill becomes a successful pioneer in art of drama by maintaining and developing the use of mask in modern drama. He concludes the merits of using mask as theatrical tool to signify different personalities of the protagonists. In plays such as *The Great God Brown* and *Lazarus Laughed*, the masks used by performers indicate great symbolic meanings. They help show the state of inner world of the protagonists to the audience.

It seems that the plastic masks which serve as theatrical tools disappear and become invisible in the play *Long Day's Journey into Night*. Yet the masks actually exist and have been replaced by various different expressional masks which signify multiple personas of the protagonists. Each protagonist possesses multiple images and they fluctuate among these personas. The playwright employs this way to present inner conflicts of human being, reflect the imbalanced structure of personalities and inner complexity, and reveal the truth of human nature. Persona is a vital part in Jungian psychology.

It is opposite to the collective unconscious and is linked with ego. C.G.Jung is a famous psychologist and philosopher who further develops Freud's theory about individual unconsciousness. He claims that all human beings share an initial, collective unconsciousness. He also proposes that psyche consists of three layers: consciousness, personal unconsciousness and collective unconsciousness. The main content of collective unconsciousness is the recurring pattern of psychic function, which is known as archetype, shared by all human family as psychic inheritance. Therefore, persona has connotations conforming to the dominant social ideology and demands of the majority. The exterior layer of personality, persona is the real self-image, which is formed through imitating or meeting requirement of the main ideology of society. Persona plays an important role as social mask to keep persona ego consistent with the external world. The ego is just like a coin. On one side is sound, the other is the persona, which is the mask shown to the outside world. Such personality sometimes is rather different from the real self. Hence, persona is the mask that appears to the exterior world, which may emerge in dream being well disguised. What's more, in various contexts and conditions, the persona, in this sense, can be replaced and change correspondingly. The juxtaposed personas in different situations constitute the whole

personality. One persona only embodies one aspect of personalities. As for such kind of social mask, Jung insists that individuals should form a changeable and flexible persona that can keep a balanced relationship with other factors of their psychic makeup. According to Jung, a persona is called “inflation” if it is too affected or rigid. Inflation of persona will cause mental symptoms such as sense of melancholy, irritability and failure to recognize true self. In addition, if the persona is mishandled, it may also cause separated identity conflicts and mask contamination. They respectively mean disturbed state of manifold personas and aimless imitation of personas that lead to unhealthy or distorted self images. (Jung, 1917: 40; Cox, 1873:90-91)

To some degree, Jungian definition of persona equals Zhu Jianjun’s (Chinese psychoanalyst) understanding of persona images. As a matter of fact, Zhu Jianjun’s persona analysis methodology is formed according to Jungian definition of persona: each individual possesses many different personalities, and personal images or masks are developed under the influence of exterior elements, for instance, family, surroundings or society. Zhu states that the individual’s contradictory personalities will bring about the inharmonious structure of one’s personalities, thus psychic problems may emerge. He concludes that conflicts between personas are actually the conflicts of individual’s sub-personalities. O’Neill applies these concepts and conflicts of persona in later dramas. O’Neill uses masks to symbolize inner world of protagonists instead of merely technical device.

It is challenging and hard for persons to keep a healthy and balanced state among personas, especially in the condition that exterior factor, such as family and society problems, impact and dominant one’s personal will. The results will be serious for the individual who may abandon himself to despair and hatred. Unhealthy self images may be caused by lack of positive comments and encouragements in childhood. Children are likely to accept incorrect negative comments for they haven’t developed the ability of evaluation, so they view themselves in a wrong way. Individuals usually develop a self-negative image affected by physicality such as unfixed home, drunken parents and indulgence in drugs. More importantly, the unhealthy personas of parents may greatly affect formation of children’s personas, because the early experiences influent individualization automatically and unconsciously. Once the inaccurate judgments and stereotypes are formed, it is hard for individuals to get rid of and may bring misery in the whole life.

A. Internal Conflicts and Tragic Tension

In physics, the term tension means the pulling force given by a chain, string or other external objects on another object. Since 1930s, the term has been employed in literature criticism to evaluate poetry which involves the abstract and the concrete, general ideas and specific images. Philosopher Friedrich Nietzsche applied “tension” firstly to the research of drama, considering tragedies to be the products of tension because of different opposite forces. (Nietzsche, 1956:23) Roger Fowler, the British linguistic expert, also thinks “tension” to be interaction of conflicts and contradictory elements in a piece of poem or a play. (Fowler, 1973:208) In various definitions of tension in drama, German philosopher G.W.F.Hegel’s(1770-1831) concept of tension in tragedy may be closest to O’Neill’s idea of tragedy. And it profoundly explains tragic tension in O’Neill’s dramas. Hegel claims that each protagonist’s action presents to be destructive of the other and also self-destructive. Accordingly, he studies the tragic collision in individual’s consciousness. The protagonists of O’Neill also have internal collisions which help enrich their characterization. As is discussed in Hegel’s theory on tragic tension, internal collision has a rich form, inspiring a lot a great rhetoric of plays, monologues and dialogues which reflect the awareness of deep-rooted conflicts of goods. The protagonists have to abandon their naïve belief in a fair world by giving up one good to keep another, which will bring a extraordinary reasonable and emotional result. Such danger may certainly cause the protagonists to shift from one pole to the other, which will therefore influence their unity of character. The indecisiveness may be considered to be the essence of art. (Hegel, 1975:13)

According to Hegel, tragedy refers to the conflict of two independent positions. Both positions are justified but they’re wrong so that it cannot recognize the effect of each other. The conflict can be solved only when the hero falls. The primary truth of tragedy lies in the fact that both contradictory sides have justification. At the same time, each position can form its own real and positive aim and character just through destructing and negating equal power of the other. Thus each involves in guilt. (Roche, 2005:12) It is the inner conflicts and personal struggles that attract the modern playwrights most among various conflicts. The simultaneous and opposite factors have been internalized to be facial masks of individual’s inner world. And these factors provide potential for conflicts in O’Neill’s dramas. O’Neill once said that the tragic hero used to struggle with gods, yet today with himself. According to him, he can consciously feel the force behind him—God, Fate and our past that altogether decide the present. In the process of self-destructive struggle, the force helps express him

rather than trivial incident. This is a valuable theme to write about which can convey a tragic expression by means of symbols and transfigured values in the drama. (qtd. In Falk, 1958:36) To understand this transfiguration better, O'Neill turns to psychoanalysis. Individual searches inwardly to release the darkness of his soul. O'Neill tries to depict contemporary man whose soul has deprived, whose exterior world is covered by masks of others while inner world by their own masks. At this point, O'Neill's modern tragic concepts, which to some degree, inherited from those of Nietzsche and Hegel are embodied detailedly in his masterpiece. The whole world is ultimately dark. Human beings have to suffer for they have no way of penetrating the darkness. Though the tragic heroes try their best, they are destined to fail. Yet their attempt makes them respectable.

2. Analysis on the Tyrones

A. Mary: Loving Mother and Wife and Romantic Girl

a. Multiple Masks of Mary

Mary plays a central role in the play. When she is normal, the three males move around her and feel happy with her presence. Yet she is always in a half-conscious and half-confusing world with multiple personas which can be traced to the description of her image in Act 1 and the asides in the following acts:

Firstly, a loving wife and mother: a wife who is beautiful and assiduous loves her husband and two sons. She cares about her hair. With soft voice, she is so attractive, humming pleasant Irish tunes. When James flattered her, she pats his cheeks playfully. She turns to them with smile. Too much loyalty to Mary's role reveals another situation: a mother who is anxious and nervous worries about how husband and son think of her and keeps worrying Edmund's illness. Her extreme nervousness is striking. She listens to them worriedly, with her hands being never still and fingers playing on the table nervously.

Secondly, a nagger who is gloomy and complaining suffers too much from husband's excessive drinking and unstable lifestyle. Mary never feels it is her real home. From her eyes, from the beginning it is wrong and everything has been done is cheap way. Though Mary complains all the while, James neglects her feelings and thinks it is a waste to spend money on home.

Besides, she is a detached and romantic girl who is always lost in the dreams of the past. The most attractive quality of Mary is her image of an unaffected shy convent girl, with innate unworldly innocence. All of a sudden, her tone and manner would present a strange detachment as before.

While she never gets a stable sense of what herself should be till eventually at a loss totally in the past dream. She never belongs to those personas firmly and transfers from one to some other ones. Then, the most constant clashes or fights is contrasted between the faithful mother, wife and the romantic convent girl in the clashing and conflicting personal images during her useless struggle.

As two powerful forces pull against each other in her mind, which breaks her whole psyche into clashing fragments and destroys the coherence of psyche. Mary's tragedy is caused by the sense of instability from shifting personas and mask-skinned out of willingness. Of course, the tragedy is not accidental but it is the true representation of a female involving in repetitious arguments with family in her life. The cause of tragedy lies in the conflicts in unavoidable barrels when human natural desires contradict their moral responsibilities. The tyrannical society confined Mary to become a loving mother and wife influenced deeply. In 19th century, American society enforced a socially respectable, non-deviant image for women—devoting mother and wife. Therefore, those who deviate from the certain intellectual and psychological shape must adjust her image to the demanded image and please others. All kinds of books and magazines require women to abandon their own dreams and ambitions. Instead, they should devote all their life to their husband and family.

Under such conventional female modes of historical context prevailing in her age, Mary, a traditional female, believes that her home and family life are things she should be submissive to and accepts the personalities of a dutiful wife and mother imposed by social standard. Thus she tries to quit her own desired image. Judging from her constant complaints of no real home and stability, and over-sensitiveness to physical appearance such as hairstyle before other family members, we can draw a conclusion that Mary is confined and get used to the traditions and regulations of society on woman for example devotedness, domesticity. Confined in the house, Mary needs to deal with the clumsy servant and waits for drunken Tyrone in loneliness. As for the standards of woman's roles within the social ideology, she has once tried her best to serve for her husband's work and kept accompanying him in the unstable life yet, as a result, she addicted to drugs and her health declined. She is greatly affected by the little Eugene's death. Nevertheless, she obediently accepts the James' advice and bears another baby. In fact, Mary's obedience which comes from a wife's duty has brought her too much pain and anxieties in her whole life about Edmund's life. Thus, though she gives up her own willing and listens to most of the males in of family or to the social customs, she can not get any sense of belonging. The frustration which is from the failure

aiming to keep a perfect imposed image, the image stops her from keeping a self-assured and stable image. Thus, she fluctuates from a persona to another.

b. Excessive Demands from Males

In the beginning, Mary doesn't totally abandon her past desired images after her marriage. Being a romantic pious convent girl, she wants to be a pianist or an actress. Just as she reflects to Cathleen her memory of the early days: she hoped to keep up her music for a certain time after marriage, yet there was no hope. All the time Mary is trying to protect her inner world in order to keep the self-image that she is aspiring to it since girlhood even till she got married. Unpleasant realities always keep her away from the desired image after marriage. Her husband Tyrone never gives a real home to her. She has to move with him from one to another place after a show. They travel by the cheapest train, stay in the dirty hotel and have the cheapest food. The cheap hotels, leaving children dirty trains, never having a home, never give her any sense of possibility or-43-satisfaction to protect her own ideal self-images. By accident, niggardly Tyrone makes her addict to drug serving as pain-killer when she gives birth to Edmund. From then on, she can not get over the illness because of competent quack. "She was never to renounce the world. She was bursting with health and high spirits and love." (O'Neill, 1940:140). Mary always recalls her youthful image imposed by James' dreaming image of wife. James Tyrone's ideal egos of wife are beautiful, affectionate and spirited under hard conditions such as dirty hotels, unstable life. Besides, the two sons impose on Mary deeply with Virginia Mary's image of all virtues: devotedness, forgiveness, consciousness, all of these lead to her life tragedy. The three men of the family keep complaining about her devotion and attendance instead of carrying about her inner world. Her husband, James considers her desired image to be unfavorable which is just flattered by nuns. He even laughs at her desired image before sons. "You must take her tales of the past with a grain of salt. The piano playing and her dream of becoming a concert pianist. That was put in her head by the nuns flattering her. She was their pet. They loved her for being so devout." (O'Neill, 1940:140) Mary cannot stand the suffering of pains, loneliness and illusion. Although it's hard to play her desired perfect image, she would like to take this mask off after she tries her best. She can't lose the mask since it is rigidly formed, enlarged and skinned, even though she occasionally feels her self-lost and immediately slides into the disillusioned image. She always cares about if her mask is making successfully. She says, "I haven't been such a bad wife, have I?" (O'Neill, 1940:116) "She stops shortly, and she is overcome by a fit of acute self-consciousness as she catches their eyes fixed on her. Her hands jerk nervously to

her hair. She forces a smile. ‘What is it? What are you looking at? Is my hair?’” (O’Neill, 1940:27) Her nervous look and jerking hands over hair under the other three’s suspicion indicts her intention to make the mask decent. Accordingly, Mary is trapped in the dilemma between true persona in consciousness and desired images in unconsciousness while she is taking morphine. Such state tortures her so extremely, yet she still involves in a useless pursuit for salvation that seems never to be gained.

B. James: Imbalanced Inner World

James Tyrone, as a husband and father, seems to be the sinner who causes Mary’s addiction to drug and brings pains and battles to the family. But in fact, he is also the victim of the utilitarian society and pressure of life. He cares so much about money. Take his career as an example. He gives up pursuit of real artistic success and starts roles in popular plays to earn money easily instead. Because of his stinginess, he desires to send sick son Edmund to the state sanatorium. However, James is a victim. When he was a little boy, his father abandoned the family and when he was only ten, he had to work hard in a machine store. The poor family condition leads to his mean personality. He also suffers shifting between different self-images.

a. Peasant and Bourgeoisie

James is economical and ambitious but unsuccessful American bourgeoisie for the main inner persona. He always has poor food, stays in the cheap hotels and dresses himself with old shabby clothes as he thinks clothes is the only limit of usage. Even he doesn’t like to turn on lights to make the house brighter. But astonishingly, he pays a large amount of money for useless land to get a sense of safety. As he said, “If you own more property, you will think you are much safer. That may sound illogical, yet I have to feel in this way. Once the banks fail, your money’s gone, yet I think I can keep land under my feet.” (O’Neill, 1940:149)

James’ words also exhibit another image—Irish peasant under the condition of rising industrialization and mechanization. He shows opposite attitudes towards his tenants, which indicates his hesitation to shift between two images—peasant and bourgeois. From his attitudes towards tenant Shaughnessy, we can see that he dislikes his low birth to an Irish peasant. But having heard that Shaughness drove his pigs to the millionaire Harker’s ice pond to bath by breaking the fence, James thinks with appreciation and is full of eager to anticipate. He thinks admiringly that this blackguard may bring him serious trouble. On one hand, he despises his tenant. On the other hand, he admires his tenant very much. The extreme hard life in childhood and the prevailing sociology in his age impressed deeply on his mind, thus he is

eager to become rich and admire the aristocratic group since he has a humble family background as an Irish peasant and low status in society, he despises his origin as he recalls his poor mother had to wash and scrub for the Yanks by the day. Americans is called “Yank” disdainfully at that time. Thus in his sub consciousness he partly suppress the image of Irish peasant, once the image emerge out of the inner world, he has the same identity as Shaughnessy.

b. Romantic Artist and Money Earner

Apart from being a stingy Irish farmer by O’Neill’s characterization of images and James’ own memory of past days, we may see another appearance of him—an attractive romantic artist who likes theatre and Shakespeare and has an extremely nice, loud and flexible voice.

I’d left a good job as a machinist to take supers parts because I loved the theatre...I read all the plays ever written. I got rid of an Irish brogue you could cut with a knife. I loved Shakespeare. I would have acted in any of his plays for nothing, for the joy of being alive in his great poetry... (O’Neill, 1940:153).

From his recalling of the old days, we may feel his enthusiasm and love for the art. One the other hand, even he criticizes his sons, he always quotes Shakespeare’s words, such as “Ingratitude, the vilest weed that grows” (O’Neill, 1940:33) “How sharper than a serpent’s tooth it is –to have a thankless child” (O’Neill, 1940: 92) However, falling in the role of money worshiper, he abandons his bright future and performs one play again and again from which he can earn money. Although he regrets in his memory that mistake has ruined his career as a good actor, he can’t give up the mask of money-motivator due to the cruel reality—“life overdid the lesson for me, and made a dollar worth too much” “and once you learn the lesson, it’s hard to unlearn it.” (O’Neill, 1940:152)

c. Loving Husband and Father and Penny Pincher

Although he is a stingy man whose love for money causes strong financial care, to some degree he is a loving husband and father who sometimes have a sense of guilt for Mary and Edmund. Although in his eyes, it is a waste to get a car and employ a private driver, he makes it for Mary yet ironically in a mean way—buying an old car and employing a helper as the chauffeur in a garage.

I knew you didn't mean to humiliate me. I knew that was the way you had to do everything...I knew buying the car was the hard thing for you to do, and proved how much you loved me, in your way, especially when you couldn't believe it would do me any good. (O'Neill, 1940:87)

As James knows this from Mary, he suddenly embraces her now and then because Mary's comment shows his inner struggle best. Words like "had to" and "hard thing" just give the readers the image of James' inner world that is inharmonious fatally to the character of a miser. And all his efforts just relieve the pressure of his soul to some degree yet finally they turn out to be are a failure. His self-contradictory repentance to Edmund is a further proof to the point. Just in those days he learned to become a miser. At that time even a dollar means so much for him. If a person has learned the lesson, it is difficult to forget it. He wants Edmund to believe that he never meant to send him to the cheap sanatorium which the doctor recommends yet that Edmund wouldn't like to go to. He can afford any place that he likes no matter how much it will cost.

We can believe his image as loving father. He desires that his deep love for his family, wife and sons can be proved, but he introduces another cheap sanatorium. We may draw a conclusion that the inflated mask is deeply rooted.

To sum up, the inner world of James is inharmonious. The money worship and harsh reality impose him to form an image of utilitarian and stingy businessman. And his other images are retained in the subconscious. Like Mary, James is a representative of O'Neill's tragic hero who is seeking for money and social status at the cost of his soul and family. Once the other personas emerge and contradict his main persona, he suddenly feels regretful, gloomy and guilty.

C.Jamie: Envious Brother and Compassionate Brother

Jamie, the elder son of the family idles his time and unfortunately accomplishes nothing in his eyes, the future is gloomy. Everything is worsening. He has a contrary love and hatred attitude towards his family members. He is criticized like this: "he is always sneering at someone else, always looking for the worst weakness in everyone" (O'Neill, 1940:63) We can see his lopsided and distorted inner world. In his mother Mary's memory, Jamie was a good and clever student. However, the painful experience in his early life causes his distorted personalities. As a little boy, he experienced mother's addiction to morphine, lack of motherly affection, father's indifference and blame. Those sufferings have a harmful influence on development of his characters. Therefore, it's reasonable to his habitual contemptuous and

cynical expression since his mind is filled with hate and envy. He always talks maliciously and shrugs his shoulder. Sometimes he imposed others with a defensive air of indifference. He criticizes everything sharply especially on sting James. He feels hopeless for everything and envious of Edmund's accomplishments and disappointed at Mary who indulgent in morphine. He calls his father as "the same old stuff". In order to make up for lack of mother love, he takes fat Violet who is a whore as substitute and tries to comfort himself in such way. Meanwhile he occasionally regrets that he has on purpose infected measles to little Eugene which causes great pains to his mother Mary. What's more, he envies Edmund and influent Edmund with bad things on purpose, Jamie's confession to Edmund can prove this:

Did it on purpose to make a bum of you...My putting you wise so you'd learn from my mistakes, but it's a fake. Make my mistakes look good. Made getting drunk romantic...Never wanted you to succeed and make me look even worse by comparison. Want you to fail. Always be jealous of you. Mama's baby, Papa's pet...I can't help hating your guts! (O'Neill, 1940:169)

As a matter of fact, he values his families to be important in his life. He says to Edmund: "I love you more than I hate you." "No one is prouder you've started to make good...you're more than my brother..." "I'd like to see you become the greatest success in the world." (O'Neill, 1940:169)

His words embody another aspect of his personalities—regretful, kind and loving brother, clashing with the malformed persona. Yet, his struggle to overcome his abnormal psyche is useless since he can't get rid of the jealous and cynical mask formed by his painful childhood.

D.Edmund: Person in Fog, Pessimist and Artist Escaper

a.Contamination and Formation of Inaccurate Masks

According to the so-called mask contamination in Jung's theories, during the process of growing children can be easily lack of individuality and form unhealthy and incorrect self images if they imitate blindly other's personas. It is hard to get over the prejudices accumulated in the early age. Once the children learn some incorrect personas from their parents, those incorrect personas will probably become some parts of their main personalities and have a permanent bad influence on their future life. Edmund's personas have been formed in this way. His nature has a striking similarity to his mother. They both like walking in the fog, for Edmund the fog is where he wants to be in. He doesn't want to see life as it is just like his mother. It seems that he can not bear the true life. It is the fog that separates him from the outside world. Edmund loves having a long walk in the fog. Mary likes morphine for the same

reason. At least, in terms of nature escape in fog is better route than addiction to drug. However, the outstanding resemblance to his mother can not be denied. Both of them are good at finding shelters to hide themselves. The playwright employs the metaphor of fog to emphasize the similarities in personalities.

Edmund loses his self identity and individuality, moreover, his tuberculosis aggravates. All these are caused by the persona contamination. Mary's hypersensitiveness and sentimentalism, Jamie's cynicism, booziness and pessimism were internalized as some incorrect personas which greatly influence his psychological growth. His vicious brother Jamie gives the most forceful influence on Edmund's growth. Out of jealousy Jamie makes excessive drinking look romantic, whores look charming vampires, and joy of work like a sucker's game. As a matter of fact, he impresses Edmund with all these things he hates on purpose. Even Edmund's pessimistic poems are controlled by Jamie, who shows the pessimistic poems of Oscar Wilde, Poe and Nietzsche to him to instill pessimistic attitudes of life into his mind. "He grew up admiring you as a hero!.. You made him old before his time, pumping him full of what you consider worldly wisdom, when he was too young to see that your mind was so poisoned by your own failure in life..."(O'Neill, 1940:35) When James censures Jamie's states, Edmund, as a child, is in blind respect and copy and he is willing to accept those negative and pessimistic life attitudes and styles from the powerful figures—Jamie.

b. Artistic Escaper

Edmund has been trying to find the meaning of life in nature. Apart from the contaminated images, Edmund is also an artist escaper who has a superfluous intelligence and a poetic emotion. This persona is indicated when he tells the early experiences sailing on the sea to James: he would like to dissolve in the sea, and become white sails and flying spray, beauty and rhythm, moonlight and the ship and the high dim-starred sky. (O'Neill, 1940:156) The experience is about unity, joy and peace, as if he is living in the permanent moment of now without painful past and uncertain future. Edmund experiences a second time the spiritual ecstasy when he is at sea. Beyond all the normal human hopes, dreams and fears and the sea is "the end of the quest, the last harbor." (O'Neill, 1940:156) The same experience comes only when he is in nature. He has the similar feeling some times when he is lying on beach or is swimming. His life is so painful with troubles that he has tried to commit suicide at a time. The importance of his deep experiences of spirit is that Edmund knows the true meaning of life. It seems that such experiences take him outside of time beyond the past.

Therefore, he cherishes it so much since the Tyrone family's life is so troubled in the past. Their past controls their present, and actually they have no ways to escape from the past. But there is a moment when Edmund gains freedom. He is not bounded by the past any longer, and stops condemning the conflicts of the past and future. He describes this kind of experience to be saint's vision of beatitude since he thinks he has found the secret in his life. Of course, the problem is that such experiences are temporary, for Edmund couldn't lead a life totally with freedom, and at last he must face the current troubled situation of the family. So he hopes to become "a sea gull or a fish" (O'Neill, 1940:157) instead of "a stranger who can never belong." (O'Neill, 1940:157)

There are more traces that indicate his artistic nature is possibly his love of philosophy and poetry. His favorite authors are lined in his bookshelf: Marx, Nietzsche, Wilde, and Swinburne among others. These writers that Edmund studies are not philosophically uniform. In a word, beyond the outside appearances, they talk to Edmund's total rationality, dislike for the present state, eager to penetrate. Nietzsche who is a German thinker is one of Edmund's favorites. Thus it is not surprising that we can discover in Edmund's tiny speeches some hints of Nietzsche's idea of the *Übermensch*, which can be interpreted as "superman" or "overman". Foundationally, it refers to an ideal form of man. By traveling at sea alone, Edmund escapes from the safe world which he knows. Edmund develops a higher serious consciousness by communing with nature. In that case, Edmund is beyond normal human experience and understands the meaning of existence. However, the *Übermensch* is only a ideal state so that Edmund can't maintain this heightened existence.

A.The Entangled Relationship between the

B.Protagonists

a.Inner Conflicts

Through his life, Eugene O'Neill has been tortured by the multiple selves that are struggling within him. Carpenter states, O'Neill has three different self images. One self is rebellious, violent and always drunken. One self is a creative artist, who is dedicated to his career. The third self has a compassionate great spirit, who has a better understanding of human tragedy for he himself had experienced it. However, O'Neill's inner clashing and conflicts entitle him the sources and inspirations for the creation of dramas. (Sheaffer, 1968)Until now, the researches to interpret Eugene O'Neill's dramas through his life experiences are fruitful. Thus in the play the playwright also depicts the protagonists with multiple self images to show their clashing inner world.

The four protagonists in the play represent different selves in different places and periods. They all experience the states of homelessness, hesitance and inconsistency. Mary, once in a while shows her affection to her husband and sons, and talks gently just like a dutiful wife and kind mother. But when the family argues about Edmund's illness, suddenly she keeps a distance from them and exhibits to an innocent and unworldly nun, who is lost in her past dream or shows a haunted and hostile mask while her hands are fluttering up. James Tyrone is usually considered to be stingy and unqualified husband and father. Yet sometimes he is very affectionate and shows love for his two sons. As an unsuccessful businessman, sometimes he appears to be artistically charming. He often shrugs his shoulders cynically and gives his countenance a Mephistophelian cast. However, occasionally he shows genuine smiles and he has sense of humor and romance.

When James praises Edmund or Mary takes more care of Edmund, Jamie is hurt and gets jealous, meanwhile he is proud of the young brother and loves him deeply. Edmund is over sensitive which inherits from his mother. He affected by his brother and always shows a pessimistic and irresponsible attitude towards life. Yet he still hopes to make their family peaceful. Sometimes he is thought to be naïve. They alternate their self-images with totally different personalities, of which some are formed as a result of their illusions; some are shaped by others and others by main ideology of society. Each self-image is related and interacts. Self-illusions of the four protagonists arouse arguments over trivial matters which are always interrupted with insulting languages. Unwilling to be their real selves and keep away from discord, they choose their own shelter, in which they are likely to study the past thoroughly and think about what the past should have been.

It is strange that when they are entitled with artificial courage of choice, they admit their defects and understand others better. But all are negated once their wars break out. None of them is willing to find ways to get over their addiction though Jamie admits that he will seek help if his mother Mary sets a good example first. But his sincerity can not be seen, for he refuses to be responsible for what he does. As a matter of fact, he insists that while his mother still indulges in morphine, he is still an alcoholic. In the end, although it seems the four protagonists live together. They keep alienated from each other mentally. Hence, the exhibitions and alterations of the different masks through dramatic monologue and conversation bring readers or audience tragic tension and heart-felt resonance.

b. Momentary Understanding

In the play the major tendency is the alienation and togetherness. Thus we can see aspect of tragic tension is that the protagonists' relationship is entangled with love and hatred, complaints and forgiveness, isolations and closeness. The main conflicts seem nearly to break out, but they are still attached to each other due to the changes of their images. The play explores the gap between what one should be and what one is, O'Neill attempts to interpret the self from the subjective self and objective self. Mary and James are representatives of those people who have been influenced by conflicting moral sources. When they have unconsciously chosen to show one image, they realize they have lost the other images. Sinking in confusion, they gradually lose the moral orientation, which turns out to be their feeling of homelessness.

The momentary relief of masks shows the protagonists' mutual forgivable aspects. Different personas either match the idealized images enforced by others or present their confessions or feelings of guilt. Thus the protagonists cannot be totally alienated from each other. Take the relationship between the couple for example: in most cases, James gets tired of the nagging image of Mary who is always attached to the wonderful days in the past. She reminds the old days with a sense of reprimanding James that he cannot provide her stable and comfortable life. Mary is disappointed at her husband's stinginess. Yet there is some momentary intimacy between them if Mary shows her persona of normal and considerate wife that is in accordance with James' idealized wife image. In the first act, every time James praises her beauty, Mary becomes more charming with shy embarrassment on her face. At that moment, Mary's nostalgia for the past and disputes would be stopped. And even Jamie's contempt is temporarily melted. There is more obvious evidence in the third act, when James comes back home, Mary feels sorry for him because of her bitterness, which moves James deeply. James responses to Mary: "I'm glad I came, Mary, when you act like your real self."(O'Neill, 1940:114) James thinks her "real self" to be a considerate and faithful wife, who should be devoted without consideration of payback. Under the precondition that Mary wears her "real self" and evokes the memory at their first meeting, James gets deeply moved with tears in his eyes. At that moment their psychological alienation is temporarily bridged. But when Mary shifts her persona to be a complainer, the dramatic atmosphere is intensified.

In Act Four the father-son relationship gets closer when Edmund accuses his father fiercely. James tells Edmund about his past days. While he is confessing with guiltiness and helplessness, he exhibits to be a helpless and pardonable money earner instead of a stinking

miser. Edmund thinks of his mother, with his eyes filled with tears. Then he is moved, all of resentment passing away. When he knows a lot about his father's miserable old days, he stares at James with deep understanding. Here understanding makes them get closer. We can see another momentary relieve in the fourth act. When Jamie calls their mother "the hophead", Edmund punches Jamie. Then Jamie removes his cynical and contemptuous mask, and he begins to show his compassions for Edmund: "...then this stuff of you getting consumption. It's got me licked. We've been more than brothers. You're the only pal I've ever had. I love your nuts. I'd do anything for you."(O'Neill, 1940:158) Their understandings at once appease the warring atmosphere in the family.

c. Mourning Completed

Through the journey from the past to present, O'Neill probes the family tragedy objectively. He accepts his dead and show great pity and forgiveness for them. The traumas of the past have been restored gradually. If the suffering childhood makes O'Neill take a long journey for salvation, the journey ends in the play, *Long Day's Journey into Night*. O'Neill recalls in the play all his unforgettable memories in childhood and youth and shows deep pity and forgiveness to what the O'Neill have done in the past. O'Neill once wrote to his wife:

I give you the original script of this play of old sorrow, written in tears and blood...I meant it as a tribute to your love and tenderness which gave me the faith in love that enabled me to face my dead at last and write this play—write it with deep pity and understanding and forgiveness for the four haunted Tyrones. (O'Neill, 1940: epilogue)

In fact, the haunted Tyrones are the O'Neills. O'Neill is willing to accept his family after 20 years' complaints and mourning. He has made hard and anguish effort. When O'Neill finished the play, he insisted that this play could be published after he died 25 years later. As for the restriction of this play, O'Neill said sadly, "There is one person in it who is still alive." (Falk 1958:179) It is clear that he means himself. The play is about private family affairs so that O'Neill strives to restrict its publication during his last thirteen years. Since the play is created for himself instead of publication, it meets personal need rather than popularity. Carlotta's words show how painful O'Neill was while he was creating the play. It is strange to see that O'Neill was tortured by his creation of *Long Day's Journey into Night*. When his writing of a day ended, he would be so sad with haggard face, red eyes, looking much older than what he was like in the morning. (Berlin, 1982:147-148)

This play does not only present autobiographical pain of O'Neill, but also reveals his triumph over the great pain, the triumph embodied obviously in his explicitness in the play. At the end of the play, O'Neill finally shows deep understanding and forgiveness for his family. He can view the tragic deaths and anguish memories peacefully. O'Neill at last found his own way of dealing with the loss and facing reality through writing about his bereavement and traumas. The description of family life in Monte Cristo Cottage, mother's indulgence, father's stinginess and alcoholism makes him conscious what sends him to seek for comfortable home. Through two decades' mourning in writing, O'Neill at last releases his psychic energy of feeling homeless. Until *Long Day's Journey into Night* is completed, his process of mourning is ended. He can accept the tragic reality calmly.

The play tells the story of the O'Neills. The main protagonists represent his family members respectively. It's interesting that O'Neill names himself as Edmund which is his dead brother's name and calls the dead infant Eugene. Such arrangement may indicate his mourning over his brother and his own wish for death. Based on autobiography, the play exhibits how O'Neill's family members are related to each other and how the dominant problems in the family accumulate to be tragic confrontation. The conflicts among the protagonist are mainly caused by the madness of the family. The tragic tension grows from the lifeless surrounding and hopeless future of the family. The past foreshows the present. They have no way to get out of the painful experience and the dark night. Just like the title indicates, the long journey of the family can only end in night. They needn't think about the past by sinking into silence. In former dramas of O'Neill, the family relations involve overwhelming emotions and violent confrontations, while the relations of the Tyrones are depicted with composed detachment. O'Neill illustrates the theme in a calm tone. Different from his former dramas, he takes off masks and faces his losses directly. According to psychoanalysis, the mourning can be ended and the mourners remove mental burdens when they can accept the losses calmly and profoundly. The creation of *Long Day's Journey into Night* signifies that O'Neill has overcome the long-term sorrow for the past.

The triumph over childhood traumas is the most important. Because trauma in childhood is the root of other painful experience and it has a deep influence on O'Neill's mental state. Lack of mother love and feeling of isolation become the main loss in O'Neill's psyche and makes the playwright suffer painful psychic conditions. Inner world of O'Neill is filled with isolation and loneliness. O'Neill has his hard experience of childhood hidden in mind, until almost forty years later does he talk about his ordeal openly in *Long Day's Journey into Night*. He would like to be a sea gull or a fish rather than a man. He thought it was a big

mistake. Maybe he would have been much more successful if he were a sea gull or a fish. “As it is, will always be a stranger who never feels at home. Who does not really want and is not really wanted, who can never belong, and who must always be a little in love with death.” (O’Neill, 1940:153)

In the play, O’Neill finally tells stories of his past. All his family members are depicted as they are. The true family conditions are presented. Mother’s addiction, father’s miser and alcoholism, brother’s corruption and his tuberculosis are all described in detail in the play. In the end, O’Neill can face his parents and brother without disguise. Though the recalling process is extremely sorrowful, the sorrow comes to the last stage. He has mourned for about two decades and now comes to the end. O’Neill has learned how to deal with the emotions with his dead and how to come back to reality. He at last comes out of tragedy and mourning of bereavement after revealing his family madness in *Long Day’s Journey into Night*.

The play conveys an important theme—forgiveness. The pains of the past are gradually overcome and it is possible to find resolution. Edmund in the play wishes for death, which reveals O’Neill’s mental condition when he was young. When O’Neill was 23 years old, as old as Edmund in the play, he tried committing suicide. Fortunately his friends saved him, but in fact he never recovers from the feeling of death in the following years, and the sense of death is indicated now and then in his plays. O’Neill names himself Edmund for he is likely to return to the past and he is hopeful for the misery past. His triumph over the family and past is based on forgiveness, pity and understanding. Love for each other at last dissolves the hatred, jealousy and hostility.

The explicitness of the autobiographic play embodies O’Neill’s triumph over his old sorrow. After two decades of mourning and grief, O’Neill finds the causes of the tragedy of his family and society and is able to grant understanding and forgiveness for his family. Thus he can reconcile his inner world with their tragedies. By describing the mother’s addiction to drug, father’s stingy personality, brother’s alcoholism and corruption, he has learned to face his loss and at last gets back to normal life. As a son and an artist, O’Neill finally understands it is his art that helps him complete his catharsis. He can accept the reality of the death, and he can prevail beyond mourning and tragedies.

3. Confusion of Fantasy and Reality

A. Spiritual Loss of American Dream and the Last Hope of the Tyrones

In *Long Day's Journey into Night*, O'Neill also shows readers a famous tragedy—American Tragedy, which is caused by the attractive “American Dreams”. Americans, especially immigrants are pursuing their American dreams with great hope to succeed. Unfortunately, most of them trap in pains. Thus American Dream is turned into American Tragedy. O'Neill uses kinds of symbolic images to indict such transmission. The images help readers get a better understanding of the tragic theme. In view of O'Neill, it is the materialism prevailing in America that brings all misfortunes and pains to the family. James Tyrone is eager to make his great American Dream come true. Yet he has to suffer the American Tragedy at last.

a. From American Dream to American Tragedy

Centuries ago, many people immigrated to the “new world” to follow their dreams of becoming wealthy and successful. Thus the term “American Dream” appeared. The so-called American Dream refers to the belief that as long as in the United States, one is able to make his dream come true and lead a better life after a hard struggle. People can not depend on some certain social classes or any assistance. Instead, they have to struggle through their own hard work, courage, creativity and determination to get prosperity. The people who are eager to be successful in economy with entrepreneurial spirit come to the United States with ambition. Many European immigrants come to the United States to fulfill their American dream. Although there are some criticisms that the American dream highlights excessively the material fortune and happiness in terms of victory on the role, many Americans really believe that only in the United States can they grasp an opportunity to be successful. The United States is different from the majority of other countries, where people can gain a considerable economic freedom. Since the role of government is limited, a great social mobility is entitled to the U.S. People in this country may have moved towards dream through their own hard work. Large areas of land have been uninhabited and haven't been occupied by the end of the 19th century. Thus anyone can carry on land reclamation and investment. Till Industrial Revolution, rich natural resources and advanced industrial technology has changed the social mobility rapidly in America, and this trend still keeps increasing day by day.

As well as in domain of literature, many literary works about American Dreams are produced. Some immigrants must have gained the things they wanted. As a tradition, Americans try to make the American Dream come true through diligence and thrift. To some

degree, that is the belief of the Puritans. Nearly all of the immigrants came to America to seek for American Dream. They all believed that only hard work can realize America bounty. Yet the industrialization in the 19th and 20th centuries brought a doctrine of “getting rich in a quick way” and broke people’s dreams. “American Dream” was firstly introduced in *The Epic of America* written in 1931 by James Truslow Adams. According to the American Dream, everyone has opportunity to lead a better and wealthier life.

It’s hard to define the term “American Dream” properly. The dream not merely means cars, high salaries or big houses, but it is a dream of social status, regardless of condition of birth or position, each man can gain his innate stature and can be fairly judged by his ability and achievement. The basis of the American Dream can be understood in Declaration of Independence of America, “... held these truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights that among these are life, Liberty and the Pursuit of Happiness.” (吴伟仁, 1990:37)

The American Dream has different explanations. Each one has his own understanding. Some one believes that people try to gain material prosperity by working hard to big cars, comfortable houses, with little time to enjoy life. Others hold the opinion that the American Dream emphasizes more on a simple happy life instead of merely pursuit of financial satisfaction. Thomas Wolfe once said, “...to every man, regardless of his birth, his shining, golden opportunity... the right to live, to work, to be himself, and to become whatever thing his manhood and his vision can combine to make him.” (吴伟仁, 1990:40) The foreign immigrants kept such idea in mind in early time. However, they couldn’t accept the American Tragedies when they were destined to face no matter how hard they worked. Eugene O’Neill is on the list of dreamers.

b. The Tyrones’ American Dream

James Tyrone was trying to fulfill his American dream. Because of an unhappy childhood, he valued money to be the most important and believable thing in this world. Nothing can replace money. The very thing in his mind should be done is to earn money. He did all he could do to earn money. He abandoned the prosperous career as an actor to play Shakespeare’s works and turned to the popular plays in that time. In eyes of sons, the father devoted all energy to make more money, with less attention to the family. But James thinks in another way. He doesn’t think they know the value of a dollar.

The Tyrones cannot take their American dreams to the new environments of society. The dreams disappear little by little. The only thing they can do is to return to the past. Jamie keeps complaining the unforgettable past. He complains mother's addiction to drug which makes the whole family suffer for a long time. During the journey from day into night, every interaction of the family is influenced and shaped by their past, which is closely related with the present. Mary says, "The past is the present, isn't it? It's the future, too." (O'Neill, 1940:149) Most parts of the play is to present how this situation of the family is formed. It is Tyrone's miserliness that leads to the worse and worse situation. In order to save money, Mary became drug addiction and Edmund was sent to a state sanatorium. Recurring patterns dominates the play. Mary had tried for several times to quit her addition but she failed. Jamie couldn't abandon his habit of drinking. Everyone in the family is not happy, but they don't know how to change such bad feelings. The same arguments and complaints can be heard repeatedly. The situation of the present is rooted deeply in the past. The influence of the past is so powerful that the characters believe there is no use to try to change the present situation. The only thing to do is to accept it passively.

In the play, all members of the family get lost in life. They can't change the painful life. Morphine and alcohol erode their hopes. They are all lost in their own way of escaping from reality. They even don't grasp the last chance of getting together to work out a solution to the problems they are facing. Life is meaningless for the Tyrones and they are limited in their small world isolated for the outer. Their house is far from the main road. They try to fight against reality, but finally they hide the true feelings deeply. Thus their communications break down. Edmund treats himself that his mother isn't addicted to morphine any more, while Mary tries to deny Edmund's consumption of alcohol. Avoidance becomes the way of dealing with the problems. However, O'Neill ends the tragic tale by four burst of catharsis and light. Here, the Tyrones get deepest in their lost selves. As a matter of fact, the day's journey is to light. James admits to Edmund that his life is a failure and he should have become a great actor. Edmund, the family poet, describes his exciting moment of freedom on the sea. Jamie confesses his mixed motives to Edmund that he means to harm or kill his younger brother, together with deep love. At last, Mary, a living ghost comes in with her wedding gown. Mary's recall of her innocent childhood in the convent is a perfect end. The Tyrones have nothing to do about their problems, at least in the end they come to acceptance and forgiveness.

Conclusion:

Long Day's Journey into Night, which is the tragedy of Eugene O'Neill's autobiography, is the very end of journey of soul, reflecting the inner sorrows and struggles of protagonists. Through the journey, the playwright experiences his traumas of past again. After releasing all his inner energy and probing the causes of the family tragedy, he completes his process of mourning, he finally accepts his loss, and understands his family.

Without faith and the crazy pursuit of materialism after World War I and II, most of American people have taken the deformed social ideology as pursuits of inner world. Thus this makes their inner world imbalanced and distorted. The Tyrone family is greatly influenced by the social ideology, which finally causes the family's downfall and tragedy. The family members lose their real selves and shift among the different masks and self-images. The chaos of the protagonists' inner souls and disputes among the protagonists compose the main cause of the dramatic tension in this tragedy. The dramatic tension in the play lies in the imbalance, clashes and chaos in the protagonists' inner world. As a result, the readers have the same resonance and empathy as the playwright while seeing how a man suffers his own life and how he is influenced by the lives of others. At last we are completely capable of finding that the whole tragedy originates in the playwright himself, and getting a better understanding how O'Neill continually feeds the tragedy and releases it finally. Thus the readers or audience also get engaged in bewailing and cursing the hopeless world.

In a sense, the play is not only a successful one, and most importantly, it becomes O'Neill's faithful record of his own family in the form of drama. To both the playwright and his readers, Long Day's Journey into Night is perfect. The play is a conclusion for the entire dramatic career of the playwright. Through the play, we can see that O'Neill's painful sufferings in his life. Symbols can serve very well to present the theme of his family tragedy in his masterpiece. Therefore, his life experience has made it possible to use different kinds of symbols in his plays. It is quite certain that in the play those symbols function very well to indicate what O'Neill wants to express. What he wants to show was his attitudes towards life. And in his eyes, life is basically tragic. In the play, all are shown by the simple plots together with a variety of symbols and the perfect stage techniques .

Besides, by producing such a play, O'Neill shows all his philosophy about American materialism to his audience and readers. It is doomed to be a painful nightmare—like real world—cold and with no way out. It begins with an “American dream” and ends with an “American tragedy” which is like a “trap” in every aspect. There is a typical modern

American trap: each individual is chasing a safe and guaranteed life but has to face the so-called blind fate.

In the process of reflecting the tragedy of the family, the playwright also mourns his loss through the play. Till the end, he is completely free from the burden of his old sorrows. The family madness plays a unique role in understanding O'Neill's state of inner world and the dynamics behind his dramatic creation. The hard conditions of his family and the dramatic tensions in his plays merge with each other to constitute the unusual autobiographic style of O'Neill's art, and therefore the essential materials for exploring O'Neill's psychic depth are laid down. O'Neill, as the son of a mad family, is tortured with the memories of the past and as a playwright he can only get catharsis through his art. The frightful sins of murder, incest, and other kinds of madness are repeatedly created and investigated in his works, and pathos of his tragedy lie deeply in the inner man, accompany the essential O'Neill.

Loss starts mourning and the process will end only when mourning is finished and loss is accepted. In early 1920s the consecutive deaths of his father, mother and brother bring O'Neill acute pains and hence generated his two decades' mourning through his creation. But bereavement is only a part of O'Neill's bitterness. We can conclude from his plays, O'Neill never forgets his childhood when he was in a deep sense of isolation, and the sense that he was actually the unwanted son by his parents. When it is the time for O'Neill to accept his dead, his mourning process is extremely difficult and for nearly two decades he could hardly accept the death of his parents and brother. It is writing that has gradually granted O'Neill catharsis and helped him get out of the old pains. O'Neill finally in *Long Day's Journey into Night* tells the essential story of his own family. In this play O'Neill gets released from mourning and tragedy.

- **Bibliography**

- Appiah, Kwame Anthony and Henry Louis Gates Jr., eds. 1995. *Identities*. Chicago, IL: University of Chicago Press.
- Berger, Peter L. and Thomas Luckmann. 1966. *The Social Construction of Reality*. New York: Doubleday.
- Biersteker, Thomas J. and Cynthia Weber, eds. 1996. *State Sovereignty as Social Construct*. Cambridge: Cambridge University Press.
- Bloom, William. 1990. *Personal Identity, National Identity, and International Relations*. Cambridge: Cambridge University Press.
- Shahram Heshmat Ph.D. Science of Choice Basics of Identity What do we mean by identity and why does identity matter? Posted Dec 08, 2014 .
- Garrett, Brian. Criteria of personal identity. *Personal identity*, 1998, doi:10.4324/9780415249126-V024-1. Routledge Encyclopedia of Philosophy, Taylor and Francis, <https://www.rep.routledge.com/articles/thematic/personal-identity/v-1/sections/criteria-of-personal-identity>.
- Tajfel, H., & Turner, J. C. (1979). An integrative theory of intergroup conflict. *The social psychology of intergroup relations?*, 33, 47.
- Ellemers, Naomi. "Social Identity Theory." *Encyclopedia Britannica*, 2017.
- Identity and belonging. (2016, May 09). Retrieved from
- Berilin, Normand. "The Late Plays"[J]. Shanghai: Shanghai Foreign Language Education Press, 1982.
- Bouson, J Brooks. *Quiet As It Kept: Shame, Trauma, and Race in the Novels of Toni Morrison*[M]. Albany: State University of New York Press, 2000.
- Caruth, Cathy. *Trauma: Explorations in Memory* [M]. Washington: Johns Hopkins University Press, 1995: 153.
- Saakvitne, K. W. et al., *Risking Connection®: A Training Curriculum for Working with Survivors of Childhood Abuse*, to be published by Sidran Press in January, 2000.
- Common Symptoms After a Traumatic Event By Matthew Tull, PhD | Medically reviewed by a board-certified physician | Updated June 03, 2019

- Seth J. Gillihan Ph.D. Think, Act, Be 21 Common Reactions to Trauma
- It helps to know what to expect after a terrifying event. Posted Sep 07, 2016
- Trauma and Re-Experiencing: The Intrusion of Past into Present April 17, 2014
Contributed by Sunda Friedman TeBockhorst, PhD, Posttraumatic Stress / Trauma
Topic Expert Contributor
- Memories of trauma are unique because of how brains and bodies respond to threat
September 24, 2018 12.22pm SAST
- This information is based on a document entitled, *Childhood Trauma Remembered: A Report on the Current Scientific Knowledge Base and its Applications*, prepared by ISTSS.
- Memory Definition & Types of Memory By Kim Ann Zimmermann, Live Science Contributor | February 27, 2014 12:33am ET
- Hidden Traces: Trauma and Memory We forget what we want to remember we remember what we want to forget Jul 19, 2017
- Medically reviewed by University of Illinois-Chicago, College of Medicine on May 11, 2016 — Written by Rachel Barclay
- How Amnesia Works (How Stuff Works): <http://science.howstuffworks.com/environmental/life/humanbiology/amenia.htm> <http://science.howstuffworks.com/amenia.htm>
- Alzheimers Disease and other Cognitive Disorders Dementia
- Rudolph C. Hatfield, PhD., edited by Kathryn Patricelli, MA
- Medically reviewed by Timothy J. Legg, PhD, CRNP on May 25, 2017 — Written by Susan York Morris
- Shmoop Editorial Team. "James Tyrone in Long Day's Journey Into Night." *Shmoop*. Shmoop University, Inc., 11 Nov. 2008. Web. 16 May 2019.
- -Zhu Liping. Narrative, understanding, analysis and reflection ---- interpret heroine Mary's image in Long Day's Journey into Night [J]. *Journal of Chifeng University Journal (Chinese Philosophy and Social Science Edition)*, 2011, 04(04) : 109-110
- Zhou Ying. Female images and female consciousness evolution in the works of Eugene O'Neill [J]. *Journal of Brand (Second Half)*, 2014, 02 (03) : 78
- Zou Lulu. Long Day's Journey into Night ---- playwright, novelist and poet Fuse [J]. *Journal of Drama Art*, 2014, 05 (5) : 90-94

- Tian Li. The importance of women with beautiful appearance under patriarchy society [J]. Foreign Language Teaching Research in Jiangsu, 2013, 02 (02) : 63-66
- Xu Yinghui. Discrimination and oppression, fight and revolt---- the heroine Mary's character image analysis in Long Day's Journey into Night [J]. Journal of Jilin Institute of Education, 2011, 02 (03) : 129-131.
- Qin Lihua. Mary's tragedy root in Long Day's Journey into Night ---- alienation [J]. Journal of Anhui Technical College of Electronic Information, 2013, 03 (03) : 108-110 + 52
- Zhou Qian. Analysis of the survival state of the hero in Long Day's Journey into Night [J]. Journal of Chinese Construction, 2013,06 (23) : 35-36
- Lu Yuna. Mary's plump female images in Eugene O'Neill's Long Day's Journey into Night [J]. Journal of Xingyi Nationalities Normal College, 2012, 03 (3) : 56-58.
- Shmoop Editorial Team. "James Tyrone, Jr. (Jamie) in Long Day's Journey Into Night." *Shmoop*. Shmoop University, Inc., 11 Nov. 2008. Web. 17 May 2019.
- Shmoop Editorial Team. "Edmund Tyrone in Long Day's Journey Into Night." *Shmoop*. Shmoop University, Inc., 11 Nov. 2008. Web. 17 May 2019.
- Albee, E. (1983). *Who's Afraid of Virginia Woolf?* New York: Penguin Books. Alexander, D. M. (1962). *The Tempering of O'Neill*. New York: Harcourt, Brace & World..
- Churchwell, S. (2012). "Eugene O'Neill, Master of American Theatre." <https://www.theguardian.com/stage/2012/mar/30/eugene-o-neill-master-american-theatre>, 01.06.2017.
- Faryna, U. (2009). "The Dynamics of the Reception of the Dramas of Eugene O'Neill in Poland." *Zeszyty Naukowe Uniwersytetu Rzeszowskiego*. 60: 151–161.
- King, S. (2017). "O'Neill's Long Day's Journey." http://www.todayinliterature.com/stories.asp?Event_Date=7/22/1941,20.02.2017.
- Neill, Eugene. *Long Day's Journey into Night*, Perfection Learning Corporation Logan Iowa, 2002
- Gupta, Monika. *The Plays of Eugene O'Neill: A critical study*. Delhi: Nice Printing Press, 2008.
- Language in India www.languageinindia.com ISSN 1930-2940 18:4 April 2018

- Lannamann, Taylor. "Long Day's Journey into Night Themes: Denial, Blame, and Guilt." *LitCharts*. LitCharts LLC, 14 Jan 2019. Web. 19 May 2019.
- MEMORY :
- Lannamann, Taylor. "Long Day's Journey into Night Themes: The Past, Nostalgia, and Regret." *LitCharts*. LitCharts LLC, 14 Jan 2019. Web. 21 May 2019.
- Shmoop Editorial Team. "James Tyrone in Long Day's Journey Into Night." *Shmoop*. Shmoop University, Inc., 11 Nov. 2008. Web. 23 May 2019.
- Lannamann, Taylor. "Long Day's Journey into Night Themes: The Past, Nostalgia, and Regret." LitCharts LLC, January 14, 2019. Retrieved May 22, 2019. <https://www.litcharts.com/lit/long-day-s-journey-into-night/themes/the-past-nostalgia-and-regret>.
- Lannamann, Taylor. "Long Day's Journey into Night Themes: The Past, Nostalgia, and Regret." *LitCharts*. LitCharts LLC, 14 Jan 2019. Web. 22 May 2019.
- Berilin, Normand. "The Late Plays"[J]. Shanghai: Shanghai Foreign Language Education Press, 1982.
- Bouson, J Brooks. *Quiet As It Kept: Shame, Trauma, and Race in the Novels of Toni Morrison*[M]. Albany: State University of New York Press, 2000.
- Caruth, Cathy. *Trauma: Explorations in Memory* [M]. Washington: Johns Hopkins University Press, 1995: 153.
- Cox, David. *Modern Psychology: The Teachings of Carl Gustav Jung*[M]. New York: Barnes and Noble, Inc, 1873.
- Falk, Doris V. *Eugene O'Neill and the Tragic Tension* [M]. New Jersey: Rutgers University Press, 1958.
- Friedrich, Nietzsche. *The Birth of Tragedy* [M]. New York: Doubleday, a division of Random House, Inc, 1956.
- Hegel, G.W.F. *Hegel's Aesthetics: Lectures on Fine Art* [M]. Trans. T. M. Knox. Oxford: Clarendon, 1975.
- Jung, Carl G. *On the Psychology of the Unconsciousness* [M] New Jersey: Prentice-Hall, 1917. Miller, Arthur. *Collected Plays*, sect.2, Introduction, 1958.
- O'Neill, Eugene. *Long Day's Journey into Night* [M]. New Haven: Yale University Press, 1940.
- Orr, John. *Tragic Drama and Modern Society: A Sociology of Dramatic Form from 1880 to the Present* [M]. Palgrave Macmillan; 2Rev Ed edition, 1981: 197.

- Roche, Mark W. "The Greatness and Limits of Hegel's Theory of Tragedy." A Companion to Tragedy. Ed. Rebecca Bushnell [M]. Oxford: Blackwell, 2005:51-67.
- Sheaffer, Louis. O'Neill: Son and Playwright [M]. New York: Parago Home, 1968.