

DOWNLOAD PDF EUGENE ONEILLS LONG DAYS JOURNEY INTO NIGHT (MODERN CRITICAL INTERPRETATIONS)

Chapter 1 : SparkNotes: Long Day's Journey into Night

A collection of ten critical essays on O'Neill's play, arranged in chronological order of their original publication.

He wrote in longhand, suffering a severe Parkinsons-like tremor in his hands which was extremely painful. It was impossible for him to write during the last 10 years of his life. I can only imagine the works he would have produced had this affliction not robbed us of his talent. As the light moves from day to night during the course of this long painful day, the fog seems to seep through the walls. The foghorn a constant reminder of old sorrows. Yes, the action moves from day to night, but as the dialogue becomes fueled more and more by whiskey and morphine, the past is repeated over and over again, becoming more vicious, more accusatory. There are four addicts living in this house, not one. Drinking is socially acceptable, drug addiction is not. Drug addiction is mysterious. Morphine separates Mary from her family. Mary is a master of deceit. She even acknowledges this. Each and everyone of the Tyrones is fascinating, and each is brilliantly written, complex and real. We know these people. Again, the past is the present. Mary is the most fascinating of the Tyrones. She controls and manipulates every moment while she is on stage. Yet, Mary is barely in control of herself. Mary is cruel in ways the others are not. She attacks like a cornered feline. As James says, Edmund does have a touch of the poet in him. I fell in love with James Tyrone and was so happy for a time.

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Chapter 2 : Long Day's Journey into Night Analysis - racedaydvl.com

DOWNLOAD EUGENE ONEILLS LONG DAYS JOURNEY INTO NIGHT MODERN CRITICAL INTERPRETATIONS eugene oneills long days pdf SUCCESS racedaydvl.com ONeills autobiographical play Long Days Journey into Night is regarded editor text.

By rights you should be contented now, without a single damned hope or lying dream left to torment you. That is exactly what he wanted, for he held that whatever greatness a man may have his ultimate stature is measured in the terms of his ability to experience tragedy in his own life and in the life of man. That he does belong in the great tradition of tragedy is certain. No matter how far removed he may be from the poetic form of the past, any evaluation of his tragedies invites comparison with the great plays in this genre, because all lesser ones sink into a minor place where contrast and not comparison is implied. The form of his tragedy is different, in subject matter and theme it is the same. There are two points in Aristotle on which modern drama departs from the classic definition, or at least from the traditional interpretation of that definition. Hamartia is a different problem, but even here Aristotle could not conceive of the fall from greatness as being tragic unless the leading character was victim of some slight flaw, because to have a perfectly good man fall from prosperity into adversity would be "impious" or "merely shocking"; it would in fact, question the goodness of the Gods. This, in its traditional interpretation by critics found expression in the assumption that at the end of a tragedy there was a katharsis, which in turn was interpreted to mean that man was "Brought face to face with universal law" and "The divine plan of the world". His tragedy, if it has universal appeal, must deal with the fall of man from prosperity into adversity in a manner that is "shocking" and through causes that lie within man himself in relation to the outward forces of his world. He is brought to disaster by forces that are stronger than he is. The men and women of his world are victims of a cosmic trap, cold and impersonal as steel. Any more than your father can. And again later when she knows that there is no escape, she thinks of her happiness as a student in the Convent, "You were much happier", she says to herself "When you prayed to the Blessed Virgin. If I could only find the faith I lost, so I could pray again". There is no will that can conquer the forces of life that have imprisoned her. Tyrone asks her to "Forget the past". Her answer is, "How can I? Each character has his flaw, his failure. He is a combination of the inner self, which is the life force, trying to deal with the circumstances of a world he did not make and could not control. The punishment they suffer in spite of all their efforts is out of all proportion to what they deserve, and in the case of Mary, who is the central figure of the tragedy, the suffering is a mockery of a divine plan in the world. He stumbles in the fog, that in this play is the dominant atmosphere, seeking for a pathway that is not there. But the character who falls must still be significant. When Lavinia Mourning Becomes Electra views the wreckage of everything that once made the House of Mannon, she does not ask for exile, the most fearful punishment that Oedipus could imagine, but she does accept its counterpart. She orders the windows of the Mannon mansion boarded up to shut out every ray of light, all the beauty of the world. She then enters the house to live with the dead. Death was something the Mannons understood. But still the Mannons had something of the outward stature of ancient dramatic heroes. Sentiment, sorrow and pathos are there in every character and every action. It is so poignant that the audience often loses esthetic distance in identification with the characters. The emotional appeal of the mother is irresistible, and the condition of Edmund, sick with tuberculosis, arouses a deep sympathy that verges on pathos. The saving spirit is Jamie whose bitter uncompromising irony pervades the whole play and covers his own sorrowful heart. Both he and his brother in their combined use of poetic quotations help to keep the theme universal, thus escaping from the particular, which always tends, when left to itself, to destroy esthetic distance. In *The Iceman Cometh*, there is no easy identification with the characters. Some of the characters in this play are in trouble with the law, some could even be saved, rehabilitated through the proper use of legal justice and a decent income. The characters of *The Lower Depths* were meant by Gorky to be victims of a vicious and unjust social order. Change the order and all those who had not fallen into crime

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incompatible with organized society could have been saved. It is a tragedy of the failure of a social order. In *The Iceman Cometh* the point of no return had been reached for all the characters long before the play opens. Twenty years before the curtain rises Harry Hope crossed the threshold of reality as he turned his back on the ward which bridged his contact with the world. This world of reality he would never see again, except for one brief moment, and when that moment was over, he stood shocked and trembling in his saloon unable to understand why he had ever ventured to go outside the protection of his prison. On the stage is one of the most remarkable collections of human beings ever assembled in a single play. They represent a wide and rather familiar group, the lost and the damned. Everyone has failed in his own peculiar way to make a normal adjustment to the world. Politician, soldier, remittance man, ward heeler, newspaper reporter, policeman, bar tender, labor organizer, pimps and whores. Central, and major catalytic agent, is the salesman of death in the guise of selling life. Each in his own way has crossed the borderline of so-called normal life, and is now living on the edge of starvation and spiritual death. He dreams of someday recovering the ideals and standards of a social status long since lost. Jimmy Tomorrow, the leader of the Tomorrow Movement symbolizes the ironic strategy for success. Each person has or develops during the play the rationale of his present position and plans for his own personal rehabilitation. To each it is logical, clear and certain. Tomorrow the action that leads to the good life will begin. For some of them this has been the Tomorrow for years. Others have just joined the Tomorrow Movement. Only one includes no Tomorrow in his philosophy. He is Larry, the ex-I. He had invested all that life holds good: He was without knowing it at the time, a member of one of the great Tomorrow societies of the world, the labor movement. The only character lacking in this remarkable collection of characters is a disillusioned preacher, who would have represented the greatest Pipe Dream of all. The nearest to that is the Ole Doc, Ed Mosher tells about, whose devotion to medical science was expressed in the sale of snake oil. He died at the age of eighty from overwork. But he was a great "Gentleman of the old school. At first glance it would appear that there is here nothing comparable to the tragic hero of tradition. Larry is the only character whose social status represents a great ideal and whose intellect is of a high order. He serves to give the theme a slightly more dignified quality than the others and he interprets the futility of the Tomorrow Movement, but he also has his pipe dream and it is finally shattered by his intellectual realization of the complete futility of life. But if one were realistic, he would have to recognize that what he is as an individual, or as a member of a social order, he still is far from being on an equality with Oedipus or Hamlet either. His identification again in Hamlet lies in the tortured spirit that finds itself betrayed by arbitrary and capricious forces over which it has no control. In sharing this world of the tragic king man meets himself and understands better than he ever understood before the precarious adventure of life and its intimate tragic consequences. He reduced the outer shell of man almost to ultimate negation. Stripped bare as a forked radish all that remained is the Pipe Dream, the great Tomorrow Movement which is imbedded in the hearts of men. It is this abstract ideal of life that gives universality to the tragic character and not social status. It is what Matthew Arnold called an inward condition of spirit, not an outward set of circumstances that measures the meaning of life. The characters in *The Iceman Cometh* do not fall through pride, but because they wanted from life more than it could in reality give them. They, each in his own way, failed the crucial test. Without the dream they cannot live and at this point the salesman of death offers them salvation, which at first they fail to recognize as an invitation to the only peace left for them, death. Larry is the only one who recognizes that the Pipe Dream is the end of the road. He must, figuratively, sentence Parritt to death, and he must stand by the window to be sure that the sentence is carried out. Being crazy, his whole negation of the Tomorrow Movement was a fearful lie. Unable to face reality they return to the Pipe Dream by which they must die. The irony of life is irresolvable. *The Iceman Cometh* does not stand alone. All are developed out of an inner conflict of values as this eternal problem finds new depths of meaning in the modern world. Their tragedies are built out of irresolvable conflicts that are a part of the modern world. It may even be that now with science triumphant, *Dynamo* may have a deeper meaning than it appeared to have a generation ago. These characters are all wanderers seeking shelter in the Garden of Eden, but knowing that the road is washed out and

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overgrown with weeds, that the Garden has withered into a barren desert. Here Edmund and Paddy are one and the same. Edmund says to his father: Want to hear mine? A calm sea, that time. Only a lazy ground swell and a slow drowsy roll of the ship. The passengers asleep and none of the crew in sight. No sound of man. Then the moment of ecstatic freedom came. And several other times in my life. Became the sun, the hot sand, the green seaweed anchored to a rock, swaying in the tide. For a second there is meaning! Then the hand lets the veil fall and you are alone, lost in the fog again, and you stumble towards nowhere, for no good reason. It was a great mistake my being born a man. A stranger who never feels at home. Who must always be a little in love with death.

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Chapter 3 : SparkNotes: Long Day's Journey into Night: Analysis

Produced after the death of Eugene O'Neill, Long Day's Journey into Night is generally considered the author's masterpiece and a seminal drama of the 20th century.

First published by Yale University Press in 1955, it won the Pulitzer Prize in 1956 and has since sold more than one million copies. This edition, which includes a new foreword by Harold Bloom, coincides with a new production of the play starring Brian Dennehy, which opens in Chicago in January and in New York in April. The helplessness of family love to sustain, let alone heal, the wounds of marriage, of parenthood, and of sonship, have never been so remorselessly and so pathetically portrayed, and with a force of gesture too painful ever to be forgotten by any of us. It was first performed in some three years after his death--at which time it too won the Pulitzer Prize. The play presents the story of the Tyrone family. James Tyrone is a famous stage actor, now aging; his wife Mary is a delicately beautiful but sadly worn woman named Mary. Their two sons are studies in contrast: Jamie, in his late 30s, is wild--fond of wine, women, and song--and seen as a bad influence on younger Edmund, who is physically frail but intellectually sharp. The action takes place at their summer home, and begins in the morning; the family seems happy enough--but clearly there is something we do not know, something working under the surface that gives an unnatural quality to their interaction. Over the four acts and next four hours the morning passes into afternoon, the afternoon into night. And we will learn the truth: And as it progresses the play gathers itself into an almost unendurable scream of agony, a scream of truly cosmic proportions. Why, you might ask, would someone wish to read--much less sit through--such a play? A work so painful that it often becomes difficult to continue reading or to look at the stage? I myself asked this question when I first encountered it. Over the years I have done quite a bit of theatre. In the early s I played the role of Edmund; in the late s I played the role of Jamie. On both occasions I found the play horrifically painful to perform. On both occasions I wondered if such a painful play could find an audience in small-town America. Because, I think, the play taps into something that is universal but which is extremely difficult to express in simple terms. Somehow, in some unique way, it speaks to the self-knowledge we all have of the hidden dreams that never came true, the little accommodations, the big and small failures that have stung us and changed us and over time made us--for better or worse--the beings that we are. It makes us see our own humanity. It makes us acknowledge the humanity of those around us. It is also in some respects one of his most accessible plays: And I recommend it very, very strongly indeed. A great drama, both on the page and on the stage. By Jessica on May 05, If one needs the ultimate example of a classic American play, I would have to say the play about the most un-classic, untypical or is it? Well, of course it is One sees seemingly strong James, ashamed of himself for selling out his acting abilities for financial security. All they want is for morning to come, another day to let the fog come in around them so they can forget again. I would recommend this play as absolutely essential to read--for the fan of the theatre, literature, or a layman. Even though his immediate family members had all died, he surely was concerned about the hurt it could cause his surviving relatives and the impact of memories shared by his close friends. Due to a production error, the first printing dropped a single line. Early in the play, Tyrone realizes that his wife, Mary, has suffered a relapse into her longtime morphine addiction. The two sons are modeled on Eugene and his brother. The older Jamie is an amiable, shiftless loafer and an alcoholic in training. The real Jamie entered a sanatorium after a bout of alcohol poisoning and died soon thereafter. And the younger Edmund, of course, is Eugene himself, who worked as a seaman on various freighters, attempted to commit suicide in a Manhattan saloon soon after his return to the States, and returned home to learn he has tuberculosis. Edmund is lost in his poetic musings. Timeless themes revolving around the dysfunctional Tyrones! It was an enjoyable genre change for me! I imagine that when this first appeared in the theaters in the s, it struck a sensitive and somewhat controversial chord amongst the public since issues such as drug addiction and alcoholism were not common topics in popular entertainment at the time. I also enjoyed all the literary references to the likes of Shakespeare,

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Baudelaire and Swineburne and so forth! It made me want to acquaint myself with such literary talents once again! This is another example of a piece of literature that reaches across the decades with timeless themes such as familial love, loyalty, jealousy, guilt and betrayal, as well as depression, addiction and greed. Chow on Sep 12, Before dysfunctional families became talk show circus acts, they were used as morality tales to warn us about the wages of sin. The characters start at bleak and chart a passage to despairing. I can understand why some people would hate it. Now for the good stuff. This is a play that addresses sins like vanity, pride and self-deceit, but in a way that does not preach, beat its breast, or feel contrived. How characters of such obvious intelligence come to such a pass is what fascinates. It observes not only the classical unities of time, action and place, but strives for the Shakespearean in its elocution. Many existential plays achieve their thematic objectives by indulging in theatricality. This is not a product of the imagination, but a story from a master storyteller who is baring his own soul. These are his own demons on display and the pain we feel stems from the fact that two of those demons are his mother and his father. We are the sole beneficiaries of his largesse, and this knowledge imparts a special sense of poignancy to the sympathy we already feel for its bent and wounded incumbents. Superb Theatre By J. Remington on Jul 26, As professor Harold Bloom asserts in his excellent forward: In a bold stroke, he populates the family Tyrone with a menagerie of fragile beings who find strength in language and discourse. He his boldly facing every personal and familial demon. With crashing honesty and a touch of jet-black humor, he leaves no stone uncovered as he weaves a horrifying tale of the ultimate dysfunctional family. It is depressing to be sure. A certain must own for any theatre fan or practitioner. The light at the end of the tunnel Moore on May 06, That seems to be the message of this dark, depressing -- and yet, enthralling and mysteriously beautiful drama. As bleak as it is, its essential humanity has rendered an immortal classic. It recounts a day in the life of the family by offering interactions between every possible combination of the four members of the family. The play is stunning and stark in its brutal depiction of the Tyrone family, a series of frightfully honest vignettes that destroys the hallowed ideal image of the close, contented American family. All members of the Tyrone family have their demons and their reasons for the inhumanity that they show toward each other. Hardly even a glimmer of light appears in the play, and the ending comes and goes without leaving even a single shred of hope. With subject matter like this, why, then, has the play remained popular for half a century, and why does it retain its power? For one thing, its sheer, unabated emotion touches a deep, almost primal, human chord. It speaks to us in the brutally honest way that a television sitcom never could. Most people probably see more of themselves in the Tyrone than they would like to admit, even to themselves. Their quarrels are probably not as striking and unfamiliar as most people would like to think. It is a stunning play that cuts straight to the core of a large part of the darker side of the American experience. Unlike many great plays, it also reads very well and very smoothly on the page. Anyone interested in classic drama or American literature will find a dark goldmine here. From that point on, I never considered anything he had to say very important. He had pretty much revealed his inner workings and I saw him for the ignoramus he is. If you never really understood the idea of catharsis, watch or read this play. Personally, I think the play needs nothing. Cutting would turn it into another play, not the magnificent work it is. Still, there must be those who could like to turn it into a two-act, so the audience can get home by These idiot editors would trim a Haiku if you let them. This play is just about as good as it gets in the modern theater we are taught to love. The book is highly autobiographical and depicts a highly dysfunctional family where the men are all alcoholics and the mother is a morphine addict. The dialogue is truly intense and the stage direction is extremely relevant to the proper mood and attitude of the dialogue. The most interesting thing about the play is the stigma that is attached to the use of drugs, particularly in comparison to the use of alcohol. The intensity of the dialogue rests in its ability to illustrate the torment of the family as it tries to deal with the drug addiction of the mother and the horror of the hold it has on her, while all the time, the alcoholism is just taken as routine. The father often comments about how he never "missed a performance" because of his alcohol use and therefore, it was not a problem. But in fact, it is a tremendous problem which they cannot shake, even though they are aware that it is consuming them. Perhaps most

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interesting of all is that the play was published posthumously. While it was within his grasp to write about the situation, it was not within him to allow the world to see it within his time. The foreword by Harold Bloom is not surprisingly pedantic and overly academic. Bloom often takes the position that he knows what is appropriate, right and underlying about a written piece, but never assumes that any other person really properly understands what it is all about. Truly a marvel of a play, there is no person who would not gain from the reading of this brilliant work of the master playwright of his time. The four Act play takes place entirely in the shabby parlour of a American home, which serves as a battlefield for the four Tyrone to mark out their respective emotional territory as if not only their own lives but the meaning of life itself depended upon it.

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Chapter 4 : Long Day's Journey Into Night by Eugene O'Neill

A summary of Analysis in Eugene O'Neill's Long Day's Journey into Night. Learn exactly what happened in this chapter, scene, or section of Long Day's Journey into Night and what it means. Perfect for acing essays, tests, and quizzes, as well as for writing lesson plans.

Summary[edit] The play takes place on a single day in August , from around 8: This play portrays a family in a ferociously negative light as the parents and two sons express accusations, blame, and resentmentsâ€”qualities that are often paired with pathetic and self-defeating attempts at affection, encouragement, tenderness, and yearnings for things to be otherwise. The pain of this family is made worse by their depth of self-understanding and self-analysis, combined with a brutal honesty, as they see it, and an ability to boldly express themselves. Act I[edit] 8: Although that "vehicle" had served him well financially, he is now resentful that his having become so identified with this character has limited his scope and opportunities as a classical actor. He is a wealthy though somewhat miserly man. His money is all tied up in property which he hangs onto in spite of impending financial hardship. His dress and appearance are showing signs of his strained financial circumstances, but he retains many of the mixed affectations of a classical actor in spite of his shabby attire. His wife Mary has recently returned from treatment for morphine addiction and has put on weight as a result. She is looking much healthier than the family has been accustomed to, and they remark frequently on her improved appearance. However, she still retains the haggard facial features of a long-time addict. As a recovering addict, she is restless and anxious. When Edmund, her younger son, hears her moving around at night and entering the spare bedroom, he becomes alarmed, because this is the room where, in the past, she would satisfy her addiction. He questions her about it indirectly. Edmund is more concerned about the effect a positive diagnosis might have on his mother than on himself. The constant possibility that she might relapse worries him still further. Once again, he indirectly speaks to his mother about her addiction. He asks her to "promise not to worry yourself sick and to take care of yourself. Jamie berates Edmund for leaving their mother unsupervised. Edmund berates Jamie for being suspicious. Mary notices and starts becoming defensive and belligerent, berating Jamie for his cynicism and disrespect for his parents. With irony, she alludes to her belief that this air of detachment might be the very reason he has tolerated her addiction for so long. This frightens Edmund, who is trying desperately to hang on to his belief in normality while faced with two emotionally horrific problems at once. Finally, unable to tolerate the way Jamie is looking at her, she asks him angrily why he is doing it. Act III[edit] 6: Not wanting to be alone, Mary does not allow Cathleen to go to the kitchen to finish dinner and offers her a drink instead. Mary has already taken some of her "prescription". She talks about her past in a Catholic convent and the promise she once had as a pianist and the fact that it was once thought that she might become a nun. She also makes it clear that while she fell in love with her husband from the time she met him, she had never taken to the theatre crowd. She shows her arthritic hands to Cathleen and explains that the pain is why she needs her prescription â€” an explanation which is untrue and transparent to Cathleen. When Mary dozes off under the influence of the morphine, Cathleen exits to prepare dinner. Mary awakes and begins to have bitter memories about how much she loved her life before she met her husband. She also decides that her prayers as an addict are not being heard by the Virgin and decides to go upstairs to get more drugs, but before she can Edmund and James Sr. Although both men are drunk, they both realize that Mary is back on morphine, although she attempts to act as if she is not. Jamie has not returned home, but has elected instead to continue drinking and to visit the local whorehouse. After calling Jamie a "hopeless failure" Mary warns that his bad influence will drag his brother down as well. Then, as often happens in the play, Mary and James try to get over their animosity and attempt to express their love for one another by remembering happier days. When James goes to the basement to get another bottle of whiskey, Mary continues to talk with Edmund. When Edmund reveals that he has tuberculosis, Mary refuses to believe it, and attempts to discredit Dr. Hardy, due to her inability to face the

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reality and severity of the situation. She accuses Edmund of attempting to get more attention by blowing everything out of proportion. In retaliation, Edmund reminds his mother that her own father died of tuberculosis, and then, before exiting, he adds how difficult it is to have a "dope fiend for a mother. When James comes back with more alcohol he notes that there was evidence that Jamie had attempted to pick the locks to the whiskey cabinet in the cellar, as he has done before. Mary ignores this and bursts out that she is afraid that Edmund is going to die. She also confides to James that Edmund does not love her because of her drug problem. When Cathleen announces dinner, Mary indicates that she is not hungry and is going to bed. James goes in to dinner all alone, knowing that Mary is really going upstairs to get more drugs. Act IV[edit] Midnight Edmund returns home to find his father playing solitaire. While the two argue and drink, they also have an intimate, tender conversation. James explains his stinginess, and also reveals that he ruined his career by staying in an acting job for money. After so many years playing the same part, he lost his talent for versatility. Edmund talks to his father about sailing and of his aspiration to become a great writer one day. They hear Jamie coming home drunk, and James leaves to avoid fighting. Jamie and Edmund converse, and Jamie confesses that although he loves Edmund more than anyone else, he again ambiguously lashes out at his father calling on him to fail. When James returns, Jamie wakes up, and they quarrel anew. Mary, lost in her drug-laden dreams of the past, comes downstairs. Holding her wedding gown, she babbles incoherently about her convent days and falling in love with James, while her husband and sons silently watch her. Characters[edit] James Tyrone, Sr. He looks ten years younger and is about five feet eight inches tall but appears taller due to his military-like posture and bearing. He is broad-shouldered and deep-chested and remarkably good-looking for his age with light brown eyes. His speech and movement are those of a classical actor with a studied technique, but he is unpretentious and not temperamental at all with "inclinations still close to his humble beginnings and Irish farmer forebears". His attire is somewhat threadbare and shabby. He wears his clothing to the limit of usefulness. He has been a healthy man his entire life and is free of hang ups and anxieties except for fear of "dying in the poorhouse" and obsession with having money. He has "streaks of sentimental melancholy and rare flashes of intuitive sensibility". He smokes cigars and dislikes being referred to as the "Old Man" by his sons. Mary Cavan Tyrone â€” 54 years old, the wife and mother of the family who lapses between self-delusion and the haze of her morphine addiction. She is medium height with a young graceful figure, a trifle plump with distinctly Irish facial features. She was once extremely pretty and is still striking. She wears no make-up and her hair is thick, white and perfectly coiffed. She has large, dark, almost black, eyes. She has a soft and attractive voice with a "touch of Irish lilt when she is merry". Mary has been addicted to morphine since the difficult birth of her youngest son Edmund. The doctor who treated her simply gave her painkillers, which led to a longtime morphine addiction that continues to plague her. He has thinning hair, an aquiline nose and shows signs of premature disintegration. He has a habitual expression of cynicism. He resembles his father. He is attractive to women and popular with men. He is an actor like his father but has difficulty finding work due to a reputation for being an irresponsible, womanizing alcoholic. He and his father argue a great deal about this. Jamie often refers to his father as "Old Gaspard", a character from the opera *Les cloches de Corneville*, who is also a miser. Edmund â€” 23 years old, the younger and more intellectually and poetically inclined son. He is thin and wiry. He looks like both his parents but more like his mother. He has her big dark eyes and hypersensitive mouth in a long narrow Irish face with dark brown hair and red highlights from the sun. Like his mother, he is extremely nervous. He is in bad health and his cheeks are sunken. Later he is diagnosed with tuberculosis. He is politically inclined to have socialist leanings. He traveled the world by working in the merchant navy and caught tuberculosis while abroad. Cathleen â€” "The second girl", she is the summer maid. She is a "buxom Irish peasant", in her early twenties with red cheeks, black hair and blue eyes. She is "amiable, ignorant, clumsy with a well-meaning stupidity". Several characters are referenced in the play but do not appear on stage: Eugene Tyrone â€” A son born before Edmund who died of measles at the age of two. He was infected by Jamie who was seven at the time and had been told not to enter his room but disobeyed. Mary believes that Jamie had the intent of hurting Eugene. Bridget â€” A cook. McGuire â€” A

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real estate agent who has swindled James Tyrone in the past.

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Chapter 5 : Long Day's Journey into Night by Eugene O'Neill, Harold Bloom ()

Get this from a library! Eugene O'Neill's Long day's journey into night. [Eugene O'Neill; Harold Bloom] -- Presents a collection of critical essays on O'Neill's play, arranged in chronological order of their original publication.

Home can be anything that makes people feel safe, secure, and perfectly connected with what they love. Specifically, the father Tyrone is only at home on the stage, and the mother, Mary, seeks to return the sense of home she felt in her girlhood. Though these characters attempt to find comfort and security as a family unit, their true homes do not involve each other. As long as they remain together, trying desperately to uphold their sham of a united home, they can never truly feel happy or at ease, and so remain without any real home. This romantic dream is significant in that it seems to be almost interchangeable with the idea of home, as is evidenced in the specific versions of home to which Tyrone and Mary cling. As an actor, James Tyrone feels most confident when he is traversing a stage, trilling out Shakespearean lines to an audience. His sentiments seem to express the very definition of home as a deep connection to a particular passion. Here, Tyrone has elevated his love of acting to a nearly ideal status, wherein he is able to conquer any obstacle, and nothing can rattle his confidence. Through his acting career, Tyrone has created a sense of home that belongs entirely to himself. Tyrone, however, is on vacation at his summer house and is therefore removed from the security of acting, his romantic dream. His frequent attempts to uphold a cheerful atmosphere by masking his suspicions that Mary is once again using morphine backfire, creating in Mary a damaging sense of distrust. Though Tyrone intends to project a comforting feeling of home on the rest of his family, he is ultimately unsuccessful and ends up only adding to the already strained mood in the house, a condition hardly conducive to the formation of a sense of security. What she fails to realize is that Tyrone already has a home in his acting, one that does not involve her, but one that he understands more than anything else. It is only when he attempts to create a new home that Tyrone experiences failure and uncertainty, perhaps because the idea of a new home where his family is united has become that unattainable romantic dream that Carpenter discusses in his article. His actions indicate that he has given up trying to find a feeling of belonging with his family. His true home will always be on the stage, away from Mary. Mary can never return to her real home because it exists only in the distant past. In a morphine haze, Mary describes the life she once had and could have had if she had not married Tyrone: The conviction with which Mary delivers these lines indicates that her mind had been fiercely made up to pursue her dream of being a nun; it seems the convent was her true home because it was there that she felt the deepest sense of belonging. Here, it becomes apparent that Mary craves companionship, something that the play soon reveals she barely receives in the life she has chosen with Tyrone. It is this need to feel accepted and loved that probably initially attracted her to the romantic dream of being a nun, for after all, a nun is a person of great purpose and belonging, qualities that Mary strives to attain. Indeed, Mary does seem to reject her actuality, her dissatisfaction stemming from the lack of attention she receives from her family. It is this constant loneliness that seems to drive her to reject the sham of a home she has with her family, in a desperate attempt to reconnect with her past life, her real home. She can never go back to the past, so in a sense, she is tragically trapped in her present. She must rely on her morphine addiction to aid her in rejecting the life she chose by marrying Tyrone and, in turn, attempt to reconnect with her romantic dream. The description of Mary after she injects the drug indicates that the treatment does work: Ignore it she does, as most of her dialogue following her morphine injection revolves not around her present but around the life she led before Tyrone and her life shortly after they marry. Clearly, these revelations are testaments to how much more content Mary was when she existed in her real version of home, instead of the one Tyrone has attempted to force on her. Morphine allows Mary to fully enter a dreamlike state wherein she believes she has actually reconnected with her past. Her change is significant in that not only has she attained her romantic dream, even if it is only an illusion, she is, at least for the duration of her drug trip, no longer a victim of a false sense of home. Mary is, therefore, free from the confines of her forced home, while Tyrone has given up any hope that

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he can continue trying to give her a shadow of security. Her real sense of home cannot include Tyrone because Mary only felt truly happy when she did not have any connection to him. A sense of home must provide a person with a feeling of complete security and belonging. Works Cited Carpenter, Frederic I. Yale University Press,

Chapter 6 : Eugene O'Neill: A Critical Study - O'Neill and Modern Tragedy

O'Neill many years and plays later comes back to the same vision in A Long Day's Journey Into Night. Here Edmund and Paddy are one and the same. Here Edmund and Paddy are one and the same. Their visions are O'Neill's dream.

Chapter 7 : Long Day's Journey into Night Critical Evaluation - Essay - racedaydvl.com

Long Day's Journey into Night is a drama play in four acts written by American playwright Eugene O'Neill in but first published in The play is widely considered to be his magnum opus and one of the finest American plays of the 20th century.

Chapter 8 : Eugene O'Neill - Google Books

Eugene O'Neill, one of America's first and leading tragic dramatists, is best known for his plays ""The Iceman Cometh"", ""Desire Under the Elms"", and ""Long Day's Journey into Night"".

Chapter 9 : An Autobiographical Journey

Most of the characters in Long Day's journey into Night are drunken, at least by the end of the play, and the men are throughout shown to be intoxicated by other men's poetry.