Eugene O'Neill's Web of Texts: Intertextuality in Long Day's Journey into Night

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In Tom Stoppard's 1964 short story, "Life, Times: Fragments," the writer-protagonist seeks originality by consciously denying the influence of previous writers. His first person accounts, however, are inevitably derivative, filled with haunting echoes of the very writers he has supposedly killed off by the force of his own self-originary powers. Of this, Stoppard says: "Artistic recycling, dramatic allusion, intertextuality, parody, travesty- are not only inevitable, but necessary. It is only in the interweaving of texts that the new text emerges."(qtd in Kinereth Meyer, p.105)

John Lye also believes in the inevitability and centrality of "the existence of other texts" in a given text (p.95). Any literary work, he claims, even the most meager, will necessarily refer to and draw on works in its genre before it, on other writing in the culture and traditions, and on the discourse-structures of the culture (Ibid.). The creation of meaning from previous and cognate expressions of meaning is known in Literary Theory as 'Intertextuality'(Ibid, p.96). Anything that is a text is inevitably part of the circulation of discourse in the culture, what we might call the intertext: it can only mean because there are other texts to which it refers and on which it depends for its meaning. It follows that 'meaning' is in fact dispersed throughout the intertext, is not simply 'in the text' itself (Ibid.).

Derived from the Latin 'intertexto,' meaning to intermingle while weaving, intertextuality is a methodology that topples the notion of the text as a self-sufficient, autonomous and independent entity, foregrounding, in its stead, the fact that all literary production takes place in the presence of other texts. This means that the "essence of the text is seen to reside in the web of relations it forms with other, surrounding texts."(Hanna Scolnicov, p.1)

This rather startling conception of the nature of the text was formulated in the late sixties by the French semiotician, Julia Kristeva and Post-Structuralist, Ronald Barthes. In "Word, Dialogue, and Novel," Kristeva broke with traditional notions of the author's 'influences' and the text's 'sources'. She also argues against the text as an isolated entity which operates in a self-contained manner and states that "any text is the absorption and transformation of another."(qtd in Christopher Keep, p.1) A literary work, then, is not simply the product of a single author, but of its relationship to other texts and to the structures of language itself (ibid.).

In the same essay, Kristeva introduces the theories of the literary critic, Michael Bakhtin. She examines his concepts of dialogue and ambivalence, and ascribes to him the discovery that every text is constructed as a mosaic of quotations, as it absorbs and transforms other texts."(Gunhild Agger, p.3)

Like Kristeva, Barthes, who proclaimed the death of the author, explores the idea of intertextuality in a literary context. He firmly holds the view that no text, literary or otherwise, operates in isolation. He sees in intertextuality a way of accounting for the role of literary and extra-literary materials without recourse to traditional notions of authorship (Keep, p.1). It is the fact of intertextuality, Barthes claims, that allows the text to come into being. He concludes that any text is

> a new tissue of past citations. Bits of code, formulae, rhythmic models, fragments of social languages, etc., pass into the text and are redistributed within it…Intertextuality…can not, of course, be reduced to a problem of sources or influences; the intertext is a general field of anonymous formulae whose origin can scarcely ever be located; of unconscious or automatic quotations, given without quotation marks (qtd in Keep, p.1).

Consciously or unconsciously, O'Neill makes use of intertextuality in his plays which are often interlaced with quotations, references, and allusions to other works. However, in none is this usage so clear as in Long Day's Journey Into Night (1941)(Hereafter LDJIN). In this play, "his characters are forever quoting, usually from poets, on occasions from playwrights." (C. W. E. Bigsy, p.96). B. S. Goyal points out that this

extensive employment of quotations and allusions fits quite well his material for in this play, "he deals with himself, his background, and the sources of his ideas and concepts of life." (p.265)

In spite of this, little has been written about O'Neill's indebtedness to anyone with regard to LDJIN, largely, Susan H. Tuck suspects, because "the autobiographical nature of that play is emphasized to the exclusion of every thing else."(p.1) Even its dedication to the dramatist's wife, Tuck remarks, underlines the 'real life' content.

> I give you the original script of this play of old sorrow, written in tears and blood…I mean 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… with deep pity and understanding and forgiveness for all the four haunted Tyrones (Eugene O'Neill, n.p).

In fact, common to nearly all the reviews is the absence of speculations about literary debts. In evaluating his earlier plays, critics note that O'Neill was invariably reminiscent of someone: Before Breakfast, for example, suggested Strindberg, The Iceman Cometh looked back to Maxim Gorky's The Lower Depths. O'Neill's pipe dreams were clearly Ibsenseque. Mourning Becomes Electra and Desire Under the Elms make use of Greek myths. But the category 'autobiographical' seems to eradicate the desire to find echoes of any one else (Tuck, p.2).

As for LDJIN, Jean Gothia devotes a section to quotations as a major structural element in the play in her seminal study, Forging a Language: A Study of the Plays of O'Neill (In Laurin Porter. "Musical," p.1.) Moreover, Normand Berlin devotes an entire book to what he sees as Shakespeare's profound influence upon O'Neill's canon, culminating he argues, in O'Neill's final plays The Iceman Cometh, LDJIN, and The Moon of the Misbegotton. Speaking of Shakespeare, Mary Tyrone has been compared to Ophelia, Lady Macbeth, Juliet, Desdemona, and Cleopatra (Ibid.). Berlin actually states that it is in O'Neill's last plays that Shakespeare's influence becomes most dominant, with Hamlet providing the most interesting and pervasive echoes. Berlin presents the case that Jamie Tyrone reanimates the distinctive suffering of Shakespeare's tortured prince. The discussion of Shakespearean references in LDJIN is startling

indeed. According to Berlin, it provides a model of intertextual commentary. To see how Jamie processes his parents' marriage through the narrative of Othello adds dimension to his intellect and indicates O'Neill's own subtle readings, while to see how closely Jamie's immature emotions mimic Hamlet's convinces us of Shakespeare's reach to deeper levels of O'Neill's awareness (Michael Hinden, p.285).

Porter points out that literary allusions in LDJIN perform a variety of tasks. They establish the era and cultural milieu of the action. Also, they comment and sometimes propel the plot. They enhance our understanding of the characters and their relationships, and both reinforcing themes and actions and contrasting them. The intricacy of these patterns and their multiple functions and implications point to the craft that O'Neill brings to this play- a far cry from the 'stammering' to which Edmund Tyrone- the fictional Eugene O'Neill- lays claim. (Porter, "Musical," p.2). Whether James's Shakespearean quotations; Jamie's references to both Shakespeare and more contemporary writers like Rossetti, Swinburne, and Wilde, or Edmund's drawing upon the Decadents and Nietzsche- each set of allusions reflects the worldview and mindset of its speaker(Porter, "Teaching," p.3).

The opening description of the set of LDJIN includes a detailed listing of the authors of the two very different sets of books in the room. Gothia asserts that "what might on first encounter with the play-text seem an absurdity of realistic detail is in fact a telling indicator of the tone and texture of O'Neill's dramatic imagination." (p.196)The astonishing thing about these sets," the stage direction state, is that "*all the volumes have the look of having been read and reread*."(p.11)

The first set of books which belongs to Edmund includes "*novels by Balzac, Zola, Stendhal, Philosophical and sociological works by Schopenhauer, Nietzsche, Marx, Engles…plays by Ibsen, Shaw, Strindberg, poetry by Swinburne, Rossetti, Wilde, Ernest Dowson…etc.*" The other set which belongs to the father includes works by "*Dumas, Victor Hugo, Charles Lever, three sets of Shakespeare, The world's best literature in fifty large volumes, Hume's History of England, Thiers' History of the Consulate and Empire,…etc.*"(p.11)This naming of writers serves many purposes. In the first instance, it serves to illustrate the generational differences between the three male Tyrones (Porter, "Musical," p.5) Further, O'Neill includes them because they establish the conflicting worldviews of father and sons, a fact which has been remarked

upon by numerous critics such as Berlin, Gothia, and Zander Brietzke (Ibid. p.11).

Furthermore, as the play proceeds, gesture, reference, and quotation will interact with the presence of the two sets of books on stage, underscoring, Gothia remarks, "both the embattled nature of the relationship between father, owner of one, more traditional, set, and son, owner of the other, avant-garde collection of volumes."(p.197)

James Tyrone, the father, is a traditionalist, as indicated from the outset by the books on his bookshelf. Formerly a Shakespearean actor, he quotes only Shakespeare during the course of the play. His quotations often point at the fact that LDJIN is a play of ongoing conflicts, in which all four characters of the Tyrone family are in conflict both with themselves and with one another. Throughout the play, they unsuccessfully grapple with their individual failings and collective deterioration. Although they sincerely love each other, the characters in the play isolate themselves from each other and the reality of their problems and consequently they are unable to counter the corrupting influence of their personal demons (B. Thiessen, p.1).

Very shortly after the play opens, the discord between father and other members of the family is made clear through their exchanges in conversation. Even a slight joke can lead to a sudden moment of tension and an excuse to snap at each other. In this regard, Edmund points out their inability "to avoid unpleasant topics."(p.137) In the first scene where all the family members are seen together for the first time, the sons and the mother exchange a joke about Tyrone's snoring, and Jamie, the older son, quotes Shakespeare's Othello "The Moor, I know his trumpet."(p.21)James's response to this joke is quite harsh: "If it takes my snoring to make you remember Shakespeare instead of the dope sheet on ponies, I hope I'll keep up with it."(Ibid.)

The family's clash with Tyrone arises from his values: he has given more importance to money and has tried to save as much as possible, so that they never had a proper home and a proper family life. Tyrone uses his frugal upbringing in his childhood as the excuse for his miserly attitude: "It was at home I first learned the value of a dollar and the fear of the poorhouse. I've never been able to believe in my luck since. I've always feared it would change and everything I had would be taken away."(p.146)

Tyrone's overbearing stinginess isolates him from the love and respect of his family. Frederic Carpenter asserts that Tyrone "embodies the qualities of petty dictator characteristic of all O'Neill's fathers."(qtd in B. Theissen, p.5) His choice of money over artistic integrity is just one manifestation of Tyrone's intense fear of poverty. He has given up his career as lauded Shakespearean actor because of the lure of easy money.

James Tyrone is accused of having caused suffering for the whole family. Tyrone's wife, Mary accuses him of depriving her of the thing she needed for her children, a real home. She also complains about how he used to leave her alone in cheap hotel rooms where they were living because they were usually on tour. Mary eagerly refers back to her days in the Convent and in her father's house as beautiful days: "You forget I know from experience what a home is like. I gave up one to marry you- my father's home"(p.72)

Edmund takes up the same theme when he accuses his father of being responsible for his mother's dope habit. The long illness that followed his birth leads directly to the dope habit because James would not pay for a good doctor. He always sought out the cheapest quacks who knew nothing except how to ease the patients by giving them dope. The death of the second child, Eugene, was also charged to the father. Mary has left the baby with her parents because she wanted to be with James. The baby died after contracting measles from his elder brother, Jamie. She has resented it ever since: "I should have insisted on staying with Eugene."(p.88) She believes that beneath the outward will to have her with him was the subconscious hatred of his own children as rivals for his love. "He's been jealous of every one of my babies. He kept finding ways of making me leave them."(p.119)

While these accusations make Mary a victim to James's whims, it is important, Zander Brietzke suggests, to consider them in the light of Mary's responsibility as an agent of her own destruction. She talks about things life has done to her, but it is important to see ways in which aspects of her own character have participated in her downfall. She claims to regret never having become a nun and never having pursued her calling as a concert pianist, but these ascetic choices seem at odds with what we see onstage (p.8). There is, Brietzke believes, a strong sexual chemistry and bond between James and Mary. Quite simply, at a very young age, Mary fell in love with a matinee idol who swept her off her feet and to whom she

remained passionately in love all her life. She did not love him because she perceived him as a great artist. Rather, she was sexually attracted to him, as much as he was drawn to her. In Act Three, when Mary talks revealingly about her dreams of becoming a nun, Cathleen, the maid, responds bluntly and somehow drunkenly: "Well, I can't imagine you a holy nun, Ma'am." (p.102)About his wife in Act Four, James says even more explicitly: "She was never to renounce the world. She was bursting with health and high spirits and the love of loving."(p.138) Indeed, while Mary blames Jamie for infecting and killing her second child with measles, she also blames herself for abandoning that boy in order to be on the road with James. Despite what she says about those traveling conditions, she doesn't want to be away from James's bed. If anything is the cause for disaster in the play, Brietzke believes, it is the marriage between James and Mary. Like Othello and Desdemona, they married, not wisely, but too well (p.8). The action of the play, to Brietzke, is about the consuming nature of the unlimited desires of love and the human limitations on answering its many needs and diverse forms (Ibid.).

Like their father, Jamie and Edmund are not flawless characters. They are partially responsible for what has happened to them. Both of them are alcoholic, and Jamie is involved with prostitutes. Both are great failures morally and psychologically. Jamie has made two major errors in his life. First of all, he caused the death of his baby brother, Eugene. Jamie's other mistake has been deliberately setting a bad example for his brother, Edmund, which he confesses at the end of the play. These two flaws are quite important and fatal, as one caused the death of one brother, and the second has almost done the same.

The accumulations of all the family members' suffering seem to be collected in Edmund. Edmund's consumption, a physical ailment that he can potentially beat, is not nearly as crucial as his ongoing despair, which is much the same in nature as Jamie's defensive cynicism. Much of it is due, naturally, to the constant stress of seeing his beloved mother addicted to drugs. Edmund's illness may be a manifestation of his death-wish, his desire to escape from his human body. He says

> It was a great mistake I was born a man, I would have been much more successful as a sea gull or a fish. As it is, I will always be a stranger who never feels at home, who does not want and is not really wanted,

> who can never belong, and who must be always a little in love with death (pp.153-154).

Moreover, Tyrone blames Edmund's partiality to atheistic poets for the same reasons that he objects to Jamie's selections—they are, after all, mostly the same writers.

James's response to these accusations takes the form of quotations from various Shakespearean plays. He accuses his sons of being ungrateful and sarcastically answers Edmund who expresses astonishment when his father gave him ten dollars: "How a sharper a serpent's tooth it is-" which Edmund completes "To have a thankless child."(p.89) In the same vein, Berlin points out that ""Ingratitude, the vilest weed that grow," which Jamie says his father has said a thousand times, though it sounds Shakespearean and is placed in quotation marks in the play, does not actually appear in any of Shakespeare's plays (In Porter, "Musical," p.10) From Julius Caesar, James quotes a significant statement that tells of his belief of his partial responsibility for the present deteriorating conditions of his family. "The fault, dear Brutus, is not in our stars, but in ourselves that we are underlings."(p.152) He admits his responsibility for sacrificing his artistic talent for a profitable role in a cheap show. He sorrowfully remembers the heyday of his dramatic career when the tragedian Edwin Booth praises him saying: "that young man is playing Othello better than I ever did."(p.150)

In the long confession scene, James draws the distinction between him and Edmund in his response to Edmund's monologue about the fog:

> You have a poet in you but it's a damned morbid one…Why can't you remember your Shakespeare and forget the third raters. You'll find what you're trying to say in him-as you'll find everything else worth saying (p.131).

And in the next moment, using his "*fine [actor's] voice*," he quotes Shakespeare with total inappropriateness: "We are such stuff as dreams are made on, and our little life is rounded with a sleep."(p.131) Edmund replies ironically saying "Fine! That's beautiful. But I wasn't trying to say that. We are such stuff as manure is made on, so let's drink up and forget it. That's more my idea."(Ibid.)

Here we have two points of view about man's existence. Faced with his son's loving homage to death as an escape from the horrors of reality,

Tyrone is relentlessly optimistic. Given the unrelenting pattern of self-destruction around him, there is something amazing about Tyrone's view of life. In his peculiar cosmology, Shakespeare was a Catholic whose plays reinforce the simple faith he has retained despite the utter failure of his prayers to help Mary or his children. James believes that his sons' denial of faith brings them nothing but self-destruction. Edmund tells him that his prayers are of no use since they are unable to save neither his wife nor his sons. The pity of this hopelessness is evident in Edmund's quotation from Nietzsche "God is dead; of His pity for Man hath God died."(p.78). In questioning the validity of religious faith, Edmund was influenced by the works of the "Atheists, fools, and madmen," as his father describes them. In this category, he includes Voltaire, Rousseau, Schopenhauer, Nietzsche and Ibsen. He believes that when someone denies God, he denies hope which is the source of modern man's feelings of uncertainty and void.

James also, as Berlin points out, misquotes from Touchstone's speech in the last scene of Shakespeare's As You Like It. "A poor virgin, Sir, an ill-favored thing, Sir, but mine own," becomes "A poor thing but mine own."(p.143) James here is commenting on Edmund's statement: "I'm like Mama; I can't help liking you, in spite of everything"(p.142), after a long wrangle in which they accuse each other of being the source of Mary's misery (Porter, "Musical," p.5).

Significantly, most of the allusions occur in the last act, as midnight approaches and the action reach its climax. Quotations punctuate the dialogue, indicating the depth of the Tyrones' despair and agony (Ibid, p.7). These allusions are most poignant and personal as the act is structured as a series of confessions with each of the four Tyrone explicitly or implicitly telling stories that embody lost hopes and ideals (Porter,"The End of Quest," p.5).

Though in the scene when James and Edmund kill time, listening to Mary's footsteps in the spare room above them, Edmund has quoted Nietzsche, two poems of Dowson and two of Baudelaire; "it is Jamie's return that precipitates the richest cluster of allusions."(Porter, "Musixal," p.7) He quotes a Kippling poem immediately upon his entrance, and within the next fourteen pages quotes or refers to no less than eleven more works.

Jamie mixes allusions to Shakespeare with references to the Decadents, Swinburne, Wilde as well as Rossetti and Kipling. His quotation from Kipling reflects his cynicism and degrading opinion of his

father whom he calls 'old tightwad,' and 'bastard.' (p.155) Jamie sees, especially when drunk, appallingly exaggerated images of his failure and gives full vent to his self-hatred. His quote from Kipling's "Sestina of the Tramp-Royal" sheds light on his inner turmoil and hopelessness. He tries everything but succeeds in none. "Speakin' in general, I've tried 'em all,/ The 'appy roads that take o'er the world."(p.161) A moment later, he tells: "Not so apt. Happy roads is bunk. Weary roads is right. Get you nowhere. That's where I've got-nowhere."(p.161)

Jamie's opinion of love is also contemptuous. His knowledge of women is based upon his relationship with whores. There is no place for real love in his life, and this, of course, is another reason for his misery and pessimism. It is worth quoting the verse, he chooses, in full to show the depths of his sorrow and feelings of alienation. From Wilde's "The Harlots' House," he quotes

> "Then turning to my love, I said
> The dead are dancing with the dead,
> The dust is whirling with the dust.
> But she- she heard the violin,
> And left my side and entered in;
> Love passed into the house of lust (p.159).

The way to understand Jamie best is to consider his rendition of his visit to the brothel where he chose as a sexual companion 'Fat Violet,' the whore who is about to let go because none of the customers wants her. Both of them are overwhelmed with feelings of abandonment and misery. He felt sorry for Violet because his sole purpose in going to the brothel was to make him forget his sorrow for himself. Edmund imagines him recite Dowson's "I have been faithful to you Cynara, in my fashion," to her- which characteristically seemed intended both to mock her and to comfort her. Noteworthy, Jamie identifies his mother with the prostitutes. He jeeringly quotes from Kipling:

> "If I were hanged on the highest hill,
> Mother, o'mine, O Mother o'mine!
> I know whose love would follow me still."(p.161)

To which Edmund violently asks him to shut up and punches his brother in the face. He calls his mother 'hophead.' He believes that if his

mother could overcome her addiction, he could also overcome his problems. He says "I've known about Mama so much longer than you. Never forget the first time I got wise. Caught her in the act with a hypo. Christ, I'd never dreamed before that any women but whores took dope."(p.163) It is a sign of his deep sympathy for his mother and identification with her.

A few moments later, in his confession of his love-hate relationship to his younger brother, he refers to Wilde's "Reading Goal," which he says "has the dope twisted. The man was dead and so he had to kill the thing he loved. That's what it ought to be. The dead part of me hopes you won't get well."(p.166) Although Jamie loves Edmund; it is the hate that he warns his brother against:

> Want to warn you-against me-I've been rotten bad influence. And worst of it is, I did it on purpose…to make a bum of you. Or part of me did. A big part. That part that's been dead so long. That hates life (p.165).

Jamie knows well that he is Edward's "Old pal." He knows it so well that he is at pains here to warn him of the extremes to which the "dead part" of his nature can lead him.

In these outbursts of emotional feelings, we are aware of "the deepest kind of emotional suffering accompanied by the recognition and understanding of that suffering by the sufferer." (Michael Manheim, "LDJIN and Hughie," p.4) When Jamie says early in the play that he knows how his father feels about Mary's condition, he speaks out of an empathy which is his unique gift. Along with the large capacity of his own suffering, he can feel the suffering of others-even Mary's.

Allusions also provide information about Jamie-Edmund's relationship. In his 'Frankenstein' speech, Jamie insists that he made Edmund: "Who steered you on to reading poetry, first? Swinburne, for example? I did! And because I once wanted to write, I planted it in your mind that some day you'd write! Hell, you're more than my brother. I made you. You're my Frankenstein!(p.164) Edmund, however, has grown beyond his older brother. We note that he quotes Nietzsche whom Jamie refers to as "your pet with the unpronounceable name."(p.76) It is noteworthy here that Jamie is portrayed as a "Mephistophelian

character,"(Fredric I Carpenter in B. Theissen, p.6) and even his face has, as the stage direction tells, a "*Mephistophelian cast*."(p.19)

Vivian Gasper points out that only in ironic meta-dramatic sense is Edmund Jamie's Frankenstein: if Edmund is a stand-in for Eugene, Jamie helped to form Eugene, singly and as an important catalyst in the family dynamic, who then as a playwright created the monstrous Cain-like Jamie of LDJIN, who hated as well as loved his two brothers. She also points out that Jamie makes a mistake in his own declaration that Edmund is his Frankenstein because Frankenstein is the creator of the monster, not the one created (p.27).

Another quotation that helps explain Jamie-Edmund relationship comes from Othello. In an exchange with Jamie that shows the latter's readiness to exploit his brother, Jamie quotes Iago speaking to Roderigo: "Therefore put money in thy purse."(p.165) In quoting from Othello, one of the plays that James identifies with the peak of his career, Jamie both unconsciously honors his father and mocks him (Porter, p.11).

A scene later in Act Four provides an instance of quotation from Shakespeare back-to back with quotation from Gabriel Daniel Rossetti. James, who earlier left the parlor to avoid seeing Jamie upon his return from carousing, says of his son, passed out at the table: "A waste! A wreck, a drunken Hulk, done with and finished." At this Jamie rouses, and, in retort recites "*With dramatic emphasis*," the stage direction tells us, these lines from Richard III:

> "Clarence is come, false, fleeting, perjured Clarence,
> That stabbed me in the field by Tewksbury.
> Seize on him, Furies, take him into torment."(p.168)

As in O'Neill's other plays, this quotation sheds light on the nature of father-son relationship which is often marked by hatred and resentment. He accuses his father of being a liar and a coward who destroys his son. His enlisting the help of the Furies, which are the spirits of fulfilling justice in Greek mythology, tells of his wish to get rid of his father. A moment later, he says to his father resentfully, "What the hell are you staring at?" and quotes from Rossetti

> "Look in my face, My name is Might-Have-Been;
> I am also called No More, Too Late, Farewell"(p.168)

These two lines explain Jamie's desperation. He suffers from aimlessness and loss of identity. The words used are ironical, painful and suggestive of the psychological turmoil that gnaws Jamie's life.

Whatever the source, Jamie's quotations, according to Porter, are frequently used as weapons against his father, though in the above quotation, he mocks himself. Unlike his father whose Shakespearean quotations are primarily moralistic aphorisms, Jamie's are either sarcastic as "The Moor, I know his trumpet," or cruel as in the case of his allusion to Hamlet in his statement "The Mad Scene: Enter Ophelia." These words, of course, do not appear in Shakespeare's text, though the scene to which Jamie refers is well-known (p.11). It is said when Mary in her drug-induced stupor, makes her final entrance.

Steven F. Bloom points out that throughout his canon, O'Neill made "frequent and effective use of the delayed entrance as a dramaturgical device." (p.1) From the beginning of LDJIN, there are two Marys in the play-the Mary onstage, the recovering Mary, and the Mary that the male Tyrones fear she will regress to-the "hophead," the "dope fiend," the "mad ghost." In the first three acts, she is referred to variously by her husband and two sons. However, O'Neill makes it clear that she is gradually "*withdrawing from her words and actions*," and leaving the Tyrone to a world of her own, a world that is induced by the morphine. Edmund, in fact, clearly describes the Mary they will be waiting for at the end of Act Four, he says that she will be like a mad "ghost haunting the past."(p.152)

All the men are present, waiting for Mary's return, the stage is set for her arrival, which they all expect and dread. O'Neill finally manages to bring her onstage with one of the most memorable entrance scenes in all of drama (Bloom, p.8) It is important to note the details with which O'Neill describes her entrance in the stage directions. The piano-playing of one of Chopin's simpler Waltzes, the wedding dress she carries, the turning on of the chandelier, as if she never knew of the miserly James who keeps the light off to save money, all of this detail indicates that this is a different Mary who enters than the one who exited at the end of Act Three.

So it is with a cruel aptness, and multiple layers of significance, that Jamie announces her entrance, with the powerful line that "*breaks the cracking silence-bitterly, self-defensively sardonic:* "The Mad Scene: Enter Ophelia."(p.170) In breaking the silence, and therefore, the tension that has built up throughout the long fourth act, this line can, Bloom explains,

"prompt laughter in the audience, but it is uncomfortable laughter that can only be accompanied by, or at least followed by, horror." (p.8) As a matter of fact, it is consistent with Jamie's character that he would attempt to laugh this moment off with a cynical joke.

In fact, Jamie's delineation of Mary's entrance is eminently believable in the context of this naturalistic drama, because it is spoken by a character who has lived in a theatrical household under the relentless influence of a father who idolizes and often quotes- and sometimes misquotes- Shakespeare. In this paradoxical moment of bonding with, and defiance of, his father, Jamie turns to his father's theatrical master to capture this long-awaited dramatic moment in the Tyrones' long day's journey. However, he makes up a stage direction that does not exist in Shakespeare's play. And in this, too, he both mocks and pays tribute to his father (Bloom, p.9).

Still the allusion to Shakespeare and specifically to Hamlet has, as Berlin suggests, "powerful resonances" (qtd in Bloom, p.9)It is not surprising at this crucial moment in this intensely personal drama that O'Neill would be drawn to the most famous drama of delay, Hamlet. Berlin elaborates:

> In meeting his ghost of the past, [O'Neill] is most influenced by that Shakespearean ghost play, Hamlet. The connection between the two tragedies helps to explain the remarkable resonances that affect us on the deepest emotional level. A ghost returns to Hamlet, insisting that he be remembered; the young prince must appease that ghost before both the ghost and he can rest in peace. O'Neill's ghosts haunt his mind, and he must appease them before they and he rest in peace (qtd in Bloom, p.9).

Significantly the lyrical climax coincides with the dramatic climax. It is achieved by Jamie's bitter quoting three verses from Swinburne's "A Leave-Taking," following Mary's dreaded entrance when completely lost in the fog of the past. Each one of the verses is said as each of the men in turn tries to reach out to Mary. First, Tyrone calls her name "*in hopeless appeal*," but to no avail; Jamie says, "It's no good, Papa, "and quotes the first stanza. Jamie is the second to appeal to Mary, saying pleadingly, "Mama!," but again, she is oblivious, and he recites the second stanza, this

time with "*increased bitterness*." Edmund, the last, says, "Mama! It isn't a summer cold! I've got consumption!" For a moment, he breaks through her fog, but then she is lost to them again, and Jamie recites the third stanza. In an impressive commentary on the aptness of this quotation, Porter states "The increasing density of the allusions, like the increasing thickness of the fog, bespeaks their hopelessness, as if even language fails them in the end. They are left only with the words of others." ("Musical", p.7)

In fact, it is worth quoting the poem in full to illustrate the skill with which O'Neill deploys allusions in this play. With its reference to the past, the sea, and men who love a woman who is oblivious to them, Swinburne could have written these words with LDJIN in mind (Ibid.). Though they hope Mary will remember "days and words that were," and return to the present moment and to them "there is no hope;" she can no longer see or hear them. Singing time is over, indeed.

Let us rise up and part; she will not know.
Let us go seaward as the great winds go,
Full of blown sand and foam; what help is here?
There is no help, for all these things are so,
And all the world is bitter at a tear.
And how these things are, though ye strove to show,
She would not know.
Let us go hence, my songs; she will not hear.
Let us go hence together without fear;
Keep silence now, for singing time is over,
And over all old things and all things dear.
She loves not you nor me as all we love her.
Yea, though we sang as angels in her ear,
She would not hear.
Let us go hence, go hence; she will not see.
Sing all once more together; surely she,
She too, remembering days and words that were,
Will turn a little toward us, sighing; but we,
We are hence, we are gone, as though we had not been there.
Nay, and though all men seeing had pity on me,
She would not see.

The Swinburne poem is made to express the unrequited love of the whole family. Leonard Chabrowe believes that the tragic image is of all

four Tyrones and that "pathos of tragic proportion is released at the very moment the final disintegration of the family is revealed." This disintegration, Chabrowe remarks "is not overcome by the feeling of unrequited love on stage, but it is by the audience's experience of the pathos called up by that feeling." (p.184)

Unlike James and Jamie, Edmund quotes only the Decadents and Nietzsche, whom Jamie has not read. He quotes poems by Baudelaire and Dowson on two occasions each, and appropriately, O'Neill's favorite work by Nietzsche, Thus Spake Zarathustra. Edmund's quotations reflect his sensitivity, pessimism and pain. For him, man's life is uncertain. His existence is precarious. Dowson's poem which Edmund quotes tells a great deal about his opinion of modern man's life:

> They are not long, the weeping and the laughter,
> Love and desire and hate:
> I think they have no portion in us after
> We pass the gate.
> They are not long, the days of wine and roses:
> Out of a misty dream
> Our path emerges for a while, then closes
> Within a dream (p.130).

In this poem, Edmund laments the brevity of life and compares it to a dream. He uses the gate as a symbol of the separation between mortal and immortal existence. Death is the end of everything. For Edmund who eagerly wants to escape this world of pain and suffering, nothing is of value in this life. He wants to "be alone with myself in another world where truth is untrue and life can hide from itself."(p.131)

Drinking and alcoholism for him is a another way of getting rid of his sordid, bitter reality. He wants to enter into a state of forgetfulness. "*With bitter, ironical passion*," he recites Baudelaire's prose poem:

> "Be always drunken. Nothing else matters: that is the only question. If you would not feel the horrible burden of Time weighing on your shoulders and crushing you to the earth, be drunken continually. Drunk with what? With wine, with poetry, or with virtues, as you will. But be drunken."(p.132)

He again recites from Baudelaire's "Epilogue"

"With a heart at rest I climbed the citadel's
Sleep height, and saw the city as from a tower,
Hospital, brothel, prisons, and such hells,
Where evil comes up softly like a flower.
…………………………………………..
I love thee, infamous city! Harlots and
Hunted have pleasures of their own to give,
The vulgar herd can never understand (pp.133-4).

He describes the city as a place of affectation and evil. He is talking indirectly about Jamie who is hunted by himself and whiskey, hiding in a brothel with some fat tart reciting Dowson's "I've been faithful to thee, Cynara! In my fashion"

"At night upon mine heart I felt her warm heart beat,
Night-long within mine arms in love and sleep she lay;
Surely the kisses of her bought red mouth were sweet;
But I was desolate and sick of an old passion,
When I woke and found the dawn was gray:
I have been faithful to thee, Cynara! in my fashion."(p.134)

Of course, Jamie never loved any Cynara, and was never faithful to a woman in his life, even in his fashion! But he lies there, kidding himself he is superior and enjoys pleasures "the vulgar herd can never understand!" He talks about the absence of love in Jamie's life and, indirectly, in his life. In fact, there are many points of similarities between Edmund and Dowson. Both got consumption. Both suffer from the absence of love in their lives. The girl Dowson loves abandons him because she thinks he was a "poor crazy souse, and gave him the gate to marry a waiter."(p.135)

While Jamie is a transitional figure in the sense that his quotations from and/or references to the nineteenth century poets and Shakespeare is exactly even at four each, Tyrone and Edmund represent the two ends of the literary spectrum- with one quoting only Shakespeare and the other quoting only the Decadents. It is also interesting to note that although the male Tyrones are heavily allusive, O'Neill assigns no allusions to Mary, who is linked aesthetically only with the Chopin Waltz she haltingly play at the end of the final act. In fact, they never use allusions in their

conversation with her, only with one another. It's almost as if they have their own language, subtly reinforcing the extent to which Mary is isolated, even within the family unit (Porter, "Musical," p.6).

O'Neill does not only employ quotations from other works, but also he has a tendency to rework in a finer form the material of his earlier plays in writing the later ones (Gothia, p.196). As Manheim has put it, "O'Neill had been writing versions of LDJIN throughout his career." (qtd in Gothia, p.194) Again and again, the same themes and ideas recur in his plays. The hate-love within a family, the closeness-distance, the loneliness within a togetherness, the feelings of guilt and the need for forgiveness, the bewilderment in the face of a mysterious determinism (Normand Berlin, p.91), the domination of the past over the present, the clash between materialism and spiritualism, man's feelings of insecurity in this highly mechanized world, the thwarted happiness- this is the human condition dramatized in most of O'Neill's plays.

In fact, LDJIN has much in common with other literary works. Egil Tornqvist, for example, points out the similarities between LDJIN and Ibsen's Ghost. Adhering faithfully to the three unities of time, both LDJIN and Ghost cover a time of about sixteen hours. In each play, there are five characters. Both dramas are highly retrospective, gradually revealing past guilt which has resulted in present misery. The intimate mother-son relationship plays a central part in both plays. Alcohol and morphine appear in both. In both dramas, we witness a struggle against blinding forces, symbolized by the fog. When the fog is dispelled in Ghost, the struggle is over: Osvald's insanity is made manifest. In LDJIN, the fog, far from being dispelled, is denser than ever when the play closes (pp.25-26).

Gothia points at another similarity between LDJIN and Sean O'Casey's Easter Rising play, The Plough and the Stars. Mary's entrance at the end of LDJIN seems to have had a forerunner in the last act of O'Casey's play. Gothia suggests that O'Neill knew the Irish play and O'Casey made no secret of his admiration of O'Neill's plays. O'Neill's Ophelia's scene is similar to Nora's entrance in The Plough. Reacting hysterically to the fighting following the news of her husband's death, Nora appears at the door left, she is clad only in her night-dress. Her hair is hanging in disorder over her shoulders. Her hands are nervously fiddling with her nightdress. She wanders about the stage, singing to herself, again

back in the past. This scene clearly reminds us of Mary's entrance in LDJIN (p.201).

Nelson O'Ceallaigh Ritschel notes many points of similarity between LDJIN and J. M. Synge's Riders to the Sea. Numerous scholars have seen Synge's Riders as influential to the young O'Neill. Edward Shaughnessy writes that "O'Neill was fairly stunned by the folk lyricism that elevates the tragedy. He was moved by Synge's austere commentary on our existential fate unmatched by any other modern play."(p.7) Stephen Black reminds us that O'Neill "long remembered the old woman in Riders and once…compared himself to her feeling he had 'gotton to that stage now where nothing can hurt or anger [him]."(qtd in Ibid.) This is directly voiced by Mary in LDJIN in Act Three, when distracted by her failing hands, she states, "But even they can't touch me now."(p.106) This, too, is a direct echo of Synge's Maurya near the end of Riders: "There isn't anything more the sea can do to me."(p.29)

Tuck deals with the similarities between LDJIN and William Faulkner's The Sound and the Fury. Like LDJIN, Faulkner's novel shows a "family's history in all its vulnerability, and the result is not an account but a picture of experience, a series of stripped exposures."(Irving Howe, qtd in Tuck, p.3) Both have the same purpose: to tell the same story from multiple viewpoints. Moreover, both are intensely claustrophobic. As O'Neill has said earlier, "Life is for each man a solitary cell whose walls are mirrors."(qtd in Ibid.) Perhaps the most obvious similarity between the two works is the focus on a family which is destroying itself. The failure of love and the presentness of the past dominate the novel as they do the play. Accusation and attack, recrimination and retreat: that is the pattern both follow. Parents have failed their children long ago and continue to fail them. "None of us can help the things life has done to us," Mary mourns, voicing the victimization which characterizes the Compsons as well. Characters in both works have their escapes and exposures. They always want to find someone or somebody to blame; only one's self is exempt from exposure. In neither novel nor play, there is a mother in any real sense of the word. The Compsons and Tyrones are bound together not by love but a common past of hurt, betrayal and resentment. Each character in both works has his own special set of grievances and his equally unique response to them, whether it is cynicism, hypochondria, alcohol, drugs, or suicide (pp.3-4).

Manheim finds a comparison between Chekhov's The Sea Gull and LDJIN striking, indeed. Both plays deal with the disastrous effects on a creative youth of parental instability. Arkadina affects her son Konstantin very much the way both James and Mary affect Edmund in LDJIN. As James's egotistical vociferousness as an actor helps make his son feel inadequate, similar histrionics on the part of the great actress Arkadina persistently shake off her son's self-confidence in The Sea Gull. As James combines this bravado with an oft-alluded to miserliness, Arkadina denies her son even clothing suitable to his social position. Her fears concerning money, it seems, grow out of the same kind of earlier deprivation which James explicitly describes in his own background. But Arkadina's deeper effects on her son resemble more closely still the influence of Mary on Edmund in LDJIN. Mary's addiction and Arkadina's obsession with Boris Trigorin contribute to the suicidal frenzy of their sons, a frenzy which explicitly culminates in Konstantin's suicide in the Chekhov's play. In the case of Edmund, potential suicide is a shadow which lingers on the fringes of the play, as Louis Sheaffer's two-volume biography amply demonstrates (pp.2-3). The difference between Edmund and Konstantin is that the former is able to triumph over his mother's rejection, whereas the latter is not. Edmund is finally able to find from his father and brother the love he was deprived of. His dialogue with them is characterized by the same violent vacillations of feeling which characterize his relationship with his mother, but with his father and brother there is no denial, no cold cutting off. Edmund's confrontations with his father and brother end in confession and mutual reassurance, unlike his confrontations with his mother, which involve no confession and very little reassurance. Edmund finally feels with his father and brother the kind of emotional contact which Konstantin never finds (Ibid, p.3).

Robert Combs notes that a comparison between Hart Crane's poetry and O'Neill's plays reveals many parallels. Both were alienated as young people from violently troubled homes. Crane was used by both parents as a pawn in vicious marital battles that ended in divorce. Both struggled Oedipally against their fathers, whom they identified with the American success ethics. Both were mothers' sons. Crane took his mother's maiden name at her suggestion and O'Neill called himself "Sea Mother's Son." Both were engaged in the process of destroying and recreating themselves. Both attempted suicide at a young age. Both were prodigal sons-Crane

with his compulsive sexual escapades and O'Neill by virtue of following Jamie through the bars and brothels of New York (pp.2-3).

The main point of similarity between Crane and O'Neill is that both of them are writers of the sea. The sea-and all its liquid avatars in Crane and O'Neill, including alcohol- is the magic in the poetry and plays: enchantment, transformation, Eros, the unconscious love and death (Ibid., p.8). In developing the dark theme of pain and death, we must also say it is the place of no return. Crane's 'Voyages' tells a story of love and loss, the dawning awareness of morality and the birth of art. In O'Neill's plays, when the sea is invoked, or its presence felt, an encounter with finality is occurring (p.8). Edmund's mystical experiences at sea and the persistent foghorn that haunts the play are islands of consciousness. They are sobering, arresting moments, like those islands in the Crane poem, when something is passing and passing away. What witnesses to this passing is the work of art, which glimpses eternity (p.9).

For one moment in Stoppard's Rosencrantz and Guildenstein are Dead (1967), the title characters provide a metaphor typifying the intertextual relationship between originals and imitations applicable far more widely than to their comedic environment. Guildenstein comments: "Why don't you say something original! No wonder the whole thing is so stagnant! You don't take me up on anything-You just repeat it in a different order," and Rosencrantz responds: "I can't think of anything original, I'm only good in support."(Stppard, p.75)

In LDJIN, O'Neill subtly reveals the depths of his auto-didactic erudition behind a seemingly transparent account of a day in the mortal life of the Tyrones. The evidence is everywhere in the details of the play that O'Neill was greatly accomplished not only as a psychologist and dramatist in portraying his characters but also as a comprehensive and careful reader, researcher and writer. Since O'Neill intended the play eventually to be read but "never produced"(qtd in Vivian Casper, p.1), he may have thought of it more as literature than a piece for the stage; and this view of his may account for its subsequent deliberate richness in literary tradition (Ibid.).

As stated above, O'Neill has a tendency to rework in finer form the material of his own earlier plays in writing the later ones. But there is frequently, too, a more evidently literary presence, or presences, shaping the material; other people's stories enable him to tell his own. This is particularly the case when O'Neill addresses the most deeply personal

themes, as though what he read not only help him to constitute himself as a writer but as a person. In his more fully achieved late plays, commentators have picked up echoes of and quotations from Gorki and Ibsen, Strindberg and Nietzsche, Kippling and Richard Dana, as well as Shakespeare, Baudelaire, Swinburne and Dowson. This, too, Gothia thinks, is a crucial part of the autobiography. O'Neill's personal experience of maternal alienation and of fraught family relationships was only too real, but so, deeply engraved was the reading. Indeed, the reading might be seen as the young O'Neill's place of retreat or attempt to understand and even come to terms with the alienation and fraught relationships. If the extent and density of the echoes of other writers in O'Neill's drama is surprising, even more so is the individuality of the voice that emerges through them. According to Gothia, this is not plagiarism, nor is it "anxiety of influence." What we read helps shape our perception of experience (p.196).

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