

Unveiling the Identity through the Circuitous Path of Concealment in *Long Day's Journey into Night*

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Abstract—*Long Day's Journey into Night* portrays a small family who is isolated from the world outside. The members of the family are entangled in their own relationships and the more they discuss the problems the less they are able to solve them, the more they are dragged into the quicksand of failure and the more they get far from reality. The interactions among these characters lead them to the untenable situation in which they have no other choice than being bad or mad. The immediate algorithm of "interpersonal perception" of "I know that you know" is perceived at first glance but probing more deeply into the interactions, one encounters a more complex algorithm. This play is full of love-hate relationships, paradoxical relationships, syncopations, deceptions and concealments which paradoxically lead to the revelation of the identities. Two characters are in "one-up position" and cunningly manipulate the game of deceit which the other two characters, who are in "one-down position", are completely unaware of. It is towards the end of the play that the weaker characters, Mary and Edmund, dare to face the reality and understand that they have been defeated in a chess-like power game set by wiser characters, Tyrone and Jamie. This paper applies the communication theories of Watzlawick and Laing to this play to explore the pathological interactions among the family members and to investigate how the identities are revealed through the circuitous path of concealment.

Index Terms—*Long Day's Journey into Night*, algorithm of interpersonal perception, concealment, revelation of identity

I. INTRODUCTION

Long Day's Journey into Night is a modern family play in which the characters are entrapped in a pathological relationship from which there is no vent out for them. This small family is constructed of four main characters, a husband and a wife—Mr. Tyrone, alcohol addict and Mary, drug addict—and two sons—Jamie and Edmund who are alcohol addicts, as well. Although a servant named Cathleen and a chauffeur, Smythe, are also living with them, the pathological interaction happens among these four main drug addicted members of the family. Though the family is a source of unhappiness and thus of dramatic conflict, the four characters pathologically cling to one another through love-hate relationship. As Luc Gilleman argues: "the more cohesive a family, the more isolated from outside world, the more prone it is to produce aberrant behavior." (2010, p.219) Paradoxical relationship in this family leads to the engulfment of the members of the family in a double-bind situation "from which there is no vent out and the more they try to set themselves free, the more the noose tightens" (Sasani, 2014, p.1485). Getting entrapped in this situation, they have no other choice than being bad or mad; that's why this situation is called double-bind or untenable. In this kind of paradoxical love-hate relationship, the alleged pseudo-winner is the one who is in "on-up position" and a defeated character is in "one-down position", a weaker status.

Ostensibly all these characters are standing in the same level and have the same position; ostensibly all of them are aware of one another's deeds and thoughts. But this is the surface structure of their relationship. But do they really have the same position and is no one in "one-up position"? Luc Gilleman believes:

The dynamics of an emotionally charged play such as O'Neill's *Long Day's Journey into Night* (1956) are based on the fairly straightforward, emphatic paradigm, 'I know that you know.' The play emphasizes the examining, scrutinizing "stare," both of the accuser and accused. Husbands and sons watch Mary for proof of her drug use, and Mary, as James puts it perhaps best, "watches us watching her—". And it is a character's knowledge of the knowledge of others that motivates attempts at evasion or escape. (2008, p.83)

But the pattern of their relationship is totally different from what Gilleman proposes. The structure Gilleman proposes cogently relates to the story of their alcohol use which constitutes the surface structure of the play. Yes, the surface structure of "I know that you know" motivates the characters to vainly conceal their drug consumption, but there is another pattern controlling the relationships and that is the paradoxical relationship, the paradoxical desire to uncover and at the same time to conceal which ultimately leads to the revelation of their identities.

II. DISCUSSION

Communication theory is concerned with the reactions of an individual to the reactions of other individuals and is liable to alter from time to time, even without disturbance from outside. Gregory Bateson defines communication as "the study of the reactions of individuals to the reactions of other individuals" while we should observe "not only A's reactions to B's behavior, but we must go on to consider how these affect B's later behavior and the effect of this on A" (qtd. in Watzlawick, 1967, p.153). In Watzlawick and Laing's communication theory different pathologies of interaction have been discussed among which the one related to entrapment in relationships (or being drowned, being caught and dragged down into quicksand) or as Watzlawick states "games without end" is applicable to the characters' interaction in Eugene O'Neill's *Long Day's Journey into Night*.

Watzlawick believes that the pathologies of complementary relationships tend to amount to disconfirmation rather than rejections of the other's self (1967, p.108). In this kind of interaction, one partner may occupy the position of the superior, primary or "one-up" position, and consequently the other occupies the inferior, the secondary or "one-down" position. In Laing's view, in complementary relationships "collusion" is at the center and we observe a growing sense of frustration and despair in one or both partners. Collusion is a "game" played by two or more people whereby they deceive themselves. It is a game involving mutual self-deception. So collusion is necessarily a trans-personal or interpersonal process (1961, p.98). The people entrapped in these interactions are perfectly capable of functioning satisfactorily when they are considered on their own but this picture often changes dramatically when these individuals are put in each other's company and when they are seen together with their "complements" (Watzlawick, 1967, p.109). "They can become such devils when they are put in each other's company and the pathology of their relationship becomes patent" (Sasani, 2014, p.1483).

Entrapment in relationships is the result of wrong perception imposed on one person (direct collusion) or indirectly inferred from others' actions (indirect collusion). The second type is the case perceived in *Long Day's Journey into Night*. Of course, the people are suffering in this kind of relationship, and they are not able to step out of it. The more they try to clarify the situation, the more they are entrapped in it. Krasner argues that in *Long Day's Journey*, "characters hurl accusations at each other for their shortcomings and irresponsibility; yet they remain bound together" (2007, p.153). An example, given by Laing, may clarify this situation:

This is how many people describe their experience of being unable to leave 'home', or the original other or nexus of persons in their life. They feel that their mother or family is smothering them. They are frightened and want to run away. But the more frightened they are, the more frightened and frightening their family becomes. They cling for security to what frightens them, like someone with a hand on a hot plate who presses his hand harder against it instead of drawing it away. (2002, p.130)

There are some people who conduct their lives at several phantasy steps away from their own real lives, experience and intentions. Laing in the appendix of *Self and Others* outlines the models (algorithm of spiral interaction) relating to the pathological interactions and the ways people wrongly interpret one another. Thus, in our everyday interactions, in all probability, reality is what we *make* it or in Hamlet's words, "... there is nothing either good or bad, but thinking makes it so" (qtd. in Watzlawick, 1967, p.95).

Gilleman in "Mind the Gap" argues how the pattern of "I know that you know" dominates the whole play; he explains it by giving an example from the play: "' I knew you knew," says Mary (M), explaining to Edmund (E) why she, at one point, preferred him to stay away from home. Edmund's presence is unbearable to Mary because she believes she understands how she sees her: M (E (M) = E (M))" (2008, p.83). But the whole structure of the play is not summed up in this simple pattern of interaction; a more complex pattern, rather than the presumably detected pattern by Gilleman, is also perceived among the characters' interaction, which is the cause of Mary and Edmund's more deteriorated conditions compared to Jamie and Tyrone's. This pattern is somehow more complex and is rooted in the complementary relationship of the characters. In this complementary relationship Mary and Edmund are in one-down position while Jamie and his father, Tyrone, are in one-up position in a sense that both Tyrone and Jamie manipulate the love-hate relationship, however they employ more hatred than love which is surely the cause of the destruction of the family especially Mary and Edmund who, at the end of the play, become aware of it. Tornqvist argues nicely:

Who is to blame for the destruction of the Tyrone family? The whole play, in a sense, is devoted to answering this question. The web of guilt is so complex, is distributed to so many hands and stretches so far back in time that, although we realize that all the Tyrone's have their share in it, and Tyrone perhaps most of all, we are ultimately left with Mary's philosophy that life, rather than any one of them, must carry the heaviest responsibility. (1969, p.243)

In this newly suggested pattern, how Mary sees Tyrone seeing Mary is not equal to how Tyrone sees Mary. The same structure is repeated for Edmund and Jamie; how Edmunds sees Jamie seeing Edmund is different from how Jamie sees Edmund. Thus the related algorithm of "interpersonal perception" in this relationship is as the following:

$$M(T(M)) \neq T(M)$$

$$E(J(E)) \neq J(E)$$

As the words of "kidding" and "fooling" are repeatedly mentioned in the play, Jamie and Tyrone have deceived not only themselves but also the other members of the family, Mary and Edmund. Mary has been in the hands of Tyrone and Edmund in the hands of Jamie who, towards the end of the play, confesses his hatred towards Edmund. However their paradoxical desire of revealing and at the same time concealing their identities surprisingly leads to the final

revelation of the identity of the characters. The play starts while everything seemingly looks healthy and sound and ends in sickness, and turmoil. It literally starts in the morning and ends at night. Surely the play is a long day's journey into night. However, it is better to say that it is a long night's journey into night again. This play is a long night's journey without end. It starts where it ends; repetition of past, of history is an integral, and inseparable part of the play. Bigsby suggests that "the characters in *Long Day's Journey into Night* are trapped within each other by the past" (1992, p.27).

The play begins when Tyrone and Mary enter the living room while Tyrone gives her a playful hug and his arm is around his wife's waist as they appear. Tyrone happily announces that his wife has gained some pounds and got fat. The voice of the sons' laugh is also heard from the dining room, as the stage direction reads. Everything seems sound and reasonable, but, from the very beginning of the play the pathological relationship between the characters is covertly felt. The awkward form of relationship is discreetly felt from the very beginning when Mary and Tyrone start arguing about Tyrone's business and when Mary tells his husband that "I know it's a waste of breath trying to convince you you're not a conning real estate speculator." (O'Neill, 1987, p.15) Thus, the tone soon grows more somber. All the members of the family are focusing closely on one another's deeds and conditions. The more they are entwined in their relationships, the more they are entrapped and their love changes to hatred and aberrant behaviors. Arguing with and accusing one another all the time, they find themselves exhausted while very shockingly they start from the beginning and repeat the past arguments and accusations. Thus, the focus is not on change and progress but on disintegration and destruction.

Another form of pathological interaction leading to entrapment in relationships is the paradoxical communication. Watzlawick stipulates that there is something in the nature of paradox which makes it pragmatically and existentially crucial in the relationships. "Paradox not only can invade interaction and affect our behavior and our sanity, but also it challenges our belief in the consistency, and therefore the ultimate soundness of our universe" (Watzlawick, 1967, p.187). A person caught in paradoxical injunction or double bind is in untenable position from which his chance of stepping outside is very slim. This situation is called untenable, since a person entrapped in it should choose between "badness" and "madness" which seem to be the only explanation and whatever he chooses is a failure for him. Thus, he gets befuddled and cannot solve this very complicated problem (Watzlawick, 1967, pp. 212-13).

Everyone in this family is closely watching one another's actions, which motivates their attempts at concealment, evasion and escape. Among all these four characters, Mary, who has already got back from sanatorium, is much more at the center of attention and everybody is seemingly worried about her and tries to prevent her from turning back to using drugs while Mary is destroyed and dragged more and more down into the quicksand under the weight of their apparent love. Mary, the scapegoat, is a puppet in the hands of her family especially her husband; she is watched closely and besides her romantic character, she is prevented from facing reality, as well. The play is replete with concealment, pretention, frauds and deceptions, though all these elements are presumably under the veneer of protection and love. The love-hate relationship, the paradoxical relationship and consequently the pathological interaction of this family is rooted in their group departure from reality; they lack courage to face the problems of life, to face reality in general. Resorting to their dreams, their past, and also to oblivion, they postpone the revelation, the uncovering of the past, and the unveiling of their identities. But the circuitous path of concealment eventually leads to revelation.

As soon as the characters start talking about one another's true identity and their weaknesses, the argument changes to severe quarrels, and to repeated accusations, however one of the characters intervenes in these situations and tries to change the subject to prevent more destruction. Thus they use the "technique of attacking before being attacked; he who evokes their guilt feelings immediately turns into an enemy against whom they must defend themselves" (Tornqvist, 1969, p.243). At the beginning of the play while Edmund and Tyrone start arguing, Jamie intervenes and asks them not to quarrel and forget about it. Tyrone, in response, contemptuously complains to him "yes, forget! Forget everything and face nothing! It's a convenient philosophy if you've no ambition in life except to—" (O'Neill, 1987, p.21). Their true problem originates from their inability not to communicate anymore. Indeed, as Luc Gilleman asserts: "the more these characters discuss their problems, the less they are able to solve them; the more they 'share' their views with each other, the more they become isolated." (2010, p.217) As Edmund once says, the characters are all getting sick of hearing themselves. All the time, they are communicating with each other while they are sick and exhausted of accusing each other and of their pathological interactions.

Anyone who tries to get close to reality is being accused of being trapped in delirium and imagination, thus the strange "inversion of reality" is at the core of their pathological relationships. Getting far from reality, Mary is horribly entrapped in a relationship which is mainly controlled by Tyrone. The more Mary tries to set herself free, the more the noose tightens. Although all these four characters are entrapped in the relationships, because of their departure from reality, and although all of them are fooling not only themselves but also other characters (as a strategy to escape from their woes and sorrows), the most deceived character is Mary who is manipulated by others. Though she tries to conceal her use of drug and to deceive her family, she is not the manipulator of the love-hate game. She knows that they know about her use but she does not know that she does not have that much knowledge about other characters as they have about her.

She repeatedly mentions that "I really should have new glasses. My eyes are so bad now", which ironically refers to her departure from reality (O'Neill, 1987, p.28). Tornqvist states that her bad eyesight and her need for new glasses suggest that "she is apparently still willing to set right her faulty view of reality. But the new glasses are never acquired; Mary's vision is not improved (1969, p.116). She, indeed, does not watch and control other characters as they do and

even if she gets access to the knowledge she needs for controlling others, she pathologically inverts it to get far from reality. She is all the time watched especially by Tyrone and is warned by him not to use drugs anymore. As soon as she feels the weight of their gazes on her, she trembles and gets nervous; she indeed gets nervous of knowing that they know. After accusing Dr. Hardy of his diagnosis, as the stage directions read "she stops short, 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." She says "what is it? What are you looking at? Is my hair—?" (O'Neill, 1987, p.28). Tyrone responds: "There's nothing wrong with your hair. The healthier and fatter you get, the vainer you become" (O'Neill, 1987, p.28).

Thus by controlling Mary, Tyrone actually makes her more nervous and causes her further departure from reality and consequently her further drowning. Thus the more they try to make the condition better, the more the condition is deteriorated. "Explanation becomes justification; confession, accusation; and guilt, blame", Gillemann stipulates (2010, p.217). So when they want to clarify the situation and find how the problem originates, they unintentionally set a subject for a new quarrel. While Jamie and Tyrone are talking about Edmund's sickness, Jamie, who is seemingly sorry for his brother, accuses his father of being stingy of choosing a cheap old doctor for him and also of forcing him to be an actor on the stage. Tyrone also accuses Jamie of being lazy and not accepting responsibility: "the only thanks is to have you sneer at me for a dirty miser, sneer at my profession, sneer at every damned thing in the world—except yourself." (O'Neill, 1987, p.33) They accuse each other of being liars and the conversation, as usual, finishes by the intervention of one of the characters, who reminds them of the vanity of their quarrel; here, Jamie intervenes: "oh, all right. I'm a fool to argue. You can't change the leopard's spots" (O'Neill, 1987, p.31). Therefore, the partners want to communicate without accepting the commitment inherent in all communications. So among these interactions, sometimes some deficiencies may occur and consequently the relationship turns into a pathological communication.

The syncopation, the change of attitude when it is least expected, happens throughout the play as a natural element of a love-hate relationship. Without any good reason the accusation changes abruptly to appreciation and vice versa. After their quarrel over Edmund's sickness, Jamie and Tyrone show affection to each other; Tyrone addresses Jamie: "if you'd get ambition in your head instead of folly! You're young yet. You could still make your mark. You had the talent to become a fine actor!" (O'Neill, 1987, p.33). But suddenly this attitude changes again to accusation. Tyrone accuses Jamie of making Edmund sick and addict: "the less you say about Edmund's sickness, the better for your conscience! You are more responsible than anyone!" (O'Neill, 1987, p.35) and Jamie accuses his father, in return. Not much later, the father paradoxically asserts that "I know you may have thought it was for the best, Jamie. I didn't say you did it deliberately to harm him." (O'Neill, 1987, p.35) As the examples show, in one or two pages of the play different opposing attitudes are displayed, syncopation happens repeatedly and the characters, who are caught in the pathological interactions, get entrapped in a double-bind or untenable situation; thus entwined in this situation, they can only choose to be bad or to be mad; though all the characters, here, have chosen to be bad. Nothing from within can change their situation and the only remedy is something like death, death of one of the partners of the quarrels; here, the death of Mary (the weakest character), primarily and in the second place the death of Edmund will put an end to all these quarrels.

Mary is the weakest character, since not only is she in one-down position compared to Tyrone—as she has been manipulated by Tyrone since she is not aware of Tyrone's hatred towards her—but also—besides her romantic traits which automatically hinders her from touching reality—she is the only character who is prevented from knowing the truth, by her sons and her husband; though Edmund is more realistic than Jamie and tries to force Mary face the reality, however he is not successful. After Mary, who is two degrees far from reality, stands Edmund not because of his departure from reality but because of his ignorance of Jamie's deceits against him. Mary and Edmund are the victims since they are aware of just the love of Tyrone and Jamie, respectively and are unaware of their games and plots against them. However, Tyrone as an actor plays his role as a lover of Mary very well but Jamie is not that much successful and betrays his hatred towards Edmund and confesses to him towards the end of the play.

Tyrone and Jamie, the manipulators, have a better relationship with each other, very much like the relationship between Mary and Edmund, the scapegoats; Edmund is spiritually closest to the mother. It is Jamie who spies on Mary and reports his findings to his father. Tyrone, throughout the play tries to pretend that he does not believe in what his sons think about Mary, of her relapse into morphinism, though he has known it better than others and it was he who, for the first time, ironically notifies it to Mary that "the healthier and fatter you get, the vainer you become" (O'Neill, 1987, p.28). Unlike Mary, Tyrone is not deprived from understanding the true identities; he deliberately pretends that he is far from reality. Tyrone's hatred towards Mary prevents him from admonishing Mary while she is still in the first stages of using drugs. The only thing he does is that he implicitly, by meaningfully watching Mary, tells her that he knows what she does which has a damaging effect on Mary who attempts much more than before to conceal it from others and it truly enhances her evasion and escape. However Jamie tells his father, his accomplice, that Tyrone is really happy of Mary's relapse into morphinism:

Jamie: *Hesitantly again.* It was her being in the spare room that scared me. I couldn't help remembering that when she starts sleeping alone in there, it has always been a sign—

Tyrone: It isn't this time! It's easily explained. Where else should she go last night to get away from my snoring?

He gives way to a burst of resentful anger.

By God, how you can live with a mind that sees nothing but the worst motives behind everything is beyond me!

Jamie: *Stung*. Don't pull that! I've just said I was all wrong. *Don't you suppose I'm as glad of that as you are!* (Italics are mine, O'Neill, 1987, p.39).

Mary accuses her husband of separating the family from other people. What she unknowingly refers to, inevitably leads to the family members' engulfment in pathological interactions. The less the family's relations with the world outside, the more the family retreats to its pathologically secluded world, inside. The more isolated the family, the more the members are entwined in the web of relations and the more the communication among them becomes abnormal. Thus, "the people who are quite nice when considered on their own can be such devils when put in each other's company" (Sasani, 2014, p.1483). Mary compares Chatfields's family with her own pathological family: "They have friends who entertain them and whom they entertain. They're no cut off from everyone." (O'Neill, 1987, p.44) Addressing Edmund, Mary accuses Tyrone of separating the family from the world. What she says is worth mentioning since it is the cause of their departure from reality, folie a plusieurs, and their consequent problems:

Your father would never spend the money to make it right. It's just as well we haven't any friends. He hates calling on people, or receiving them. ...Jamie and you are at the same way, but you're not to blame. You've never had a chance to meet decent people here. I know you both would have been so different if you'd been able to associate with nice girls instead of—. (O'Neill, 1987, p.45)

The immediate algorithm of "spiral perspective" of "I know that you know" repeatedly approves by the characters' deeds and sayings. Consequently, it motivates Mary to conceal her drug addiction and deceive the members of her family. Her sons cannot believe that she has turned back to drug consumption and they need more evidence while her husband has surely known it from the very beginning of the play, even when he appreciates her gaining weight. Once Jamie admonishes Edmund why he left Mary alone and did not prevent her of going to the spare room, but Edmund, who has not believed in her relapse, bets Jamie that she will come down for lunch and as she does so, he superficially wins. What Jamie tells Edmund, makes Edmund more aware of her mother's condition; on the other hand, this happening makes Jamie doubtful, but he knows what he should have known. Thus escaping from reality, they pretend not to know by referring to some trivial evidences, though they know about their mother's condition; especially Jamie, the elder brother, who, more than Edmund, has confronted these pretentions, deceptions, paradoxical interactions and games, as Jamie calls them, "games without end". Edmund believes that this time that she promises on her sacred word of honor is different from other times. Jamie responds Edmund:

That's what we thought the other times.

He leans over the table to give his brother's arm an affectionate grasp.

Listen, kid, I know you think I'm a cynical bastard, but remember I've seen a lot more of this game than you have. You never knew what was really wrong until you were in prep school. Papa and I kept it from you. But I was wise ten years or more before we had to tell you. I know the game backwards and I've been thinking all morning of the way she acted last night when she thought we were asleep. I haven't been able to think of anything else. And now you tell me she got you to leave her alone upstairs all morning. (O'Neill, 1987, p.60)

Very much like Mary, her sons also try to conceal their alcohol addiction—to "fool" their father as they say— while they know that their parents know. Everybody knows that others know, but surprisingly they pretend that they do not know. Not daring to confront reality and to tell one another what they know, they retreat to their dreams and resort to deceit, pretention and fraud and consequently to love-hate relationship. The only character who is almost more realistic is Edmund, Mary's apple of the eye. When he becomes sure of her mother's condition, he tries to help her by telling her that he knows what she does, but it is too late and she does not accept and the usual quarrel begins and as usual it ends nowhere.

As Mary once tells Edmund, all the characters talk in riddles to insinuate what they know. Almost none of them dares to confront reality and say explicitly what he knows. They all call one another liar and know what others know about them. However Mary and Edmund are one level farther from reality than Tyrone and Jamie who are manipulating another game rather than "I know that you know". Mary does not know what it is that makes the family behave abnormally. She unwisely speculates that it is just because of the pathological game of suspension and disbelief while she is unaware of the fundamental game of deception she and Edmund are entrapped in. She pretends that she is living in a home but she knows that it is not home.

Mary accuses Tyrone of not giving her a home, of spying on her all the time. Concealing her relapse, she derisively asks Tyrone whom she thinks is her prisoner to "come up and watch me if you're so suspicious", but Tyrone complains: "you'd only postpone it. And I'm not your jailor. This isn't a prison." (O'Neill, 1987, p.77) However he knows that he is spying on her and she knows that he knows about it; on the other hand, Tyrone is truly playing the role of the prisoner of Mary and it is he who manipulates the power game set among them. It is Tyrone who, for the first time, makes Mary familiar with drugs and makes her a drug addict with her stinginess. It is Tyrone who has not given Mary a home and has not provided comfort for his family. She is entrapped in this condition and her sons sympathize with her; they know how difficult it is for her to overcome these difficulties. Jamie who is completely desperate sees no hope of rescue and salvation for his family; he tells Edmund: "I understand what a hard game to beat she's up against—which is more than you ever have!", "the cures are no damned good except for a while. The truth is, there is no cure and we've been saps to hope—" (O'Neill, 1987, p.78).

Tyrone pretends that he loves Mary but what he does is completely different from what he says. Among these Characters Edmund cares a bit more about her mother and it is Edmund who almost does not succumb to the rotten situation they are all entrapped in. He does his best to warn his mother and also to prevent her from consuming drugs. It is Edmund who acts and does something; he can confront reality somehow, though he himself is entrapped in the game of deception and, like Mary, is unaware of what has happened to him and thus is entrapped in the game of deception which is controlled by Jamie. When Edmund becomes aware of her mother's condition, he does try to prevent her mother from using drug. Tyrone, who deceitfully knew from the very beginning that Mary has started consuming drugs, informs his sons that: "but what's the good of talk? We've lived with this before and now we must again. There's no help for it" (O'Neill, 1987, p.80). Edmund, who does not know that it is not the beginning of his mother's consumption, unknowingly complains: "that's rotten thing to say, papa! Well, I'll hope! She's just started. It can't have got a hold on her yet. She can still stop. I'm going to talk to her" (O'Neill, 1987, p.80). Jamie reminds Edmund of the paradoxical relationship they are engulfed in by reminding him of the pathological condition of Mary: "you can't talk to her now. She'll listen but she won't listen. She'll be here but she won't be here. You know the way she gets." (O'Neill, 1987, p.80)

Unlike other characters, Edmund does not passively know of his mother's condition; he knows and takes action and does try to prevent her mother from using drugs. Although, he cannot prevent her from consuming, he can make her aware of her deteriorating condition she is sinking in. It is at this part of the play that Mary for the first time confesses to herself that she is lying to herself and becomes self-conscious of what she is doing and it is because of Edmund's action. Edmund who is himself an alcohol addict, reveals what he knows about her and admonishes her mother not to use drugs; he unknowingly tells her: "you're only just started. You can still stop. You've got the will power! We'll all help you! I'll do anything! Won't you, Mama?" (O'Neill, 1987, p.95). But again, Mary who has been consuming for a long time—Tyrone purposefully did not reveal it sooner—accuses Edmund of spying on her, of controlling her; though she justifies his suspicion. This is for the first time that she is thinking about herself realistically; she confesses:

I don't blame you. How could you believe me—when I can't believe myself? I've become such a liar. I never lied about anything once upon a time. Now I have to lie, especially to myself. But how can you understand, when I don't myself. I've never understood anything about it, except that one day long ago I found I could no longer call my soul my own. (O'Neill, 1987, p.96)

When everybody leaves the house, Mary confesses to herself:

You're lying to yourself again. You wanted to get rid of them. Their contempt and disgust aren't pleasant company. You're glad they're gone.

She gives a little despairing laugh.

Then Mother of God, why do I feel so lonely? (O'Neill, 1987, p.98).

Paradoxically Mary wants to be alone, to consume drugs and is severely afraid of being alone. When Tyrone and the sons want to leave the house, she pleadingly asks them to stay with her: "please wait a little while, dear. At least, until one of the boys comes down. You will all be leaving me so soon" (O'Neill, 1987, p.86). So, she resorts again to her past memories and brings up a new subject causing quarrels. Mary accuses Tyrone of his past deeds just to pass time, to start a new quarrel and not to be alone while she is ignorant that she is truly referring to the exact Tyrone's plot against her as part of his hatred in his love-hate relationship with Mary. Mary loves Tyrone as she repeatedly and explicitly tells Tyrone and her sons about it; on the other hand, her hatred towards Tyrone is shown through her quarrels against him and her accusations, while it is Tyrone who controls the game-like love-hate relationship and deceives Mary. While accusing Tyrone of choosing a cheap doctor for her childbirth and cheap hotels rather than a home for living, she blames Jamie for going to Eugene's room, her dead baby, and infecting him. She believes that Jamie did it on purpose. Edmund is totally unaware of what she knows about Jamie's jealousy towards his brothers. Very much like Edmund, she herself is totally unaware of Tyrone's plot and his deceitful love-hate interaction with her.

While everyone is out, Mary asks Cathleen to stay with her and not to leave her alone. Mary is seeking a home Tyrone has never provided for her. She is searching healthy relationships among the members of her family. Not finding intimate relationships which are solely based on love, she hides deeper within herself and finds refuge and release "in a dream where present reality is but an appearance to be accepted and dismissed unfeelingly—even with a hard cynicism—or entirely ignored", as stage direction reads (O'Neill, 1987, p.99). She loves fog and darkness, since fog "hides you from the world and the world from you. ... No one can find or touch you any more", she tells Cathleen (O'Neill, 1987, p.100). That's why Mary is deceived and defeated by her husband and is standing in one-down position compared to Tyrone.

When Edmund and Tyrone come back, both of them are dead drunk and it is at this point of the play, when Jamie is absent, that Mary and Tyrone warn Edmund of Jamie's game of deception and frauds against Edmund, though Edmund cannot believe it. Mary tells Tyrone:

We mustn't allow him to drag Edmund down with him, as he'd like to do. He's jealous because Edmund has always been the baby—just as he used to be of Eugene. He'll never be content until he makes Edmund as hopeless a failure as he is. (O'Neill, 1987, p.111)

Tyrone also confirms her sayings and warns Edmund: "all the same there's truth in your mother's warning. Beware of that brother of yours, or he'll poison life for you with his damned sneering serpent's tongue!" (O'Neill, 1987, p.111). Whatever Mary tries to make others aware of, is truly correct, but unfortunately she does not follow it up, since she is

afraid of facing reality. She tries to conceal reality and tries not to understand it. Whatever she tells about her husband and his tricks against her are truly authentic but she does not dare to face them. She pretends that the reason she is telling these things is just for the sake of passing time and concealing her drug consumption. She also warns Edmund of Jamie's tricks against him but, Edmund, very much like her mother, tries not to face reality. So, they pathologically get entrapped in the web of Jamie and Tyrone's frauds and deceptions.

It is at this time that Edmund also tells her mother that he has a fatal disease, consumption, and that he should go to a sanitarium. Mary once again, warns Edmund of Tyrone's plot:

I know why he wants you sent to a sanatorium. To take you from me! He's always tried to do that. He's been jealous of every one of my babies! He kept finding ways to make me leave them. That's what caused Eugene's death. He's been jealous of you most of all. He knew I loved you most because—(O'Neill, 1987, p.121).

But Edmund ignores what Mary says about her husband and son. Though, in some parts of the play Edmund is the most realistic character, he very much like the other three characters is eventually entrapped in a pathological love-hate relationship and very much like other characters does not dare to face reality.

Edmund recites some poems very telling of his philosophy of life. He tells his father that he does not like reality; very much like his mother, he likes fog: "the fog was where I wanted to be. ... Everything looked and sounded unreal. ... That's what I wanted—to be alone with myself in another world where truth is untrue and life can hide from itself", "the fog and the sea seemed part of each other. It was like walking on the bottom of the sea. As if I had drowned long ago" (O'Neill, 1987, p.133). What Edmund says is very telling of the terrible condition of all these characters who are drowning and they themselves know it, though they try to conceal it by quarreling and deceiving each other.

The play starts while they were being dragged down deep into the quicksand, while they were being drowned into the sea of deception and destruction, though Tyrone presumably pretends that everything looks sound and healthy. At the end of the play, where they really end is the bottom of the sea, while they are all completely drowned. Edmund prescribes oblivion for the condition they are all engulfed in: "be always drunken. ... With wine, with poetry, or with virtue, as you will. But be drunken", "be drunken, if you would not be martyred slaves of Time; be drunken continually!" (O'Neill, 1987, p.135). He believes that "what you want to believe, that's the only truth!" (O'Neill, 1987, p.129).

Towards the end of the play, Edmund accuses his father of deceiving his mother. He condemns Tyrone for sending his mother to a doctor who gives her morphine and also for the cheap hotels. He complains to his father why he has not sent Mary "to a cure then, at the start, while she still had a chance" (O'Neill, 1987, p.143). He also complains to him why he wants to send him to a state sanatorium and not a private one. However, very paradoxically, he reminds him that he is like his mother and loves Tyrone a lot, in spite of everything. Thus another syncopation in emotions and attitudes happen, this time between Edmund and Tyrone.

Tyrone is allegedly a winner of the game he has set; he has destroyed all the members of his family by his meanness. He makes his family isolated; therefore, getting isolated from other people of the society they have entwined to one another and the more they get isolated the more they pathologically entrapped in their own family relationships and the less they are able to get out of it. Mary does not want to believe reality, that she is entrapped in Tyrone's deceitful plot. Tyrone is stingy and he has set the rules of his power game against Mary based on his trait, his miserliness. Tornqvist believes that "Tyrone, unable to unlearn his childhood lesson of 'the value of a dollar,' tries to get everything second hand and as a result works destruction on his family" (1969, p.242). Very much like Tyrone, Jamie is the manipulator of the power game he set between himself and Edmund, though Edmund, very much like Mary, is unaware of his plot.

When Jamie comes back, he confesses to Edmund that what his father and mother have told him about Jamie are right. Jamie reveals his true identity at the end of the play when he is sure that Edmund will die and he has been successful in trapping him in his web of deceptions. Like his mother who is unaware of Tyrone's deceptions, Edmund does not know what Jamie has plotted against him. Despite his father and mother's admonition, Edmund, like other characters of the play, is far from reality and does not dare to face it and believe it. He likes fog, and illusions, thus he resorts to his own dreams about Jamie. Once he tells Tyrone that the truth for him is what he wants to believe. Therefore, very much like his mother, he is manipulated in the game of deceit set by Jamie. Jamie warns Edmund: "Mama and Papa are right. I've been rotten bad influence. And worst of it is, I did it on purpose" (O'Neill, 1987, p.168), "did it on purpose to make bum of you", "never wanted you succeed and make me look even worse by comparison. Wanted you to fail. Always jealous of you. Mama's baby, Papa's pet!" (O'Neill, 1987, p.169).

On the other hand, Jamie tells Edmund that he loves him and it was he who has made him a writer. He convinces his brother that he loves him since "greater love hath no man than this, that he saveth his brother from himself", "don't die on me. You're all I've got left" (O'Neill, 1987, p.170). This unexpected change of emotion and attitude happens again, very much like the syncopations happened several times between Mary and Tyrone. He, again, unexpectedly changes his attitude:

I would like to see you become the greatest success in the world. But you'd better be on your guard. Because I'll do my damndest to make you fail. Can't help it. I hate myself. Got to take revenge. ... 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. Maybe he's even glad the game has got Mama again! He wants company, he doesn't want to be the only corpse around the house! (O'Neill, 1987, p.169)

Tyrone who hears these sayings reminds Edmund that he had warned him about Jamie before. Both Jamie and Tyrone are manipulating Edmund and Mary, respectively; though as an actor, Tyrone is still playing his deceitful role and does not confess to Mary what he has plotted against her. Though, not only Mary but also the sons repeatedly accuse Tyrone and find the roots of all their problems, pathological interactions and paradoxical love-hate relationship, in Tyrone's meanness. Near the end of the play, they are busy talking and confessing that they hear the sound of the piano. The sound of the piano stops as abruptly as it began, and Mary appears in the doorway.

Mary enters the room while she speaks aloud to herself and carries her wedding gown with herself. It is as if she sees and hears nobody. Now she is madly speaking about her repressed desires and wishes. She considers herself as a nun, what she immeasurably wished to be before her failed marriage with Tyrone. "Something I need terribly. I remember when I had it I was never lonely nor afraid. I can't have lost it forever. I would die if I thought that. Because then there would be no hope" (O'Neill, 1987, p.177). She talks aloud about Mother Elizabeth whom nobody can deceive "even if you were mean enough to want to" (O'Neill, 1987, p.178). Tyrone believes that she is haunted by a ghost and that "I've never known her to drown herself in it as deep as this" (O'Neill, 1987, p.178). Tyrone drives Mary mad by his paradoxical love-hate relationship towards her. Laing persists on the paradoxical situations driving a person crazy. According to Laing one person's position may be rendered *untenable* by others. He agrees with Searles' suggestion of the modes driving the other person crazy. He refers to six modes and calls them *schizogenesis*. Using any of these six modes, a person can drive the other one crazy and undermine the other person's confidence in his own emotional reactions and his own perception of reality (1961, p.131-132). From these six modes, two are applicable here and are exactly the strategies Tyrone has employed to drive Mary mad. Syncopation and love-hate relationship are at the core of these two strategies

1. Tyrone switches from one emotional wave-length to another while on the same topic (being 'serious' and then being 'funny' about the same thing).
2. Tyrone simultaneously exposes Mary to stimulation and frustration or to rapidly alternating stimulation and frustration.

III. CONCLUSION

Throughout the play, all the characters are entrapped in a game of love-hate relationship and they are behaving aberrantly as they get far from reality, even far from other people of the society. They are concentrating on one another to the extent that they get entangled in the paradoxical relationship from which there is no vent out for them. The game of "I know that you know", is an immediate algorithm of spiral perspective which is detectable from the very beginning of the play. But an underneath plot is also running cunningly by Jamie and Tyrone, of which Edmund and Mary are completely unaware. Thus they get entrapped not only in love-hate relationship, but also in a game of deceptions and frauds which are manipulated by Jamie and Tyrone who are in "one-up" positions. Entangled in this kind of pathological interaction, the scapegoats should choose between badness and madness. Throughout the play all the characters choose to be bad, all are drug and alcohol addicts; but at the end of the play the scapegoats go further, one chooses to be mad and the other one is dying. Surely, Edmund by his death and Mary by becoming mad, have proven that they have entirely entrapped in Tyrone and Jamie's deceitful games.

In this family, all the characters are entrapped in love-hate relationship, but the hatred they exert upon one another is of different degrees. Edmund and Mary just tell that they hate Jamie and Tyrone. They accuse them and start quarreling all the time with them, but they do not seriously plot against them. Tyrone and Jamie, on the other hand, exert their hatred by taking actions upon Mary and Edmund. They actually set the game and also the rules of the game. It is Tyrone who, out of his meanness, makes Mary an addict; it is he who, by isolating his family, paves the way for their succeeding failures. On the other hand, it is Jamie who has done his best to destroy Edmund out of his jealousy, as he confesses. The scapegoats, Edmund and Mary, face the untenable situation, the double bind, and have no choice rather than becoming bad or mad. Nothing from within can change the situation; thus the only remedy can be death; otherwise the pathological game goes on. The members are not only "forever tied to the past through their shared sense of guilt" (2007, p.261), as Price believes, but they are also forever tied together because they are entrapped in a pathological interaction of paradoxical relationship. So Mary is still playing in the "game without end" which is set by Tyrone; however Edmund can get out of the game with his death.

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