

Tribhuvan University

The Operation of Oedipal Tension in O'Neill's *Long Day's Journey into Night*

**Submitted to the Central Department of English
in Partial Fulfillment of the Requirements for the
Degree of Master of Arts
in English**

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Kirtipur, Kathmandu

Nepal,

February, 2008

Abstract

This dissertation makes an attempt to analyze the psychological states of the characters in O'Neill's *Long Day's Journey into Night*, and their behavior in relation to their psychic condition. The character's present situation is stranded in such state that they accuse each other; they are suspicious and they pine for the past life. They, even, take alcohol and drug and can never fulfill their duties. The base of their behavior and conducts is determined by their oedipal complex which operates in their unconscious mind and leads their family to disintegration.

I-Introduction

This present research work will make an attempt to show the disintegration of Tyrone family, which could have been an ideal family if it had been managed properly. *Long Day's Journey into Night*, which created sensation in American theatre, represents such a family that deteriorates over the years and ultimately falls in serious problems. The family consists of four members: father, mother and two sons. All the characters are in problems, and they, instead of solving problems, plunge into the pool of problems. As a result, they are alienated, frustrated and hopeless for the future. The family bears various problems that are foregrounded in the play: Tyrone's stinginess and love for alcoholism, Mary's love for past, trauma of past, and drug addiction and boys' craze for alcoholism, indifferent attitude towards earning and works, interest in pessimistic literature and suffering from fatal disease of tuberculosis to Edmund, the young son. The play opens in a summer morning and ends at night. During the journey, it unfolds all the problems of the present and some responsible factors of the past that brought the present situation. As the morning suggests the hope, the play starts with the hope of a united and an ideal family. But the night also suggests the condition of despair, irresolution of the problems and chaotic situation. The title itself suggests that the *Long Day's Journey* is not for the golden future of the Tyrone family but it is that journey which ends in aimlessness and hopelessness. The hope of union and good relation among the family members changes into unfulfilling desires. When the audiences come near to the closing of the curtain, they feel a kind of tragic effect. They have a kind of sympathy to all the characters. Mary's growing dose of morphine makes her nostalgic to past life and she becomes like a senseless lunatic. Edmund's lack of interest in life and fascination to alcohol and pessimistic literature leads him to sanatorium for his consumption treatment. Jamie's excessive

love for drinking and whores, and not interest in work make him a fake member of the family. He depends on his parents for his living although he is nearly 35 and old enough to earn by himself. Tyrone also shows his interest in alcohol and can't maintain the family due to his stingy nature.

Tyrone family's situation at present can be interpreted from multiple prospective. To find out the reason behind the failure of characters in establishing keeping family relations integrated is the central effort of this dissertation. It is also an effort to establish critique from psychological perspective in term of oedipal tension in the family. The Tyrone family represents disintegrated families in society, where have oedipal tension rules over the minds of among family member.

The research adopts the hypothesis that the existing difficult situation of the Tyrone family is due to the oedipal tension among the characters. Naturally, to justify this point of hypothesis, the dissertation takes the help of psychoanalysis as its theoretical modality, especially, Freudian psychoanalysis. This dissertation's focus is directed more towards the reading of characters' inner psyche which guides the external behavior of every individual.

O'Neill presents the inner reality of a character. He digs out the mind of an individual in his plays. Characters are exposed from within because the playwright gets into the psyche of them and makes it visible even to the readers/ audience. As we read the play or view its performances, it seems as if we are going deep into the psychic world. In terms of *Long Day's Journey into the Night*, Tyrone family members, therefore, are exposed from within and it is clear that the sole cause for the disintegration of the family is operation of oedipal complex in the mind of the characters. As Freud says, the oedipal complex origins in the childhood days but it

can operate throughout the whole life of every human being. Thus, the characters' conscious behaviors, more or less, are guided by this "complex" in the play.

The research consists four chapters first chapter is introduction, which clarifies the objectives of the study, its theoretical modality, and its hypothesis. The second chapter is all about the discussion of the research methodology. The Freudian Psychoanalysis is discussed briefly in this chapter as its theoretical tool. The third chapter comprises of the main body of the thesis: the textual analysis. The chapter is the citation of the lines from the text that fulfill the research purpose. And, the final or the fourth chapter is the summary of the research finding.

It is said that *Long Day's Journey into Night* is a powerful autobiographical masterpiece of prominent American playwright Eugene O'Neill. His skill to change biographical elements into art is really praise worthy in this play. He aestheticizes the commons affairs of an American family. The play reaches to the depth of mind of the characters and presents them in a natural manner. His dramatic excellence was also honored by Pulitzer Prize three times and once by Noble prize for literature. The play was completed writing in 1940 and it was published and dramatized after his death in 1955 though he had wished not to published it till all his family members' death. It is appreciated by a critic in this way: "The greatest autobiographical art I know" (Linney 3). There is no ground to doubt that he was a dominant writer of the time and his works are unanimously great. Romulus Linney comments in *Southern Review* that "he constructed a drama like writers of the past giving it strength and dignity them plunged into it like a writer of the present giving it its raw anguish" (3). He offered the play as a gift to his wife in his marriage anniversary saying that it was written in blood and tear and not fit as a gift. He also wrote that he wished it not to be published until his and his family members' death. The play has been written in four acts and

five scenes. The play was first staged in the evening of 10th February of 1955 in Royal Dramatic Theatre two years after his death in 1953. It brought him the praise of a new generation of theatre goers and drama critics wherever it was presented whether in Stockholm, where it was first unveiled or in New York, where it induced the Pulitzer judges of 1956 to bestow a posthumous prize, or in London where it impressed another Nobel Prize winner, T.S. Eliot who comments it as one of the most moving plays he had ever seen. Everywhere it led to the revival of other plays by O'Neill and in New York it also led to the naming of a theatre in his honor.

O'Neill, throughout his career, distrusted actors. He said they visually came between him and the plays he watched. His lengthy, sometime impossible, stage directions also indicate his distrust of actors and his need for complete control. No doubt his strained relationship with his actor-father was partly the reason for his negative attitude. Still, despite his distrust in his late great plays: *The Iceman Cometh*, *Hughie*, *Long Day's Journey into Night*, *A Moon for the Misbegotten*, he depends entirely on the actors, offering very little by way of theatrical ornamentation, a theatricality he thrived on in his early and middle plays. O'Neill has often been faulted for his tendency to repeat phrases and ideas and gestures and sounds. It's true that repetitions are unavoidable dramatic devices for O'Neill, but in *Long Day's Journey into Night* he uses it brilliantly. In this play, as we talk about the gesture, Mary is seen to be assembling hair with her hand. The rhythmic patterns of accusation and regret, hate and love, moving towards a loved one and moving away and repeated gestures all seem to be suitable themes of the play. The form of each of O'Neill plays is based upon the special dramatic needs of the play. O'Neill takes the stream of consciousness technique from the novel and dramatizes it. The characters allow the

audience to hear their inner thoughts. Although the experiment is successful, we find no “echo” of it in the author’s later works.

Slowly, over the long career, working out one sophisticated stage conception after another, he prepared himself to do something else. Finally, he did that. He moved suddenly towards devastating autobiography. The sublimation in earlier plays of the one woman surrounded by several men, the taste of the exotic, the grandiose, and the theatrical all resolved themselves into the harrowing reality of himself, his childhood and adolescence. As he wrote *The Iceman Cometh*, *Long Day’s Journey into Night* and *A Moon for the Misbegotten*, he penetrated the core of his hard life and wrote about it, briefly and intermittently at first, but finally as the great master. As his earlier plays are marked with poetic tone, somewhat melodramatic in substance and essentially romantic, but he was no longer content with romantic, poetic or tragic melodrama. Passionately dissatisfied and restlessly seeking for some realizable ground of theatrical artistry, he frequently took resort to Strindbergian nihilism and Freudianism. His intensive study of Freud, Jung and Adler paved the way toward dramatizing the inner struggle and conflict that govern the search for existential meaning.

Long Days Journey into Night (1956) is one of O’Neill’s most popular plays in American theatre; its popularity and greatness is justified by its receiving of prestigious award, Pulitzer Prize. This play has been opened to interpretation on different levels, like most of his plays regarding its techniques of amalgamation as well as the treatment of subject matter. The subject on whom the play is written is not so distinct or any special. It is written in general affairs of a family. More to say, it resembles to every family because it focuses on the day to day events that may

happen in every family. But the natural presentation and subtle treatment of character's psychology is really remarkable and wonderful.

The play mainly focuses on the casual activities of a middle class American family on a summer day. The days in summer are very long, they pass very slowly and in a boring way. The characters in the play are immersed in their own problems. The family bears tension and fear, the fear of Mary's return to morphine addiction, the fear of Edmund's consumption, the tension of Tyrone's being miser and the tension of Jamie's being indifferent towards work and irresponsible towards his duties. They have their own plights. The fear of reality haunts them but they don't like to confront it. They avoid it as far as possible and they blame each other for the situation they have. Instead of realizing their own faults, they try to impose it on others. The family also suffers from a breakdown in communication which also worsens the family's good term. The past also plays a dominant role in the family. The past haunts their mind and weakens them now. Ultimately, the family reaches a situation where there is hopelessness, disintegration, alienation and disorder of the situation which is almost out of their control.

Long Day's Journey into Night is an important work by O'Neill in dramatic history of America. It has been a fertile ground for reviewers and critics since its publication in 1955. It is worthy to have a glance at its critical modes which it receives from different critics.

Literature Review

Various critics and scholars have expressed their views about this play due to its immense popularity and success. Different aspects of the play have been analyzed

and commented by them. Some of prominent literary critics' opinions are cited here. Harold Bloom, in the "Foreword" of the play, expresses his opinion in this way:

The helplessness of family love to sustain, let alone heal, the wounds of marriage, of parenthood, and of son ship, have never been so remorselessly and so pathetically portrayed, and with a force of gesture too painful ever to be forgotten by any of us. (v-xii)

Mr. Bloom focuses his criticism on the presentation of the dramatic events. Everyday events have been presented artfully in the play. They are the general events but the presentation is so strong that any one is impressed by it. It shows the artistic excellence of O'Neill in dramatic presentation of an ordinary event. The success of an artist is based on the artistic presentation of the event. It is not the grand story that makes the works of art great but it is the presentation that shows the artistic genius of an artist.

Another critic Normand Bertin, in the *Massachusetts Review*, looks at the play from its artistic superiority and O'Neill's shorthand in his writing profession. He analyzes the play in this way:

It does not take long for Tyrone to complain about his sons, for Mary to complain about Tyrone's foolish real state deals and when the sons enter the scene, for each members of the family to argue with every other members on topics ranging from Tyrone's snoring to the two most serious subjects who is to blame for Mary's addiction and who is to blame for Edmund's illness. That Marry refuses to dope and Edmund learns about his tuberculosis on the same day indicates that O'Neill's dramatic art is at work, not strict autobiography. (4)

This excerpt focuses on O'Neill's dramatic excellence because, as he says, the author presents these events which range from trivial to serious. He juxtaposes the events but they seem natural due to author's skill to present them. The play includes very minor events like snoring of Tyrone to serious matter of Mary's morphine taking and Edmond's tuberculosis.

Some other critics have focused on the autobiographical aspects of the play. They mean to say that O'Neill's familial life has been depicted in the guise of Tyrone family. Romulus Linney, in *The Southern Review*, writes:

Openly not disguised in any way this was something we have never before seen attempted so badly. He had put his father on the stage and called him miser. He has put his mother on the stage and called her a dope fiend. He has put his brother on the stage and called him murderous. And as if this were not enough, he had put himself on the stage as a loving innocent, unmarried, nonalcoholic victim of the other three. (8)

Linney, directly, says that this play is an open dramatization of his family in the guise of Tyrone family. The playwright's father, mother, brother and the playwright himself are there in the guise of Tyrone family members. His autobiography is presented in the form of play. He has given the artistic form to his familial experiences. Similarly another critic Gerald Weals, in his essay "Drama" in *Harvard Guide to Contemporary American Writing*, comments on the play in the passage below:

Since *Long Day's Journey into Night* is based on O'Neill's own family too much initial attention was paid to its presumed autobiographical revelations, particularly by those people who prefer biography to art.

The play has since escaped those limitations and stands as one of the most frightening family plays since *Oedipus Rex*. (399)

Gerards Weals shows his disagreement with other critics who took this play as only the autobiography of O'Neill. However, he also accepts that there is little influence of his autobiographical elements in it but it is not full justice unless the work is analyzed from the lens of work of art. He opines that the play has a great value as a family play since *Oedipus Rex*. As all know that the value of *Oedipus Rex* is very great in theatre of world. He equates this play with *Oedipus Rex*. It means this play has great importance in family play. He further says:

None of the postwar work of the other playwright from the 1920s and 1930s approximates the power of *Long Day's Journey into Night*, and most of it is less impressive than the plays by which those dramatists earned their reputations in earlier decades. There are a few exceptions. (399)

The artistic greatness of O'Neill and dramatic importance of the play was realized in 1920s and 1930s. None plays and playwrights, leaving some exceptions, were three to surpass the quality of this play and playwright. This play is much important not due to O'Neill's last play but because it had that power to capture the audiences' attention it.

In similar vain, Harold Clurman, in his essay "Long Days Journey into Night" in *Eugene O'Neill and his play*, analyzes this play in term of family disintegration. Thus he remarks:

All characters suffer it in one form or another and a corresponding sense that the guilt feeling is in itself a sin or at least a fatal blemish

accompanies constant alternation of moods. Every character speaks in two voices, two moods—one of rage, the other of apology. This produces a kind of moral schizophrenia. (215-216)

Anyway, he means to say that all the family members experience a sense of self imposed guilt feeling which leads them into a state of confusion. The characters have past deeds which haunt them in the present. They suffer from moral schizophrenia because they don't have fixed behavioral pattern, due to their dialectic situation. In the following manner, Gary Seibert, in his article "O'Neill: The Tragic and The Comic", opines:

In writing the play, O'Neill attempted to exorcise from his soul the bitterness, anger and hatred he felt for his family. In the course of the play the idealistic hero, Edmund, a writer like O'Neill, is diagnosed with tuberculosis a disease that killed his father and mother. The core of the play's action is the father's brother's and mother's reaction to this discovery. Just as the fog rolls in over their Connecticut house, the poison of resentment and hatred engulfs this family condemned to be forever locked in the embrace of resentment denial and revenge. (64)

Gary, here, tries to interpret the play in terms of author's own family experiences. He means to say that the events associated with playwright are presented where hate, love, anger and jealousy, accusation, denial, revenge and fear are prevalent. The family bears the difficulties due to those factors operating there. That's why, the family is condemned forever to the condition of dismantleness.

Another critic Doris Alexander, in his book *The Tempering of Eugene O'Neill*, writes about the play associating it with O'Neill's own family. He makes his critique in his book like this:

Long afterwards, when Eugene depicted his mother in *Long Days* *Journey into Night* as a virgin soul misled into marriage and invented for her a girlhood "true vision" of the call to be nun he set it in the shrine of our Lady of Lourdes at Mount Saint Vince where he himself had knelt as a baby. (69)

Doris, in this passage, opines that the play is about a woman, supposed to be O'Neill's own mother, who had been misguided to get married which ultimately proved to be not satisfactory. The critic analyzes that the playwright invented a true vision that is girlhood of his mother in Mary's guise-that is his love for mother is deep. So, he expresses it in the play. He means to say that the depression of 1930s and world War II had created charmlessness for the family life and attraction towards spiritual life like nun. This is how the different critics have given their perspectives in distinct ways.

This dissertation, however, aims to study the text from the perspective of psychoanalysis. Some people regard the psychological interpretation of the text to be reductive. However, it is very significant to interpret this text from this perspective. This study explores the psyche of the characters and seeks to prove that the Tyrone family is disintegrated because of the oedipal tension.

II-Freudian Psychoanalysis: General Introduction

Sigmund Freud (1856-1939), not a new name in the field of psychoanalysis and psychotherapy, developed psychoanalysis to its full height along with his pupils. The Austrian neurologist and psychologist Sigmund Freud's theory of psychoanalysis has become the most influential theory of modern era. He concentrates on understanding the forces of work in personality and the internal structures which channel and direct them. But in this process he gives emphasis on sexual motivations in development of personality, which has made his followers disagree with him. As a result, they have propounded their own theory about personality. Freud sees sexual motivation after every action of a person. Wifred, Earle, Lee, Jeanne and John in their book *Hand Book of Critical Approach to Literature* argue as "Freud designates the prime psychic force as libido, or sexual energy" (155). This notion of Freud is denied by his own pupils C.G. Jung and Adler who asserted that sexual motivation, as Freud emphasized, is too narrow concept to deal with a person's personality.

Freud, first, became interested in personality when he tried to account for his patients' strange physical problems. Many of them suffered from what seemed to be a neurological defect, for example, paralysis of an arm, loss of sensation in hand, deterioration of hearing or vision etc. But Freud, trained as a neurologist, knew that in many cases that defect had no physical origin. He speculated that such symptoms could be caused by emotional stress he had been treating these with "hypnosis". He soon began collaboration with Josef Breuer, who had discovered that the symptoms sometimes disappeared if the patient was asked to recall critical events from early childhood while hypnotized. Breuer treated one of his patients Anna O. by using hypnosis that she was suffered from nervous cough, severe headaches, abnormal vision and physical problems. Freud, too, used this method but later on he found it

not to be an ideal therapeutic procedure. Many patients could not be hypnotized and although hypnosis offered others relief, their symptoms recurred later on. Moreover, hypnotized patients did not seem to understand their underlying difficulties.

As a result, Freud turned to another technique he called free association, in which the patient lay down on a couch and said whatever comes to mind. In the course of these apparently aimless statements, themes centering of the patients' important emotional conflicts often emerged. As these conflicts were talked about, the patient began to understand them and to find them less frightening; when this happened the symptoms disappeared, just as Anna O's symptoms had vanished under hypnosis.

Freud found that although Anna O. and the other patients with "hysterical" disorders at first could not remember childhood experiences, especially the wishes and fears that seemed to produce their symptoms, free association, sometimes assisted by hypnosis, brought back the memories. From such evidence, Freud theorized the existence of an aspect of personality, unknown to the mind of the subject, that he called the unconscious.

Unconscious/Conscious Mind Theory

The concept of the unconscious is Freud's major contribution to the understanding of human behavior and personality. The conscious is what one is aware of at any particular moment, one's present perceptions, memories, thoughts, fantasies, feeling, what one has. Working closely with the conscious mind is what Freud called the preconscious what we might today call "available memory", anything that can easily be made conscious, the memories one is not at the moment thinking about but can readily be brought to the mind. Now no-one has a problem with these

two layers of mind. But Freud suggested that these are the smallest parts, the largest part by far is the unconscious. It includes all the things that are not easily available to awareness, including many things that have their origins there. He compares the psychic forces with iceberg. The upper part of iceberg, which is visible, is similar to conscious aspect of our mind whereas the inner part of iceberg, which is invisible but comparatively far greater, is similar to our unconscious. The huge part of our mind, which forms unconscious, is working without our knowledge of it. Freud in his article "Anatomy of The Mental Personality" explains it in this manner:

The oldest and the best meaning of the word "unconscious" is the descriptive one; we call "unconscious" any mental process the existence of which we are obliged to assume-because, for instance, we infer it in some way from its effects but of which we are not directly aware. . . . If we want to be more accurate, we should modify the statement by saying that we call a process "unconscious" when we have to assume that it was active at a certain time, although at that time we knew nothing about it. (99-100)

According to Freud, the unconscious is source of our motivations, whether they be simple desires for food or sex, neurotic compulsions, or the motives of an artist or scientist. And yet, we are often driven to deny or resist becoming conscious of these motives and they are often available to us only in disguised form. Regarding the unconscious, Lois Tyson in her *Critical Theory Today*, argues in the following way:

The notion that human beings are motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware-that is, unconscious was one of Sigmund Freud's most radical insights, and it still governs psychoanalysis today. . . . The unconscious comes into

being when we are very young through the repression, the expunging from unconsciousness, of these psychological events. (15)

Freud gives various evidences to prove the existence of unconscious mind. He mentions them like, hypnosis and state of post hypnosis, dreams, sudden recalling of names, frightening, walk in sleep, mental disorder etc. In these state, one's unconscious is active and suddenly those things come out which are not realized before. Freud says that the things stored in our unconscious mind are not generally used. These things are unused in our daily life and are almost forgotten. These things may be, as he says, memories, knowledge, immoral inner inspirations, fears, thoughts, selfish desires, shameful experiences, irrational wants, sexual desires and murderous inspirations. These elements generally don't appear or come into fore but they are the motivational forces behind our rational works. When they get chances, they get manifested. As the unconscious is far greater than conscious in human mind, its impact is great in personality formation of a person.

Unconscious is inspired by sexual desires or libidinal energy. He calls them Id. Id is not governed by reality principle. It runs after pleasure principle so it always longs for pleasure. It does not care about social norms and values. But it is not fulfilled due to social norms and values, as human beings are surrounded by those social rules, as a result, the desires for pleasure are repressed in unconscious. Freud says unconscious is the storehouse of sexual desires. He says that the libido also exists in children. It is inborn attitude like hunger and thirst. But every society does not let such desires to be fulfilled freely and they are repressed in unconscious. It does not care for social bondage. So, it is called irrational. These irrational desires are always dynamic in nature and in the process of manifestation, but when they come out, they are censored. According to Freud, our dreams and faults are the examples of

manifestations of repressed desires. But when they are interpreted, they can be identified.

Dreams and Dream Symbols

Dream, in Freud's view, may be seen as expression of unacceptable impulses, disguised from one's conscious self by their apparent incoherence. Our unfulfilled desires, desires which are repressed in our unconscious, get fulfilled in our dreams. Dreams have both manifest and latent content. The manifest content is the surface meaning of a dream, the events the dreamer relates. The latent content is the underlying meaning of the dream which may be uncovered through free association analysis. A dream's manifest content had no interest for Freud except as it provides clues to its latent content. Tyson says:

During our sleep the unconscious is free to express itself and it does so in our dreams. However, even in our sleep there is some censorship; some protection against frightening insights into our repressed experiences and emotions and that protection takes the form of dream distortions. (20)

The messages of unconscious or latent content of dream appear in the form of displacement or condensation. Displacement, according to Freud, is the process to represent dangerous person, event or object safely. For example father is displaced by someone else. Condensation occurs during a dream to represent more than one image or event by using one dream image or event. In this process of dream many things are condensed in a single. For example when we see a dream with someone, it may denote that we have unconscious desire to have different partners. Though most of dreams seem without order and meaningless, there are meanings hidden. A

psychologist can interpret the dreams well. No dream is fake and meaningless; they have meaning with person's psychology.

Freud says the dreams can also be analyzed by symbolizations using the dream images. The content of unconscious mind gets manifested, as he says, in different symbols as they have to undergo censorship of conscious mind. He says the repressed desires which are irrational and related to sex take the help of various symbols and come to our dreams. Though there is no one to one correspondence between a given symbol and its meaning. There are some images that tend to have same meaning from dreamer to dreamer. As Lois Tyson says:

So to increase our chance of interpreting our dreams accurately, we must learn, over times how we tend to represent certain ideas, feelings, and people in our dreams and we must know the context in which a particular dream image occurred; when happened in the dream before, during and after a particular dream image appeared. (21)

The principles of interpreting dream are common only in certain, not all the cases that the dreamer creates in its dream characters related to his psychology. So, to interpret one's dream images or events, it is necessary to study the dreamer's psychology or his attitudes towards certain people and things. Moreover, our sexuality is such an important reflection of our psychological being, our dreams about our gender roles or about our attitudes towards ourselves and other as sexual beings are also revealing. In order to interpret these dreams we need to be aware of the male and female imagery that can occur in them. Male imagery or phallic symbols can include towers, rockets, guns, arrows, swords and the like. In short, if it stands upright or goes off, it might be functioning as phallic symbol. Female imagery can include caves, rooms walled-in

gardens, cups, eyes, ponds or enclosures and containers of any kind. If the image can be a stand in for the womb, then it might be functioning as female imagery.

In spite of these images which symbolize male or female sex organs, Freud interprets other images too: God, great personality, king, king-queen, prince-princess as father, father -mother, the dreamer respectively. Similarly, to dance, to fly in air, traveling, swimming is to have sex. Lois Tyson argues:

Of course, recurring dreams or recurring dream images are the most reliable indicators of our unconscious concerns . . . Regardless of how frightening or disturbing our dreams are, they are relatively safe outlets for unconscious wounds, fears, guilty desires, and unresolved conflicts because they are in disguised form . . . If a dream is too frightening we wake up . . . However, if nightmares begin to occur in awake state . . . If the truth hidden by repression comes out before conscious self in a manner I can neither disguise nor handle then I am in crisis or trauma. (23)

The recurring dream images are the most reliable sources to interpret latent content of our dream. Dreams are the safe outlet of our fear, guilty feeling etc. Considering these dream symbols, a psychoanalyst can find out the meaning of latent content of a dream.

Id, Ego and Super Ego: Personality Structures

Freud believes that theory of personality explains the behavior of everyone. He divides personality into three separate but interacting agencies: the Id, the Ego and the Super Ego. Each of these agencies has its own highly specific role in maintaining personality functioning. The German word that Freud uses for Id is *es*, which means

"it" implying an alien force, something in a person that is not recognized as part of the self. The Ego he calls Ich which means "I", the part of the personality recognized and accepted as one self. The Superego (überich) thus means "over the I", it refers to the moral component that is imposed on the self by society.

Freud sometimes referred to the three agencies as if they had wills of their own-as if the Ego were a rational, self-controlled person at war with an irrational and impulsive person (the id) and a harsh, moralistic person (the super ego); however, they are not persons, places or physical things; they are the names given to certain motivational forces whose existence is inferred from the way people behave. The personality of person depends upon the relationship between these three agencies.

Freud characterized the Id as a reservoir of psychic energy that can be neither increased nor decreased. As M. H. Abraham says in his *A Glossary of Literary Terms* "Id which incorporates libidinal and other desires "(249). Although it is not a place, it may be seen metaphorically as a pool of instinctual biological drives present in every individual at birth, so that the personality of a new born baby is all Id.s In Freud's terms an instinct is the psychological expression of a biologically expressed physical need, such as food, sex, elimination of waste, or any other bodily requirement. To satisfy a need that has been aroused, humans beings develop "wishes" that motivate and direct behavior. The instincts provide the psychic energy that powers the entire personality. Thus, the Id-that is, all the instincts together- is the energy source for the Ego and the Super-Ego, which develops later in childhood. It functions to fulfill the primordial life principle, which in Freud's terminology is called "pleasure principle". It represents the world of subjective experience, and follows an unyielding pressure for tension reduction. Its function is to gratify our instincts of pleasure without any regard for social conventions, legal ethics or morality.

Unchecked, it will lead us to any length of neurosis or even neurotic disorder to satisfy its impulses for pleasure. Safety for the self and for others does not lie in the province of the Id. Its concern is only for the gratification of instincts, whatever its effects may be. Naturally the Id knows no values, no good and evil, no morality . . . So, it is lawless, asocial, and amoral also.

The Ego, unlike the Id, functions according to the reality principle which says take care of a need as soon as an appropriate object is found. It represents reality and, to a considerable extent, reason. The Ego is the executive of personality which operates the cognitive and intellectual functions of a person. It takes the strong vitality of the Id; nevertheless, it regulates the instinctual drives of the Id so that they may be released in non-destructive behavioral patterns. Though the Ego comprises of unconscious in much; it is also comprised of what we call conscious mind. Freud, in *The Dissection of the Psychical Personality*, argues that "we might say that the Ego stands for reason and good sense while the Id stands for the untamed passions" (76). The ego operates as a means to satisfy the Id and it is safer manner adopting the socially accepted ways. This psychic component, according to Freud, is developed when a child is six months of age. The Ego takes for itself part of the energy of the Id and proceeds to serve as a mediator between the Id and reality. Building on the basis of the child's previous contact with reality, the Ego uses memory, reason, and judgment in attempts to satisfy the desire of the Id to anticipate the consequences of a particular means of gratification, and sometimes to delay gratification in order to achieve long range goals.

Thus, the ego serves as a channel between liberating the Id's instinctual desires and social norms and reality principle. Indeed, "the ego serves as intermediary

between the world within and the world without" (Wilfred, Earle, Lee, Jeanne, and John 157).

The third psychic component the Super Ego is that part of the personality, which represents the moral standard by the society as conveyed to the child of the parents. In Freud's view, the super ego emerges from the resolution of the oedipal complex. When children repress their desire for the parents of opposite sex they identify with the parents of the same sex. In this way, a boy can share vicariously his father's special relation with his mother, and a girl can share vicariously her mother's special relation to her father. It is, as Freud, in his "The Anatomy of the Mental Personality" claims that "the representative of all moral restrictions, the advocate of the imposes toward perfection, in short it is as much as we have been able to apprehend psychologically of what people call the 'higher' things in human life" (95). Children internalize the moral standards they learn from the parents of the same sex- that is they incorporate these standards into their own personality.

Like the ego, the super ego receives its energy from the Id. Unlike the Ego, however, the Super Ego takes no more account of reality than the Id does. Instead of considering what actions are realistic or possible, the super ego embraces both an ego ideal, our value and abstract moral ideals and a conscience that constantly commands the individual to stifle the Id's sexual and aggressive impulses that conflict with moral goals. The function of the Super Ego, then, is to prohibit what is morally wrong and to promote what is morally right. Thus it is up to the Ego to find a way to satisfy the Id without giving pain to the Super Ego-pain experienced as remorse or guilt. After the Super Ego develops, doing something "wrong" can result is a double punishment from someone else, and self punishment like headache, and dreams of being arrested for an unknown crime. Wilfred, Earle, Lee, Jeanne, and John argue:

We might say that the Id would make us devils, that the super ego would have us behave as angels (or worse, as creatures of absolute social conformity), and that it remains for the Ego to keep to healthy human beings by maintaining a balance between these two opposing forces. It was this balance that Freud advocated-not a complete removal of inhibiting factors. (158)

Freud saw all human behavior as motivated by the drives or instincts, which in turn are the neurological representations of physical needs. At first, he referred to them as the life instincts or Eros, means life in Greek. These instincts perpetuate (a) the life of the individual, by motivating him or her to seek food and water, and (b) the life of the species, by motivating him or her to have sex. The motivational energy of these life instincts, the "oomph" that powers our psyches, we called libido, from the Latin word for "I desire". Freud's clinical experience led him to view sex as much more important in the dynamics of the psyche than other needs. We are, after all, social creatures and sex is the most social of needs.

Later in his life, Freud began to believe that the life instinct did not tell the whole story. Libido is a lively thing; the pleasure principle keeps us in perpetual motion. And, yet, the goal of all this motion is to be still, to be satisfied to be at peace to have no more needs. The goal of life is death. Freud began to believe that "under" and "beside" the life instinct there was death instinct (thanatos). He began to believe that every person has an unconscious wish to die. He expresses it in "letter to Einstein" in this way:

. . . We assume that human instincts are of two kinds, those that conserve and unify, which we call "erotic" (in the meaning Plato gives to Eros in his *Symposium* or else "sexual" (explicitly extending the

popular connotation of "sex"), and secondly the instinct to destroy and kill, which we assimilate as the aggressive or destructive instincts . . .

Each of these instincts is very much as indispensable as its opposite and all the phenomena of life derive from their activity, whether they work in concert or in opposition. It is the difficulty of isolating those two kinds of instincts in their manifestations that has so long prevented us from recognizing them. (114)

Life and death instincts are closely attached with each other. Some traits of death instincts and life instincts are interrelated and inseparable. Pleasure and pain, love and hate, hostility and tenderness are motives of life and death, which seems mutually antagonistic but often these two are inseparably fused in human activities. It is called the ambivalence of instincts. It is often seen quarrelling and hurting in courtship. When the motive of life instinct dominates the death instinct, there is love, courtship, happy and prosperous life. On the contrary, when death instinct dominates the life instinct, there is aggression, hostility, pain and hate that lead the life towards death.

Displacement of Instinctual Energy

In some cases, it is obvious that instinct is the force behind behavior, in other cases; the instinctual basis of behavior is less obvious. According to Freud, an instinct has four characteristic features: a source, which is a bodily condition or need, such as the need for sexual release; an aim, which is to satisfy the need and stop the excitation, an object, which is the means the person uses to satisfy the need; and a force called impetus whose strength is determined by the intensity of the need. The source and aim of instinct remain constant throughout life. However, the means person uses to satisfy the same need (its object) vary considerably. Psychic energy can be displaced, or transferred from the original object to a variety of substitute

objects. A person who wants to express hostility, for example, but fears the consequences of an aggressive act, can redirect the energy to another object, as, when a man is afraid to assert himself at the office, comes home and blow up to his wife. This capacity for displacing instinctual energy from one object to another is a key concept in Freud's "Theory of Personality Dynamic".

Many human habits and characteristics develop when energy is displaced from the objects originally chosen by our instincts. For example, smoking may be considered the displacement of the energy that was originally directed toward sucking the mothers' breast. Similarly a women's need to keep her apartment spotless may be a displacement of energy originally directed toward anal pleasure. The substitute object, is however, seldom as satisfying as the original object. Thus, tension accumulates and acts as a permanent motivating force behind each person's behavior.

Sometimes displacement can be positive and produce high culture achievement. In *Civilization and its Discount (1930)*, Freud pointed out that the development of civilization was made possible by the inhibition of original object choices and the diversion of instinctual energy from them to social organization and cultural development that mechanism is called sublimation. Freud suggested for example, that Leonardo Da Vinci's urge to paint Madonna was a sublimated expression of his longing for reunion with his mother, from who he had been separated at an early age.

Anxiety

The Ego -the 'I'- sits at the centre of some powerful forces: reality; society, as represented by the Super Ego: biology, as represented by the Id. When these make conflicting demand upon the Ego, it feels threatened. This feeling is called anxiety,

and it serves as a signal to the Ego that its survival, and with it the survival of the whole organism, is in jeopardy. Freud mentions three different kinds of anxieties: the first is realistic anxiety, which is called, in general fear; the danger comes from outside world. If a person is thrown in a pit of poisonous snakes, he might experience realistic anxiety.

The second is moral anxiety. This is what we feel when the threat comes not from the outer, physical world, but from the internalized social world of the Super Ego. It is, in fact, just another word for feeling like shame and guilt and the fear of punishment.

The last is neurotic anxiety. This is the fear of being overwhelmed by impulses from the Id. When someone feels about to lose control, temper, rationality or even one's mind; that is the feeling of neurotic anxiety. Neurotic is actually Latin word for nervous, so this is nervous anxiety.

The Defense Mechanism

The Ego deals with the demand of reality, the Id, and the Super Ego as best as it can. But when the anxiety becomes overwhelming, the ego must defend itself. It does so by unconsciously blocking the impulses or distorting them into more acceptable, less threatening form. The techniques are called the Ego defense mechanism. Denial involved blocking external events from awareness. If some situation is just too much to handle, the person just refuse to experience it. This is primitive and dangerous defense-no one disregards reality and gets away with it for long it can operate by itself or, more commonly, in combination with other, more subtle mechanism that supports it. People try not to confront with the things that they

fear or dislike. People deny the reality of death of a loved one, and students fail to pick up their test result. That's denial.

Repression is just that: not being able to recall a threatening situation, person, or events. This too is dangerous and is a part of most other defenses. The Freudian understanding of this phobia is pretty simple: one tries to repress traumatic events but whenever s/he is near to such events she/he fears without recalling actual event or people. The defense mechanism functions unconsciously. It is the irrational fears we call phobias that derive from repression of traumas. There are some other kinds of mechanism such as; isolation, displacement, projection, reaction formation, identification (introjections), regression etc. All defenses are, of course, lies, even if we are not conscious of making them. And yet Freud saw defenses as necessary. Freud suggested that there was one positive defense, which he called sublimation. Sublimation is the transforming of an unacceptable impulse, whether it be sex, anger or whatever, into a socially acceptable, even productive form. So, someone with a great deal of hostility may become a hunter, a butcher, a football player, or a mercenary. For Freud, in fact, all positive, creative activities were sublimations and predominantly of sex drive.

The Stages/Theory of Psycho-Sexual Genesis

Sex, according to Freud, plays a vital role in human being not only in biological aspect; it plays crucial role in our psychological aspect too. In fact, Freud felt, it was the primary motivating force not only for adults but also for children and even infants. When he introduced his ideas about infantile sexuality to Viennese public of his days, they were hardly prepared to talk about sexuality in adults, much less in infants. It is true that the capacity for orgasm is in there neurologically from birth. But Freud was not just talking about orgasm. Sexuality meant not only

intercourse, but all pleasure sensation from the skin. It is clear even to the most prudish among us that babies, children, and of course, adults, enjoy tactile experiences such as caresses, kisses and so on. Freud noted that, at different time of our lives, different parts of our skin give us the greatest pleasure. Later theorists would call these areas erogenous zones. It appeared to Freud that the infant found its greatest pleasure in sucking, especially at the breast.

The oral stage lasts from birth to about 18 months. The focus of pleasure is, of course, the mouth sucking and biting are favorite activities. In fact, babies have a penchant for bringing nearly everything in there environment into contact with their mouths. He further categorizes this stage into two: sucking and biting.

Mouth sucking state lasts from birth to till eight months. Biting stage lasts from six to eighteen month. He gets pleasure by biting. In this stage the baby gets shocked if another baby takes birth in the family.

The anal stage lasts from about 18 months to three or few years old. The focus of the pleasure is the anus. Holding it in and letting it go are greatly enjoyed. This stage is further divided into two: Anal expulsive stage and Anal Retentive Stage.

In anal expulsive stage libido is localized in anal and buttock. The child gets pleasure in defecating. According to Freud, the child urinates or stools during sleep because he gets pleasure from it. Another stage of anal is retentive stage, in which child gets pleasure holding stool and urine within.

The phallic stage lasts from three /four to six/seven years old. The focus of pleasure is the genitalia. Masturbation is common. By three or four, the child may have discovered the pleasure of touching or exhibiting or rubbing against his/her

genital. The child cares much about his/her genital. The boy fears castration complex and girl suffers from penis envy.

The latent stage lasts from five, six or seven to puberty, which is somewhere around 12 years old. During this stage, Freud believed that the sexual impulse was suppressed in the service of learning. This is the age of schooling, and he learns much about moral behavior so his/her Super Ego gets strong in this phase. The child's libido, as Freud says, is sublimated towards education. The child moulds his behavior as per social standards and she/he does not like much attention from parents rather they want freedom.

The genital stage begins at puberty, and represents the resurgence of the sex drive in adolescence and the more specific focusing of pleasure in sexual intercourse. Freud felt that masturbation, oral sex, homosexuality, and many other things we find acceptable in adulthood today, were immaterial. In this stage, boy or girl get attracted towards their opposite sex. Their sexual organs are developed to its maturity in this stage; the child develops interest in masturbation, homosexuality, and fantasy and sex literature. In this very stage a boy develops superiority complex and dominance and a girl develops inferiority complex submissiveness and shyness. Narcissism, vulgar jokes, singing, dancing poetry, acting etc. are the expression of genital stage.

Theory of Repression

The desires that are immoral, asocial and sorrowful, are not allowed to come to the fore: means socially unaccepted desires, which always take birth in our mind, are not let to be manifested by our consciousness. As a result of this, there is generation of conflict in our consciousness; they are repressed in our unconscious mind. These desires are forgotten in the course of time but all these desires take space

in unconscious mind. So many such desires are bound to be dumped in our unconscious mind without our notice.

According to Freudian theory one of our dynamic aspects of mind, which is also called beast of human mind: Id, is motivated by the pleasure principle. Id produces innumerable desires, especially sexual desires, and seeks its fulfillment. The Id doesn't care whether the desires are suitable for the situation and society or they are moral or immoral. The Id, sometime, produces such desire which we feel ashamed and disgusted of its memory and we can't tell it to other people. The Ego, which operates on reality principle, always cares the suitability or unsuitability of the situation to carry on the desires produced by the Id. If the situation is favorable, the Ego lets the desire come to conscious mind other wise it represses them into unconscious mind. This process is said to the repression.

Freud, from his long clinical experience, displayed that each person contains various dangerous and immoral inner-wishes which are constantly in struggling to come into conscious level. But all such desires are not expressible. So, the ego works as a censor agent which keeps a constant watch on such immoral and dangerous desires. Moreover, those desires which are allowed by the Ego to be expressed are, sometime, not allowed by the Super Ego because of these wish's immoral and asocial qualities. The super ego checks by the lens of morality of social norm, religious standards to them. If the desires do not presents the qualification of social, moral, religious level, then, they are sent back to unconscious mind again. These repressed desires do not stay in calm condition rather they are active and they form different "complexes" within our mind. Freud in his *Introductory Lecture on Psychoanalysis* says "the process by which a mental act, capable of becoming conscious is made unconscious and forced back into unconscious system. Repression can also be

described as reversion to an earlier and lower stage in the development of mental act" (163).

Freud and other psychoanalysts use the term "complex" in broad sense. According to them, those desires which are repressed in unconscious mind are the part of complex. Complex is the co-ordination of those desires, memories, and ideas which are stored in person's unconscious. The more process of repression the more strong is the complex. These complexes, sometime, become so violent that they threaten our censoring agent which results in "Anxiety". People adopt defense mechanisms like projection, reaction formation when they fell into "anxiety". These repressed desires try to get manifested in different ways: mental disorder's symptoms, dreams, daydreams, psychopathology of everyday life, hysteria, neurosis, complexes etc.

This process of repression begins from the age of infant, by this process a child forgets his earlier conflicts, struggles, and hates so that he can proceed further in his life. But one thing is remarkable here that the child with strong mechanism of the Ego develops the strong unconscious with huge amount of repressed desires. So, the Ego has dominant control over the Id in such person.

Some undesirable ideas and desires are successfully repressed for the long period but they are not repressed fully. And they keep on struggling in our unconscious and affect our behaviors everyday. We do some undesirable faults everyday due to such repressed desire. This process of repression pushes the society towards civilization; it keeps the society in order and makes the person disciplined and social.

Oedipal Crisis

Each stage has certain difficult tasks associated with it where problems are more likely to arise. For the oral stage, this is weaning for the anal stage, its potty training. For the phallic stage, it is the oedipal crisis, named after the ancient Greek story of King Oedipus, who inadvertently killed his father and married his mother. M. H. Abraham states in his *A Glossary of Literary Terms* as "Oedipus complex-that is the repressed but continuing presence in the adult unconscious of the male infant desire to possess his mother and to have his rival, his father, out of the way" (250).

Here is how the oedipal crisis works. The first loved object for all of us is our mother. We want her attention, we want her affection, we want her caresses, we want her in a broadly sexual way. The young boy, however, has a rival for his mother's charms his father! His father is bigger, stronger, smarter, and he gets to sleep with mother, while junior pines away in his lonely little bed. Dad is the enemy. As Anna Freud, in her *Sigmund Freud: The Essentials of Psychoanalysis* argues:

The Oedipus complex offered the child two possibilities of satisfaction, an active and passive one. He could put himself in his father's place in a masculine fashion and have intercourse with his mother as his father did, in which case he would soon have felt latter as a hindrance; or he might want to take the place of his mother and loved by his father in which case his mother would become superfluous. (398)

About the time the little boy recognizes this archetypal situation, he has become aware of some of the more subtle differences between boys and girls. The difference is that he has a penis and the girls do not. At this point in life, it seems to the child that having something is infinitely better than not having something, and so he is

pleased with this state of affairs. But there is fear too because he instantly becomes aware of girl's not having the penis and he guesses the penis of girls may have been cut off or it was lost somewhere and this could happen to him. This fear leads to him to "Castration Anxiety". The boy, recognizing his father's superiority and fearing for his penis, engages some of his ego defenses. He displaces his sexual impulses from his mother to girls and, later, woman, and he identifies with the aggressor, dad, and attempts to become more and more like him, that is to say a man. After a few years of latency, he enters adolescence and the world of mature hetero sexuality.

Freud says, the young girls also develop the feeling of penis envy that is not having it and it is found only in boys. She would like to have one, too, and all the power associated with it. At very least she would like a penis substitute, such as a baby. So the young girl set her eyes on dad. Anna Freud writes:

The girls' Oedipus complex is much simpler than that of the smaller bearer of the penis; in my experience, it seldom goes beyond the taking of her mother's place and adopting of feminine attitude toward her father . . . Her Oedipus complex culminates in a desire, which is long retained, to receive a baby from her father as a gift-to bear him a child. One has an impression that Oedipus complex is than gradually given up because this wish is never fulfilled. (400)

Though boys and girls hate father and mother, they also develop a sense of respect for them that is called ambivalent. The common usage refers to 'suffering from an Oedipus complex' but the psychoanalysis doesn't consider the complex as pathology. It is a normal stage that all children go through. Oedipal desires are thought to remain heavily repressed and unconsciously in the mind of all functioning adult.

Literature and Psychoanalysis

In 1920 psychoanalysis was already a popular theory to analyze the work of art. M. H. Abraham says that "since 1920, a very wide spread form of psychological literary criticism has come to be psychoanalytic criticism, whose premises and procedures were established by Sigmund Freud (1856-1939)" (248). Freud himself made some applications of his theories to art and literature which, later his disciple Ernest Jones applied in full-scale psychoanalytic treatment to major literary works. Jones's "Hamlet and Oedipus" published in 1910 as an essay in *The American Journal of Psychology* was later revised and enlarged. He makes a persuasive psychoanalysis of Hamlet's delay in action. There are many critics who interpret Hamlet's delay in action. It is, as most of the critics say, the oedipal tension that caused Hamlet's delay of revenge with his uncle because his uncle did the work of killing his father which he had to do. Another well-known psychoanalytic study of literature is Marie Bonaparte's *Life and Works of Edgar Allan Poe*. Her main thesis is that Poe's life and works are informed throughout by the oedipal complex: hatred of father and psycho pathetic love for mother.

Many other books have been viewed from psychoanalytic perspective by different critics. To cite some of them are Mary Shelley's *Frankenstein*, Arthur Miller's *Death of a Salesman*, Tony Morrison's *The Bluest Eye*, Mark Twain's *Huckleberry Finn*, William Blake's *The Sick Rose* and Marvell's poem *To His Coy Mistress*. Similarly, this dissertation studies O'Neill's play, *Long Day's Journey into the Night*, applying psychoanalysis as its theoretical tool.

III-Operation of Unconscious Psyche in *Long Days' Journey into Night*

Some problems, seemingly outward, are sometime rooted deep in human mind and the situation created by such problems gets deteriorated if not treated psychologically; and such problems bring the failure of a family and even a society. People behave as per their psychological state. Every action of an individual is guided by psychological impulses. A family is the composition of individuals. So is the case with a society and nation. The present play, *Long Day's Journey into Night*, dramatizes one day's activities of a family: Tyrone family. It is, in fact, the journey of Psyche of four Tyrones. The play unfolds in a summer morning. As the play unfolds it seems quite happy family but when the day progresses towards night we are introduced with the conflicting situation of the family. The characters; father, mother and the two sons, are constantly in conflicts with each other. Especially father and sons seem inborn rivals. They are ready to fight each other at any time. On the other hand two sons want the mother's closeness. Similarly, mother's longing for the past life is also the problem of the Tyrone family. The family has other problems too: The problem of alcoholism and drug addiction which are in progress. The characters blame each other for the existing situation of the family and defend themselves for not being responsible for that situation. They are jealous of one another and are afraid of facing the reality. Instead, they try to avoid it. Their indulgence in alcoholism and morphine is the practice to avoid the truths. Their avoidance of the realities and failure to bear responsibilities further plunges the family into more problems.

The characters, in the play, are all dominating, in the absence of any one of four, the play would have been incomplete. In that sense, all the four characters are protagonists. As the name suggests, it's the journey to night. The situation of the family falls into the turmoil of psychological disorder. All characters unfold their

past: three males do unfold their past in drunken state and Mary's, the mother unconscious mind is revealed in her morpheme taken state. Their repressed past comes out gradually. It is because when their ego gets weak in drunken state then unconscious comes to the fore.

James Tyrone, the father, has a strong desire to earn more money and he is profit oriented man. He spends very little on health and education of his family members. He is charged of being "miser" and "close fisted" but he does not accept this blame. He always defends it till the last act. He discloses the secret of his "miserliness" nearly at the end of the play. His unconscious is full of fear that he may fall into the previous poverty stricken condition. When he was a child his father deserted him along with his mother and other family members. They had to suffer great distress due to the lack of money. So, he worked in many places to earn his livelihood. That's why; he spends much on lands and little on other things because his penniless past has been "repressed" in his "unconscious mind". The following dialogue between Tyrone and Edmund sheds light on it:

Tyrone: . . . What do you know of the value of a dollar? When I was ten my father deserted my mother...

Edmund: My bet is, it was not by mistake.

Tyrone: . . . My mother was left, a stranger in a strange land, with four small children me and a sister a little older and two younger than me. My two older brothers had moved to other parts. They could not help Fifty cents a week! It's the truth! Fifty cents a week! And my poor mother washed and scrubbed for the yanks by the days, and my elder sister sewed . . . We never

had cloths enough to wear, nor enough food to eat.

(O'Neill151)

In this drunken state James, the father, discloses his miserable past in which they had to work hard to earn their living. He knows the value of money. The fog outside also symbolizes their mental state. The morning, when the play begins, is clear and sunny, as the play progresses to its end there is thick fog which indicates the characters' mental states that are totally in the grip of their unconscious mind. As the clear day is losing its existence in foggy night, the characters are losing their conscious mind into their unconscious sphere of mind. The fog is the symbol of directionlessness, disorder and chaos that is like our unconscious mind which is not systematic. The clear day has been engulfed by the thick fog. Similarly, the conscious is overcome by the unconscious.

Mary, the mother in the play, is addicted to morphine. She is frightened not because of his illness but the illness might prove to be something else which she doesn't disclose. She loves Edmund very much though her health declined after his birth. She tries to avoid that Edmund is seriously ill. She believes that his sickness is just a summer cold though he has the symptoms of tuberculosis. The following excerpts show this:

Jamie: It's not just a cold he has got. The kid is damned sick.

Mary: Why do you say that? It is just a cold.

Anyone can tell that! You always imagine things!

Tyrone: All Jamie meant was Edmund might have a touch of something else which makes his cold worse. (O'Neill 27)

Jamie and Tyrone knew that Edmund was the patient of consumption. The time referred in the play is 1912 and at that time tuberculosis was a fatal disease. It was supposed to be incurable disease. Moreover, Mary is fearful to imagine that Edmund may face her father's fate who died of tuberculosis. She loved her father as much as she loves Edmund now. She can't imagine that disaster again. So, Tyrone wants to hide this fact from Mary though he knows that it can not be hidden. Mary, till the end of the play, does not accept that Edmund is the patient of that fatal disease. She displaces this fearful truth with the summer cold that is less dangerous than tuberculosis. She had already faced that dangerous disease in her house that is still in her unconscious. When Edmund himself discloses this reality, she still denies as:

Edmund: Mama, it isn't a summer cold! I've got consumption!

Mary: No!

You must not try to touch me. You must not try to hold me. It is not right, when I am hoping to be a nun.

Jamie: You damned fool. It's no good. (O'Neill 177)

Whenever she is lost in morphine, she generally unveils her past. Her "unsatisfied desire" to be a nun or a pianist dominates her. She also talks about her regret for mistakes she did in the past. That is past guilt which haunts her frequently; the guilt of decision to marry an actor, the guilt of her dead son, and giving birth to Edmund. She raises these matters forth whenever she takes the drug. Her "repressed wishes" to be a nun or a pianist and "past guilt" of marriage, dead child and giving birth to Edmund, are manifested whenever she takes the doses of morphine. She is nervous when she does not take the dose that is her ego is not able to bear the pressure of the

Id. She is anxious of Edmund's illness, unhappy family life and repressed past. That anxiety is at work which causes the nervousness.

On the other hand, Jamie, the elder son of the family, is indifferent to his job, drinks heavily, and goes to whores whenever he has money. It is his natural outlet of libidinal energy by going to whores. Moreover, he tries to establish whores in his mother's place -that is displacing of mother by whores. He hates his father and is jealous of his brother. He is 35 and still unmarried. He has great influence on his younger brother Edmund. When he was very young, he was jealous of his younger brother. He played vital role for the death of Eugene, his dead brother. Mary discusses this fact in the dialogue below:

Mary: . . . I have always believed Jamie did it on purpose. He was jealous of the baby. He hated him. Oh, I knew Jamie was only seven, but he was never stupid. He'd been warned it might kill the baby. He knew. I've never been able to forgive him for that.
(O'Neill 90)

It is a natural process, as Freud says, that when there is another baby in the family, the first child is jealous of it. Jamie himself admits this fact when he is much drunk at the last act of the play. He tells the secret that he is jealous of Edmund. he confess it as:

Jamie: Nix, Kid! You listen! Did it on purpose to make a bum of you . . . wanted you to fail. Always jealous of you. Mama's baby, papa's pet! (167)

He is jealous of Edmund and hates him. As psychoanalysts regards jealousy, hate, fear and accusation are mental products that are operating here and there in the mind. He put bad ideas deliberately in Edmund's mind because Edmund is the dear one of their

parents. He is 35 of age and still unmarried. That's why he goes tarts and whores to satisfy his libidinal desire. He confess it here as:

Edmund: What did you do uptown tonight? Go to Mamie Burns?

Jamie: Sure thing. Where else could I find suitable feminine companionship? And love. What is a man without a good woman's love? (O'Neill 163)

He feels neglected from his mother when she gave birth to Edmund. The love he desires from his mother, he tries to find from whores and tarts. He frankly admits that he wants female companion to satisfy his sexual hunger- that is Id. His Id is active as it is natural in the age he is now. Moreover, he wrote poems in Lit Magazine while he was in colleges. He has great interest in literature that is "sublimation of his repressed desires". He tries to sublimate his immoral desires into socially accepted things.

Similarly, another character of the play is Edmund who is weak and pitiable character not due to his young age but because of his role in the play. He is a sufferer of consumption. He is not much positive towards life. So, his father scolds him for being "morbid" but his mother loves him very much. He is the alternative to Eugene that may be the reason that she loves him more than other. He is engaged in disputes with his father and brother as well. He is the victim of his father's miser nature as it is believed by Mary and Jamie. He is the victim of his brother's jealous nature too. Jamie instigates him against his father. But he does not seem to have believed in this unless he is convinced by his brother Jamie. His fight with his brother shows that he is the dear one of his parents. But, he is not able to behave in normal way when he drinks. Though he knows that his illness and he has to be away from alcohol he drinks

heavily and he loves to finish himself. He wants to be lost with fog and his sublimation of his desire into literature is also noticed in this piece of dialogue:

Tyrone: yes, there is the making of a poet in you all right. But that's morbid craziness not being wanted and loving death. (O'Neill 157)

Tyrone has objection regarding Edmund's obsession to death. Edmund knows his illness well though he drinks. It is his "death instinct" which is stronger than the "life instinct". In biological term, it is the failure of the life instinct to check the death instinct which is stronger than the life instinct, a loss of equilibrium which ends the life reaching back to the original inorganic state.

The Role of Oedipal Tension in Tyrone Family

This play presents a situation in which the characters are stranded in psychological problems. Among them the operation of oedipal complex is dominant. The play, with the role players, father, mother and sons, has a triangular relationship among the characters. Moreover, the mother character tries to go back to her past and enjoy her close relationship with her father. This longing for past creates more problem- that is she becomes more addicted to morphine, a pain killing drug.

When the play unfolds, it is morning and they have finished their breakfast. Mary and Tyrone are talking about Mary's over weight but it is also known that there is not good relationship between father and sons and husband and wife. Whenever they meet a quarrel commences between them. During the play's one day span such debates occur time and again between them and it is followed by unsettlement of arguments and breakdown of relationship. Instead of getting improved, it worsens.

They quarrel even in minor matters. Their dispute changes into hot argument. They quarrel even in Tyrone's shoring matter. As we see below:

Jamie: I heard him, too.

“The moor, I know his trumpet”.

Tyrone: If it takes my snoring to make you remember Shakespeare instead of the dope sheet on the ponies, I hope I'll keep on with it.

Mary: Now, James! You must not be so touchy. (O'Neill 21)

Jamie uses sarcastic tone to hurt his father. He takes the help of Shakespearean lines for serving his purpose. He chooses it because Tyrone is fond of Shakespearean actor. This tone infuriates Tyrone and he becomes critical of his son. Mary comes in between and tries to resolve it. But the cause of the debate is rooted in the psyche. So, it stops for short time but not for over. There is the sequence of endless debates and disputes. Their mind is full of antagonism and rivalry towards each other. Another dispute arises on the matter of Dr. Hardy. The following dialogue shows it:

Jamie: Hardy only charges a dollar. That's what makes you think he's a fine doctor.

Tyrone: That's enough! You are not drunk now! There is no excuse.

(O'Neill 31)

Their disputes go ahead to the extent that it worsens their relation more and more as:

Jamie: Oh! All right I am a fool to argue.

You can't change the leopard's spots.

Tyrone: No, You can't. You've taught me that lesson only too well.

I've lost all hopes you will ever change yours. You have
thrown your salary away every week on whores and whisky.

(O'Neill 41)

Jamie is mature enough but still unmarried; he goes to whores for libidinal discharges. His "libidinal energy" gets outlet from that means. He also takes alcohol heavily which is his "displacement" of libidinal energy. He tries to divert his "desire for mother" by going to whores and taking alcohol. But his hostility towards his father is rooted in his mind. The strong presence of his father is always the obstacle to get close to his mother. It seems as if he has great talent within him. He works in theatre, like his father but without any fame and success. He doesn't work there with much interest. His indifference toward any job is the result of his "unfulfilled desires" within him. His instinctual desires for mother create pressure to the ego. It is revealed to the audience that he was a healthy child in the childhood but he couldn't do well in the schools too. He had to leave the colleges as well. These dialogues clarify the fact:

Tyrone: . . . You never wanted to do anything except loaf in barrooms!

You'd have been content to sit back like a lazy lunk and sponge
on me for the rest of your life! After all the money I'd wasted
on your education and all you did was got fired in disgrace
from every college you went to.

Jamie: Oh, for God's sake, don't drag up that ancient history. (O'Neill

42)

Jamie does not like to confront his reality. He wants to escape truth that he got fired from colleges because of his irrational behaviors in colleges. He could not sublimate his oedipal complex into his study as it was necessary at that age. He could not concentrate on his study and could not follow the rules of institutes because of his mental condition. Tyrone works on reality principle but he is tagged as miser and close fisted and he is charged for being responsible for whole solution that they are facing right now. Jamie displacing his libidinal energy to tarts and whores, knows that his father, still alive, represses his desires to get closer with his mother. His repressed desires are so violent that they threaten his ego. When he is drunk, he hates his mother too. It is his practice to show his struggle to come out of mother's love. When he is too drunk he abuses his mother as "where is the hophead? Gone to sleep? (165)". His unconscious is so violent that he can't manage it. This is the love for mother which comes in the form of hate. Not only this, he satirizes her presence at the critical moment of the play when the whole family is in the grip of alcohol and drug. When Mary comes down from upstairs in her full dose of morphine, he compares her to Ophelia. He says: "The mad scene. Enter Ophelia!" (174). It is his open confession that his hatred to his mother-that is his love for her is extreme. His love for her gets expressed in opposite way. He tags her as Ophelia and his father as Hamlet. He satirizes him by Shakespeare's drama, Hamlet- That's by saying the reference of Shakespeare's Hamlet. He takes round about way to hurt his father. He expresses his wish for father and Edmund's death so that he is set free with his mother and property of his father. He expresses his inner thought as:

Jamie: Yet I'll bet you have heard mama and old Gaspard spill so much bunk about my hoping for the worst, you suspect right not I'm thinking to myself that papa is old and can't last much

longer, If you were too, mama and I would get all he has got,
and so I'm probably hoping. (O'Neill 166)

Though he tells these lines to Edmund in fully drunk state, his wish for death of his father and brother seems coming from the core of his heart. His feeling of phallic stage is still at work. Actually, he wants them to die. His desire to take the place of his father is clear from his statement. Jamie spoils Edmund's mind and he instigates him against his father. So, Tyrone scolds Jamie for his bad influence on Edmund in this way: "That drunken loafer! I'll kick him out in the gutter! He's poisoned your mind against me even since you were old enough to listen" (147). Edmund has been a good friend to Jamie because there is no friend to him. Mary says that they have no any good company due to their poor condition. Jamie brings Edmund under his control. Whatever Jamie says Edmund believes instantly. Jamie uses this obedience and innocence for serving his own purpose. He has filled Edmund's mind up with hatred for his father. In act four, he vomits his disgust against his father when his father is not there but Edmund is with him as:

Jamie: I'll bet old Gaspard hasn't tried to keep you off booze.

Probably give you a case to take with you to the state farm for pauper patients. The sooner you kick the bucket, the less expense. [With contemptuous hatred]

What a bastard to have for father! Christ if you put him in a book no one would believe it! (O'Neill 155)

His hates for his father is rooted in his inner psyche and he makes Edmund believe that his hatred is genuine.

Another character is the youngest of Tyrones, Edmond. He is loveable character in the play. Being young, he seems to be loved by all other characters. His illness and poor health has become a matter of great concern in the family. He loves his mother very much and hates his father. Needless to say that his hate for his father is the outcome of his unconscious mind where his wishes to take the role of his father are filled up. He seems to be indifferent towards his health. His love for his mother and hatred towards his father are not expressed openly but his action in the course of play shows them. His hostility towards his father is not expressed in direct way at first. Later on, it becomes clear that he doesn't like father at all. He listens to Jamie and believes him. But he doesn't like to hear any thing against his mother. He even fights and blows Jamie when Jamie calls her "the hophead" and he gets furious with his brother and slaps when Jamie recklessly says "the mad scene. Enter Ophelia! (174)". He defends his mother when Tyrone blames Mary to be ". . . Not in her right mind (145)". He blames his father to be "jealous" of Mary's closeness to her children and he manages a nurse to take care of them. Edmond believes that his father is jealous of mother children relation as in the dialogues:

Edmunds: Yes, one generosity, and that because you were jealous of her paying too much attention to us, and wanted us out of your way! It was another mistake, too! If she'd had to take care of me all by herself, and had that to occupy that her mind, may be she'd have been able. (O'Neill 145)

He never likes to hear anything against his mother. But he joins hands with Jamie to go against his father. They both talk against their father. In the last act, we see that Edmond is aggressive towards his father. He challenges his father here like this:

Tyrone: I am not going to argue with you. I asked you to turn out that light in the hall.

Edmund: I heard you, and as far as I' am concerned it stays on.

Tyrone: None of your damned insolence! Are you going to obey me or not?

Edmund: Not! If you want to be crazy miser put it out yourself.

(O'Neill 158)

This time his "repressed hate" comes to fore. Edmund, after long repression of his hostility towards his father, expresses it now. Most of the time, he speaks and behaves rationally. His ego is strong. So, the repressed unconscious desires do not easily come out. His storehouse (unconscious mind) of libidinal desires is strongly kept inside. But the effect of his unconscious domain is seen in his daily life. His love for alcohol is also one of its evidences. He knows he is a patient of consumption, and the alcohol is the harmful for such patient. Yet, he drinks heavily. The love for alcohol is "displacement" of the love for his mother. Moreover, he wants much attention and affection from his mother. Whenever his health deteriorates he gets more attention from her. That is another way to get her nearness. So, he takes more and more liquor. He is wise enough to chanelize his libidinal energy into other acceptable activities. He loves writing poems and articles which, in Freud's term, is "sublimation" of unacceptable instinctual desires. Moreover, he likes to go to voyage for many days. He likes the job of sailor. Jamie discloses it in the following way:

Jamie: he's always come home broke finally, hasn't he? And what did his going away get him? Look at him now!

Christ! That's a lousy thing to say. I don't mean that.

Tyrone: He has been doing well on the paper. I was hoping he'd found the work he wants to do at last.

Jamie: . . . No that's not true! They are glad to have him, but its the special stuff that gets him by. Some of the poems and parodies he's written are damned good. (O'Neill 36)

Edmund's going outside sailing for months has no use, as Jamie says. His health is getting worse. But, still, he likes to have such trips to sea. He also writes fine articles and poems that is sublimation of his libido. Psychoanalysts take any creative works like painting, literatures etc. as the turning of the instinctual motives into socially accepted forms. Moreover, Edmund tries to escape his father's domineering presence at his family. That's why; he goes on journey to sea. It is like Oedipalian situation of him. When Oedipus knows that he would kill his father, he runs away. Similarly, Edmund runs away from home to be free from his father's strong presence. Next, he stammers when he speaks-that is his unconscious mind disturbing his conscious self. It is psychoanalysts' interpretation that our unconscious disturbs our casual behaviors without our knowledge. Tongue slips, vulgar jokes, stammering and dreams help us to lower our internal tension.

Mary is another character who leaves an impression on audience who watches or reads this play. Her morphine addicted condition and her regret for past action and pining for her convent life are remarkable. She is seen nervous when she doesn't take morphine. It is her "moral anxiety". Her ego is threatened by her super ego. Her internalized social values and moral principals threat her for longing for father, past guilts and poor life. Her rheumatism attacked hands are always caring her hair. But when she takes morphine, she is out of her control. Her ego is no more capable of controlling of her repressed desire. In her addicted state, she tells her desires to be

back to her convent life. She regrets for marrying Mr. Tyrone, because this decision of marrying ended her wish to be a nun or concert pianist. It is her super ego which condemns her for that decision. Her ego has got double burdens one from id and another from super ego. She recalls her past in this way:

Mary: Mother Elizabeth and my music teacher both said I had more talent than any student they remembered. My father paid for special lessons... He would do anything I asked. He would have sent me to Europe to study after I graduated from the convent. I might have gone if I hadn't fallen in love with or I might have become a nun. I had two dreams. To be a nun, that was the more beautiful one. To become a concert pianist, that was the other. (O'Neill 175)

She often recalls her life before marriage. Unfortunately, she falls in love with Mr. Tyrone. It was the mistake she made. Her "super ego" always condemns her for that act. She feels guilt about this marriage. This guilt has been repressed in her unconscious and it makes her "anxious" time and again. She confesses her guilt when she takes drug. This is the eruption of her suppressed guilt. Her present situation is not pleasant. She doesn't like her family life. She thinks her present marital life is a failure. But she does not say it clearly. She keeps those experiences repressed. But, whenever she is not in the normal condition. She reveals her those experiences as:

Mary: - . . . and I love you, dear, in spite of everything. But I must confess, James, although I could not help loving you. I would never marry you if I'd known you drank so much. I remember the first night your barroom friends had to help you to the door

of our hotel room, and knocked and they ran away before I came to the door. (O'Neill 145)

She is reminding Tyrone the past event which has been dumped in her unconscious for years. Now she is out of her normal state and she can't help herself revealing such experiences.

Moreover, she is feeling oedipal tension too. Though, she is married a mother of two children and is her fifties, she is not free from her oedipal complex. She often refreshes those events related with her father. She likes to tell such events to other people. Her lonely life has the friendship with those pleasant childhood memories. Tyrone doesn't believe her such exaggeration. She loves her father very much. She reveals it in the following dialogue:

Mary: . . . Do you remember our wedding, dear? I'm sure you've completely forgotten what my wedding gown looked like . . . They don't think they are important but it was important to me. I can tell you . . . My father told me to buy, anything I wanted and never minded what it cost . . . I am afraid he spoiled me dread fully. My mother didn't. She was very pious and strict. I think she was a little jealous. (O'Neill 116)

Mary loves her father and loves the things related to him. She looks for her wedding gown. It is her "displacement" of her loved father into that wedding gown. Her father has passed away. She can't get his closeness. Moreover, it is her super ego that doesn't allow her to reveal her feeling openly. So, she takes the help of wedding gown that she got from her father. She also calls her mother "jealous". Actually she is "projecting" her own feeling of jealousy towards her mother. She hates her mother. In

psychology one's accusation to other is seen as projection of one's own feeling.

Actually, Mary herself is jealous of mother; she projects it to be found in her mother.

But Tyrone doesn't consider her father to be such an ideal man as she mentions. He knew him as a friend but not as noble as Mary regards. He talks with Edmund about his father-in-law in the following passage as:

Tyrone: As I've told you before, you must take her memories with a grain of salt. Her wonderful home was ordinary enough. Her father wasn't the great, generous, noble Irish gentleman she makes out. He was a nice enough man, good company and a good talker. I liked him and he liked me. He was prosperous enough, too, in his wholesale business, an able man. But he had his weakness. She condemns my drinking but she forgets his . . . (O'Neill 156)

It is Mary who always idealizes her father. As Tyrone is reality guided character in the play, there is much ground to believe on him that her father was as ordinary as other persons. But it's Mary's obsessive desire for him that propels her to consider him a great man. She, in the later part of the play, frequently remembers and pines for the wedding gown that she got from her father in her wedding. It is her strong desire for her father. She expresses it as:

Mary: . . . That wedding gown was nearly the death of me and the dress maker, too . . . Where is my wedding gown now; I wonder? I kept it wrapped up in tissue paper in my trunk. I used to hope I would have a daughter and when it came time for her to marry. My father even let me have duchesses lace on

my white satin slippers, and lace with the orange blossoms in my veil. Oh, how I loved that gown . . . Where is it now, I wonder? I used to take it out from time to time when I was lonely but it always made me cry, so finally a long while ago . . . (O'Neill 117)

She takes that gown as the most precious souvenir from her father and keeps it as though that was the father himself. Her father died but that love for father never died in her. That gown substituted the father and her loneliness is removed when she unveils it time to time. She preserves it very carefully in the trunk. It is the symbolic act of repression of feeling/ desires in her unconscious mind.

When the play progresses towards the end, it is dinner time of the family. Mary appears with overdose of morphine, loses her normal behavior and loses consciousness. The great desire for her father is presents there. The ego is defeated by the Id. Her anxious self is dominant at this time. No one is ready to go to dining room. She goes to upstairs and looks for that old wedding gown. At the last moment of the play, she comes down holding her gown in her hands. She is totally in the grip of unconscious, a dream like situation. She does not hear anyone and talks to herself. The voice of other people doesn't affect her. Even when Edmund reveals his consumption, it doesn't make any difference. She says that she is going to be a nun now. She says:

Mary: . . . It's wedding gown it's very lovely, Isn't it? I remember now I found it in the attic hidden in trunk. But it don't know what I wanted it for I am going to be a nun that is, if I can only find what it I'm looking for? I know it's something I lost. (O'Neill 175)

Mary has lost herself in her unconscious. She desires to be a nun now who was her desire repressed for years. Her carrying of wedding gown is the fact that her love for father is still strong. She herself doesn't know why she is carrying it along with her when she is going to be a nun-that is her unconscious mind in operation which she can't understand herself. People, sometime, don't understand the thing that they commit because it is the manifestation of unconscious content. She wants her father's presence that she has lost. She is in search of him but is not clear about it. It is her days with her father and in convent where she was really happy. She says:

Mary: 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 177)

At this moment, she is looking very childlike and the girlish innocence is seen in her face. It is her "day dreaming" that is her partial fulfillment of her desire to be a nun but not possible in reality. She is lost in her feeling of being a nun and back to her teacher. She completely forgets the existing situation and escapes her repressed psyche. Psychologists say that people's unfulfilled desires are fulfilled by dreams, daydreams, tongue slip, vulgar jokes etc. Mary, in her morphine taken state, begins to day dreaming and fulfills her unfulfilled desires.

Here, one thing is clear that the play is dramatizing a family's one day activity which, instead of coming to agreement and integration, gets fragmented and disintegrated due to characters' psychological problems that is Oedipus tension and many others. Thus, this play presents the depth of the psyche of characters that seem to behave rationally but their unconscious domain of mind comes to disturb their conscious self time and again. The above illustrated examples show that the family

members are entangled in the crisis resulted by oedipal complex. That is why; the family relationship has broken down.

IV-Conclusion

Human behaviors are guided by their psychological construction; what an individual carries out as an act is controlled by his/her psyche. Conscious and unconscious both control our actions because our psyche is made up of them. Though people generally try to behave as per conscious mind, most of us are unaware of it. There is dominant role of unconscious mind which has not been denied by the scholars. In the play *Long Day's Journey into Night*, O'Neill depicts the psyche of the characters. All the characters in the play are dominant because in the absence of any one of them, the purpose of dramatist would not be served. Tyrone is tagged as miser and big portion of the play is occupied by this matter. But Tyrone always defends and refuses the accusation till the last act of the play. At last, it is revealed that his misery which he calls "economic prudence" is the result of his past poverty stricken childhood. His penniless childhood has been repressed in his unconscious mind. So, he acts in this way. He invests money on land and state in bargaining. Mary, another character, is a drug addict. She takes morphine, a pain-killer. Her taking morphine is one of the great concerns of the family. All three male members know about her addiction though they fear to bring the matter in open discussion. They talk it in the absence of Mary. Mary, on the other hand, is taking the drug to heal her wound of marriage. She has a desire to be a nun or a concert pianist but unfortunately she falls in love with Tyrone and gets married but her 'super ego' always condemns her for that fault. Moreover, she has guilt feeling for her second son's death, disgust for unsuccessful marital life and love for her father. All these facts lead her to drug addiction. O'Neill presents these facts very subtly as if he has been residing inside the mind of them. Mary, for these reasons, is taking drug and tries to avoid these mental burdens. However, her dissatisfactions come to fore when

she takes the drug. Two sons are always disappointment for the parents because they have lack of interest in work. Jamie, the elder son, a college drop out, has charm for drinks and whores. He works in theatre. Due to influence of his father he gets that job but with not much fame and name. He depends on parents. He has anger and hostility towards the father. His oedipal complex is still at work. He is jealous of his younger brother because he feels alienated and neglected after Edmund's birth. On the other hand, Edmund, the younger son, is frail physically but sharp in mind. He is very close to mother and hostile to his father. His oedipal complex leads him to take voyages for many days. His repressed libidinal desires are sublimated in literature. He is careless about his health. So, he gets much attention from his mother. His father calls him morbid for his indifference towards his health but underlying reason for his pessimism is that his psyche is full of love for his mother but it is not fulfilled due to the strong presence of his father in the family.

The family has fallen in a hopeless and disintegrated situation in which all characters suffer from breakdown of communication, alcoholism, drug addiction and conflicts. All these problems have their root in the psyche of the characters. Thus, this dissertation has studied the play, *Long Day's Journey into Night*, from the Freudian psychoanalytical perspective. Finally, it has come to the conclusion that the cause of disintegration of the Tyrone family is the operation of oedipal tension of the family members.