

**People's Democratic Republic of Algeria Ministry of Higher Education
and Scientific Research University of Amar Thelidji- Laghouat
Faculty of Letters and Foreign Languages
Department of English Language**



**Exploring Freudian Psychoanalysis of Escapism and
Foucauldian Panopticism in Eugene O'Neill's Long Day's
Journey into Night 1956**

**A Dissertation Submitted to the Department of English in Partial Fulfillment for the
Requirement of Master Degree in Literature and Civilization.**

Submitted by
BENLARBI Soumia

Supervised by:
Benredda Djamel

Board Members

Examiner: Bentahar Soumia
Supervisor: Benredda Djamel
Chair: Boumediene Houda

Academic Year: 2018/2019

Dedication

*To my lovely mother, and my wonderful father, I dedicate every
single moment I spent preparing this humble work,*

To all my precious family members

To Dr. Mokhtar Hamida

Abstract

This dissertation analyses one of Eugene O'Neill's plays as a new subject to study the psychological background of the playwright himself and the characters of this play. O'Neill wrote the script of play in which he portrayed his personal life and his suffering with his family, and summarized it in one summer day (August, 1912) and called it *Long Day's Journey into Night*. This research paper also analyzes theories of popular thinkers and influencers such as Sigmund Freud's Psychoanalysis theory, and Michel Foucault's Panopticism. Briefly it is an attempt to discover the Freudian psychoanalysis theory by analyzing the characters behaviors, and then a Foucauldian reading of the play, *Long Day's Journey into Night* by exploring panopticism throughout the events of the play. Therefore, the aim of this study is to call attention to the American theater and shed the light on O'Neill's *Long Day's Journey into Night's* psychological characteristics. The play could be holding interested aspects to be analyzed and studied as it is the case of any other literary work, such as novels and short stories; especially the modern American theater plays which reflected the real daily struggle of the ordinary people of the American society.

مُلخَص

هذه الأطروحة تناولت تحليل إحدى مسرحيات الكاتب المسرحي يوجين أونيل كموضوع جديد للدراسة، كما تُركِّز هذه الأطروحة على الخلفية النفسية للكاتب نفسه من جهة، و من جهةٍ أخرى على شخصيات مسرحيته التي شكَّلت جزءاً كبيراً من ذاكرته و مثلت يوماً كاملاً من حياته لخص فيه كمّ المعاناة التي رافقته طوال سنوات شبابه، كان يوماً من أيام الصيف من شهر أغسطس سنة 1912، سمّاه رحلة يومٍ طويلٍ نحو الظلام. ستحلل هذه الأطروحة مجموعة من النظريات المعروفة عن بعض مفكري العصر، كنظرية التحليل النفسي لسغmond فرويد، و نظرية المساواة بين الجنسين و غيرها، كنظرية ميشيل فوكو عن السلطة و المراقبة. إختصاراً لما سبق، فإن هذا البحث هو محاولة استنباط النظريات المذكورة عن طريق التحليل النفسي الفرويدي لشخصيات المسرحية و أيضاً محاولة تتبّع فرضيات فوكو عن طريق تحليل مسرحية يوجين أونيل. و منه فإن الهدف من هذه الدراسة هو تسليط الضوء على المسرح الأمريكي كمحط للإهتمام، و كفن تم هجره و التقليل من قيمته من قبل الباحثين الذين كان جُلّ إهتمامهم مُتمركزاً على غيرها من منوعات الأدب على غرار القصص القصيرة و الروايات. المسرحية كنوع راقٍ من فنون الأدب قد تحمل في طياتها ما يفوق الخيال من العموض و التشويق، ما يجعلها مادة دسمة للباحثين للغوص فيما قد تخفيه إحدى هذه الثخف الفنية من أسرار.

Resumé

Cette thèse expose une étude analytique sur une des plus grandes pièces théâtrales d'Eugène O'Neill en tant que nouveau thème à l'étude.

Cette étude se focalise d'une part sur le côté psychologique de l'auteur lui-même et d'autre part sur les autres personnages de sa pièce théâtrale qui a constitué une grande part de sa mémoire et a représenté un jour entier d'été au mois d'août en 1912 qui lui a donné comme titre voyage en un long jour vers la nuit .

Cette thèse présente une analyse de plusieurs théories connues de certains penseurs de cette époque exemple l'analyse psychologique de Sigmund Freud et l'égalité entre les deux sexes et d'autres comme théorie de Michel Foucault sur le pouvoir et le contrôle.

D'une autre façon cette thèse cherche à concevoir les théories citées à travers la psychanalyse de Freud sur les personnages de cette pièce théâtrale et encore de suivre les hypothèses de Foucault analysant ainsi l'œuvre d'O'Neill.

List of contents

Dedication	I
Abstract	II
ملخص	III
Resumé	IV
List of contents	VI
General introduction	1

Chapter One: Biographies of the playwright Eugene O’Neill ,Michel Foucault, and Sigmund Freud

Introduction

1.1 Eugene O’Neill.....	05
1.1.2 Early Life	05
1.1.3 Entry to Theater	06
1.1.4 Major Works	08
1.2 .Michel Foucault’s Panopticism	11
1.2.1 Michel Foucault the Philosopher	11
1.2.2 Foucault’s Discipline and Punish	14
1.2.3 Panopticism theory	16
1.3.1 Panopticism as a Choice by the Individual	18
1.3.2 Sigmund Freud	18
1.3.3 Freud’s Psychoanalysis Theory	19
1.3.4 The Link Between Freud Foucault	20

Conclusion

Chapter Two: Freudian psychoanalysis theory manifestation in the characters of Eugene O’Neill’ Long Day’s Journey into Night

Introduction

2.1 Long Day’s Journey into Night	23
2.1.1 Synopsis of the Play	23
2.1.2 Act I	23
2.1.3 Act II	24
2.1.3.1 Scene I	24
2.1.3.2 Scene II	24
2.1.4 Act III	24
2.1.5 Act IV	25
2.1.6 Discussion of the Play	26

.....

2.2.1 Sigmund Freud on Escapism	29
2.2.2 Escapism Definitions	29
.....	
2.2.3 A Brief Foucauldian Reading of the play	34
Conclusion	
General Conclusion	
Works Cited	

General Introduction

The American literature has witnessed many radical transformations in the time between the late nineteenth and the beginning of the twentieth century. Every political, social, or economic occurrence had a clear influence on how American literature evolved. Talking about the American Theater, in particular, for most of the twentieth century, Realism has been the mainstream in most of the literary productions at that time. It was the beginning of a new genre of theater (1870), where the act on the stage became more realistic; people talk and move exactly like in real life. Most of playwrights attempted to create an identical image of real life on the stage which acknowledges the darker side of humanity.

The modern theater of the twentieth century focused on Realism in every production; it called the attention to the social and psychological problems of ordinary people daily life. Realism was influenced by many psychologists and philosophers of that time such as Sigmund Freud and others, and many playwrights and actors emphasized on the psychology of the character on the stage; therefore, drama was the most common new genre of literature¹.

Previous studies show that the American theater witnessed a remarkable change during the twentieth century. According to Gerald M. Berkowitz in his *American Drama of The Twentieth Century* stated that “*by the second decade of the twentieth century, writers were venturing into drama and finding it a successful way to carry a weight of psychology insight and philosophical import*”, a thing that have never been represented in the literature of years before. It was a rebirth of a new form of art, for the first generation of that time was seeking to create a whole different style of writing that entertains and interests the audience. Therefore, the period before, during, and right after WWI, has witnessed a remarkable variety of dramatic styles in drama, poetry, and fiction. Drama; though it was not a major art form in the nineteenth century, was the most popular yet dominant form of art at that time.

¹ Definition of American theater, Available: https://en.wikipedia.org/wiki/Twentieth-century_theatre

Among many brilliant names in the world of modern theater, Eugene O'Neill (1888-1953) was the most popular playwright for his unique representation of a more realistic picture of the American society; especially in a time people needed something that reflects the real everyday struggle of ordinary people and not a false ornamented representation of the American society. O'Neill's works had a lot to reflect about his early life. Even psychologically, as George E. Vaillant stated in his *Wisdom of the Ego* 1993, "the life of Eugene O'Neill can be an example that joins the contagious nature of immature defenses; their transmission through close family interactions, and their evolution into mature defense. This immature defense make neglected children, neglect this children. He adds, "*The blessing of the immature defenses is that with a little love they can evolve into something beautiful*". (Vaillant, p 267) Thus O'Neill's life started as neglected child who turned to alcoholic then to one of the greatest American names in the modern theater, a Nobel Prize winner, and who also neglected his children. (Vaillant, p 267)

Among the many remarkable works of Eugene O'Neill; *Long Day's Journey into Night* was the most appropriate manifestation of his life and the problems he had to face, his family's situation, his parents' issues; and away more, his view of life. *Long Day's Journey into Night* was an autobiographical work that every character of the Tyrone family represented his real family members, there still a Mary, James, and Jamie. He exposed all the family secrets; probably this was the reason why O'Neill wanted it to be published only after he dies.

Throughout the 20th century many studies focused on O'Neill's personal life to discover the secret behind the new style he used in many of his plays. An example of this attitude can be seen in Doris Alexander's *Eugene O'Neill's Creative Struggle: The Decisive Decade, 1924-33* (1992), where she states that, for Eugene O'Neill, "[...] a play was an opportunity to confront and solve a pressing life problem, and the order in which he tackled his plays, and the arousal in his mind of a particular configuration of memories and ideas to shape them came from the urgency of the life problem that he was facing in each one" (1992, 2).

There is also Travis Bogard who suggested at the beginning of his study of O'Neill and his plays *Contour in Time*, that O'Neill's work as a playwright was really useful for self-understanding. (1972: xii)

Throughout his career, O'Neill continued to picture his parents' conflict, by many ways. This research paper will focus on his masterpiece *Long Day's Journey into Night* and on the Tyrone family struggle with the surrounding events.

Allegedly, *Long Day's Journey into Night* was one of Eugene O'Neill's most popular works. However, it was somehow unusual story when we try to compare it to other works of other playwrights of his time. It was a story of a family of four characters, each one of the characters has a mental issue that required a certain method to live with. Based on that background, the following research questions are addressed:

- What are the psychological aspects of this play?
- How can be the psychoanalysis theory applied on the characters of this play?
- Why did Mary, as the only female in the Tyrone family, suffered the most during the course of the play?

Thus, the main objectives of this research were to uncover the psychological aspects of the play; particularly, the Freudian psychoanalysis of escapism through analyzing the behavior of each character of the play. The second aim was an attempt to apply the Foucauldian panopticism theory on the play. How the Tyrone's family house could represent a smaller panopticon considering Mary's situation, in O'Neill's masterpiece *Long Day's Journey into Night* 1956 as a case study of this research.

The Qualitative approach is chosen to best match and conduct our research questions.

The importance of this dissertation lays in shedding the light on "the play" as an abandoned subject to be studied in dissertations and research papers like the novels and short stories, especially the chosen play for this paper.

This dissertation includes three chapters. The first chapter will review the historical background and biographies of the playwright Eugene O'Neill, his life and major works. It also contains the biography of the French philosopher Michel Foucault and a brief summaries of his major works; focusing mainly on his *Discipline and punish* and the theory of panopticism. The first chapter also includes the biography of the Austrian neurologist and the founder of the psychoanalysis theory; Sigmund Freud, and a brief explanation of his theories.

The second chapter, in addition to the synopsis of the play *Long Day's Journey into Night*, will highlight the Freudian psychoanalysis theory in the characters of Eugene O'Neill's play.

The last chapter will be a Foucauldian reading of the play. It will focus on the panopticism theory and the feminism theory and highlight the situation of women in O'Neill's plays.

Chapter One:

Biographies of the playwright Eugene O’Neill, Michel Foucault, and Sigmund Freud

Introduction

Eugene O’Neill as the finest playwright of his time; the one who used totally unique techniques and took his separate way from the common conventional American theaters, could pave the way to his works to be referred at, until this very moment, as masterpieces. These works and many others; talking about plays in particular, did not take enough attention as it deserves; when it comes to dissertations and research papers, so this humble piece of research will attempt in the first chapter to focus on one of these beautiful works as a subject to be analyzed according to psychological theories that is of couple of famous influential thinkers of the world; Michel Foucault and Sigmund Freud.

Eugene O’Neill

Eugene O’Neill was the most popular playwright of his time. His life affected his works in a way that made them attract the attention at then, and still does for the present time.

1.1.2 Early life

An American dramatist and a winner of the Nobel prize for literature in 1936. Eugene Gladstone O’Neill (October 16, 1888 – November 27, 1953) was a famous playwright best known for his unique representation of the darker aspects of the human condition -for his seeking to explore the other face of the perfect society in most of his plays. His masterpiece *Long Day’s Journey into Night* is one of his remarkable works including *Beyond the Horizon* (1920), *Anna Christie* (1922), *Strange Interlude* (1928), and *the Iceman Cometh* (1946).

O'Neill was born into the theatre. His father James O'Neill was a successful touring actor in the past whose most famous role was that of the Count of Monte Cristo in stage adaptation of the Alexander Dumas *Père* novel. His mother, Ella, traveled across the country with her husband settling down only briefly for the birth of her first son James, Jr., and Eugene. Eugene, who was born in a hotel room, spent his entire childhood in hotel rooms, trains, and theatre backstage. Although he always hated that and usually blamed his father for the unstable and rough life his family had to live because of his father's work, a life that led to his mother's morphine addiction, Eugene had the theatre in his blood. (Augustyn, 162)

After boarding school, O'Neill entered Princeton University in 1906 but remained there only one year, and then he left school to begin what he called later on as real life education in « life experience ». The next six years nearly ended his life for he was living isolated from society then he submerged himself in alcohol, and attempted suicide. Recovering briefly at the age of twenty four, he started to look for a job and tried many. He held a job for a few months as a reporter and contributor to the poetry column of the New London Telegraph, but soon he was diagnosed with tuberculosis in 1912, and spent six months in Gaylord Farm Sanitarium in Wallingford, Conn, where he decided to become a playwright. In the next two years he wrote thirteen plays. He called this phase of his life « the rebirth ». (Augustyn, 163)

1.1.3 Entry into theater

O'Neill's first efforts were just awkward melodramas, mainly about people, subjects like prostitutes, lonely sailors and God's injustice to man things that were not considered -at that time- appropriate subjects to be presented on the American stage. After many efforts on the American theater, a theatre critic convinced his father to send him to Harvard to study with George Pierce Baker in his famous playwright course. With a little push from Baker's

academic instruction and his capability of creating a unique way of highlighting the dark yet the sensitive side of the society, O'Neill had a great chance to be the first American dramatist playwright who receive the Nobel Prize for Literature in 1936 for the power, honesty and deep-felt emotions of his dramatic works, which embody an original concept of tragedy . (Augustyn, 164)

In the summer of 1916 O'Neill was first presented to the world of literature as a playwright, and that began in a small fishing village in Provincetown, Mass., with a small group of young writers and painters who started an experimental theater where his one act sea play *Bound East for Cardiff* was played for the first time in their modest playhouse on a wharf. It was obvious to the group that the talent O'Neill has is outstanding; therefore, it was the reason they could have the chance to form their own theater, Playwrights' Theater in Greenwich Village. (Augustyn, 165)

However, Eugene the son, the brother, and the husband, his childhood, youth and illness were circumstances that formed his view towards life. His youth always absorbed his attention, therefore, his plays were always written from a personal point of view.

*I'm far from being a pessimist. I see life as a gorgeously-ironical,
Beautifully-indifferent, splendidly-suffering bit of chaos, the
Tragedy of which gives Man a tremendous significance...On the
Contrary, in spite of my scars, I'm tickled to death with life!*²

Eugene O'Neill

² Eugene O'Neill in a letter to Mary Clark in 1923, quoted by Dowling, in the Introduction of *Eugene O'Neill: a Life in Four Acts*, pages 9–10.

1.1.4 Major works

Eugene O'Neill's life had a deep impact in his plays, as it was mentioned before. Most of his works were tragic visions of the society, the fact that made his productions so valuable and unique. Therefore, he deserved four Pulitzers and a Noble Prize. The great capacity and commitment to work were stunning; for the period between 1920 and 1943 he could complete twenty long plays, most of them were double and triple length, and a number of shorter plays. However, the most memorable short plays include the four early sea plays -*Bound East for Cardiff*, *In the Zone*, *The Long Voyage Home*, and *The Moon of the Caribbees*, were written between 1913 and 1917, and produced in 1924- *The Emperor Jones*, and *The Hairy Ape*. (Augustyn, 165- 166)

O'Neill's first step towards fame was the 1920 Broadway production of his first published play *Beyond the Horizon*. The play received a very good criticism and both of American and European critics were more than just satisfied about it because no other American playwright could be in his stature. This work received a Pulitzer Prize in drama 1920, which was the first one of his four Pulitzers. (Biography, 2014)

In a story of a former prostitute who falls for a young sailor, Anna Christie goes through inevitable struggle in turning her life around after she was compelled to prostitution. *Anna Christie* 1921 was one of O'Neill's most celebrated long plays and a popular success. It also received another Pulitzer Prize in 1922. (Stageagent, 2019)

Another remarkable achievement that faced a cruel criticism for it runs against the conventions of the American theater at the time it was preformed, *Desire under Elms* 1924. It was a full length play in which O'Neill symbolized his own life story, the story of a careless father, desperate son and adulterous wife who murdered her own child. "Drawing on Greek themes of incest, infanticide, and fateful retribution, he framed his story in the context of his

own family's conflicts." The play was successfully performed on the stage despite the strict conventions of the contemporary Broadway Theater, and due to the avoidance of the common melodrama, the uniqueness of the style and the reality of the emotions showed, the play was in the apex of the great string of the American plays in the twentieth century. (Augustyn, 166)

Moreover, the third winner of a Pulitzer Prize in 1928, *strange interlude* was another extravaganza concerning length and style. The techniques used in the play was innovative and new to the modern theater, such as soliloquies-spoken asides to express a character hidden or inner thoughts- "*The play is the saga of Everywoman, who ritualistically acts out her roles as daughter, wife, mistress, mother,...* . Although it was innovative and startling in 1928, its obvious Freudian overtones have rapidly dated the work." (Augustyn, 167)

At last and not least, his most important and popular yet last production was *Long Day's Journey into Night*. The play was written between 1939 and 1941 and finished before his death in 1953; however, it was unfortunately published posthumously in 1956. The story of the play is about a father with two sons and their mother. Each time throughout the play a deep dark secret is revealed; about the father, who was always referred to as a man frustrated in his career and failed as a husband; the mother, as a morphine addict; the elder brother, who submerged himself in alcohol and ruined his own life; then the last character as the younger son, the tubercular whom lost his youth in vain and have only a thin chance to survive physically and mentally. (Augustyn, 167)

Most of O'Neill's works were written from a tragic and pessimistic point of view, and it is always mentioned that these works are based on the tragedy that he had to live in which he acquired this vision of pessimism. *Long Day's Journey into Night* was a pure autobiographical play that described the suffering and the deep secret why O'Neill wanted to keep it to himself. The greatest playwright gave the script of the play to his third wife Carlotta Monterey on their twelfth wedding anniversary. *Long day's Journey into Night* was performed later on after three years from his death. (Augustyn, 168)

Nevertheless; these remarkable works has often been criticized for O'Neill's unusual presentation of characters. He meant to present many characters with different psychologies and he tended to call attention to the element of emotionalism in most of his plays, believing that the emotions are the best guide for the search of truth, rather than thoughts. O'Neill often kept the same track concerning themes; he always tended to present the struggle of his characters within themselves; in their minds, the thing that results a certain kind of themes that are usually characterize O'Neill's works; such as, self-delusion, the past as a refuge or a burden (escapism), and isolation in many of his works; for instance, *the Iceman Cometh*, *A Moon of the Misbegotten*, and *Long Day's Journey into Night*. (Literariness, par.1)

After years of glory, in a Boston hotel, spiritless and unable to work, the great playwright Eugene O'Neill spent his final years just like his youth, isolated and broken seeing no one but his third wife Carlotta Monterey. He died in 1953. (Augustyn, 169-170)

As an important element to be discussed for this paper, escapism was an essential theme in O'Neill's extravaganza *long day's journey into night*, the element that opened the door to huge psychological secrets behind every character O'Neill created. In order to discover and analyze these secrets, Michel Foucault and Sigmund Freud theories are the best guide to take us beyond what the audience sees on the stage.

1.2 Michel Foucault's Panopticism theory

Michel Foucault is a well known French philosopher who has many remarkable works that still important at the mean time. However, what makes this philosopher a strong reference when it comes to the technology, social media, or anything related to the present time main concern of most of the world populations; state surveillance, is his famous theory of Panopticism.

1.2.1 Michel Foucault the Philosopher

Michel Foucault was born on October 15, 1926 in Poitiers, France, in a middle class family. Although his father and both his grandfathers were famous doctors and wanted him to also enter the medical profession, Foucault chose another different path and started his journey to be one of the most influential thinkers of our age. After graduating from Saint-Stanislas school, he went to the prestigious lycée Henry IV in Paris. By 1946, he was admitted as the fourth highest ranked student to the École Normale Supérieure. Studying with the famous French philosopher Maurice Merleau-Ponty, Foucault emerged as the youngest brilliant thinker of his time, he received his license in philosophy in 1948, two years later, another license in psychology, and then he was awarded a diploma in Psychopathology in 1952. Generally the 1950s were the years when Foucault started to form his own different thinking and philosophy while he was reading for the great German philosophers, Nietzsche and Heidegger, and follow their trail. (Wordpress, par.2)

Michel Foucault started as a French teacher in different universities such as Uppsala, Warsaw, and Hamburg from 1954 to 1958. He received his doctorat d'état in 1959 under the supervision of George Canguilhem, whom was one of the main influential French philosophers of the twentieth century in the philosophy of science. *Madness and Unreason: a History of Madness in the Classical Age* was the title of Foucault's doctorate thesis in which he gave a whole different definition of the separation of madness and reason, for he reveals the distinction between madness and sanity as a historical construct and an invention of the age of reason. After reading Descartes' First Meditation, Foucault accused Descartes of being able to doubt everything except his own sanity, thus excluding madness from hyperbolic doubt. *Madness and Unreason* was published in 1961 (Wordpress, par.3)

In 1963, Michel Foucault published *the Birth of the Clinic*, his second book where he tackled the possibilities for the conditions of modern medical experience: archaeology of

medical discourse, in which he assumes that it is all about the act of seeing, the gaze, especially the medical gaze.(O'Farrell, 33-34)

Three years later, Foucault released another book under the title *the Order of Things* 1966. This marvel became a surprise bestseller in France that made Foucault a well known name in there. *The Order of Things* was a comparative study of the development of economics, the natural science, and linguistics in both 18th and 19th centuries. This can be described as the first post-modern history of ideas. It is, generally; about the idea of “Man” which Foucault deems a recent discursive formation that is nearing its end and that the “Man” will be soon erased from existence. Foucault’s intellectual lodestar Nietzsche had announced the death of “God”, Foucault now announces the death of “Man”. (Wordpress, par.6)

The archeology of knowledge is another book, published in 1969, where Foucault promoted archaeology or the archaeological method. Foucault analyzed the formation and the use of the discourse and his concept of the statement and its relationship to discourse. He thinks that in addition to the classical unities of the existing human sciences there are discursive unities that underlie them, and are often not evident. Foucault’s project was to historically and theoretically analyze these discourses within the context of specific historical practices. (O'Farrell, 42)

Foucault’s famous works earned him the stature of a great philosopher in his country, France. In 1970 he was elected to the Collège de France, the country’s most distinguished institution of research and learning, as the professor of the history and systems of thought.

Most of Foucault’s works usually focus on the critical history of the present. In his previous works Foucault used to label this as “Archaeology”; however, in his later works the term “Genealogy” is used instead. His cognitive studies analyze the changing frameworks for the production of knowledge through the history of practices; for instance, science, philosophy, art, and literature. In his analysis of ratios, Foucault discusses how the institutional power

intrinsically linked with knowledge form individual human “subjects”, and then forms them into disciplinary norms and standards. These rules have no basis in absolute or transcendent truth; however, they are produced historically. He considers the “abnormal” human subject as an entity of knowledge of the discourses of human and empirical sciences such as psychiatry, medicine, and criminology. (Wordpress, par.8)

The 1970s and the 1980s were the years of Michel Foucault’s glory. He lectured throughout the world, so he could create a lustrous reputation. In addition to the works mentioned above, and many others, Foucault gave many lectures and interviews that were later translated to several languages due to its importance and for it describes the personal and the professional life of such great philosopher, who gave a totally different way of understanding and transformation of constellations of power, knowledge ,and truth. In 1984, Foucault died in Paris from an AIDS-related illness on the 25th day of June. (Mills, 19)

1.2.2 Foucault’s Discipline and Punish

This work could be in the top of the most influential books in the list of Michel Foucault’s famous works in the world of philosophy, and a very important background to this piece of research. *Discipline and punish: the Origin of the prison* was published in 1975. A book of main four parts: torture, punishment, discipline and the fourth part, prison in which Foucault turns his focus to another direction, the technology of power.

“Discipline 'makes' individuals; it is the specific technique of a power that regards individuals both as objects and as instruments of its exercise. It is not a triumphant power...it is a modest, suspicious power, which functions as a calculated, but permanent economy.” (Foucault, 170)

In his book, Foucault excludes the Enlightenment's philosophical and juridical construction of power of the 17th and 18th centuries. (Wordpress, par11) He examines power in relationship to both knowledge and physical human body, highlighting what he calls the coercive technologies of control over it. Foucault links the birth of the prison of the nineteenth century to a history of institutions. According to him, these institutions; such as, the army, the factories, and even schools control bodies by surveillance techniques which may or may not really exist. He inaugurates his book by analyzing the old situation of punishment before the eighteenth century when the punishment included public execution, physical penalty, and torture during investigation. It was considered ceremonial and directed at the prisoner's body, in which the audience was an important part of this ceremony because, at that time, public execution represents the power and the authority of the King. The eighteenth century witnessed several calls for changing the punishment system. The reformers were demanding the sovereign of a new reformation of the judicial system, claiming that the current system has exceeded the legitimate exercise of power, and that the sovereign should be punishing not revenging. The need for a punishment without torture was first formulated as a need to recognize the humanity of the criminal. Nevertheless, Foucault claims that the real hidden purpose behind the reformers' calls for change was to make power operate more efficiently. Their suggestion was to create a theater of punishment in which a complex system of representations and signs displayed publicly, and then the prisoners will be punished accordingly to their crimes, and this, they thought, will limit the lawbreaking. (Wordpress, par.12)

Until this point, prison is not yet considered as a penalty. Three new models of penalties were created at that time to reform punishment³. The changes occurred to the punishment and discipline system throughout the 17th and 18th centuries, paved the way to the birth of the prison. As it was previously mentioned, discipline is a set of techniques by which the human body's operations can be controlled through coercing and controlling the individual's

³ See *Discipline and Punish: the birth of the prison*. Michel Foucault, *Generalized punishment* pp73-80

movements, his experience of the time and place. This can be attained by using some devices, such as, timetables, military drills and the process of exercise. As Foucault says, disciplinary power has three main elements: hierarchical observation, normalizing judgment and examination, and observation and the gaze are the key instruments of power. By these processes and through the human sciences, the notion of the norm developed. (Sparknotes, par.3)

Discipline and punish explains in details how the disciplinary society emerged, and a birth of a new definition of power by analyzing the nineteenth century English thinker Jeremy Bentham's outrageous prison design, the Panopticon. The design of this penitentiary obliges prisoners to behave in a particular way assuming that they are being watched by the so-called invisible surveillance without knowing whether or not they certainly are. However, the "internalization" of the idea that the prisoners are actually on probation has a deep coercive impact on their behavior. The point that Foucault is trying to clarify through this book is that the prison now represents the tool of knowledge for the institutional formation of subjects undoubtedly linking power and knowledge. (Foucault, 1975)

Briefly, Foucault explains how Bentham's Panopticon is the best representative of the disciplinary power. The panopticon is a building that shows how individuals can be controlled and supervised efficiently for it aims to prevent prisoners from their freedom and then reform them. The penitentiary is the next development for it amalgamates the prison with the workshop and the hospital or Sanitarium. The penitentiary replaces the prisoner with the delinquent, whom is created as a response to changes in popular illegality in order to marginalize and control popular behavior.

1.2.3 Panopticism theory

In the same book, *Discipline and punish: birth of the prison*, in chapter three, Michel Foucault started to explain Panopticism by describing the measures taken against the plague in

the seventeenth century, and the strategies conducted at that time in order to control this disaster. The authorities concerned made many efforts to contain this malady like isolation of the infected zones, closing off houses, constant inspection and registration. The Lepers were also isolated from the society. *“The plague is met by order; its function is to sort out every possible confusion that of the disease, which is transmitted when bodies are mixed together; that of the evil, which is increased when fear and death overcome prohibitions. It lays down for each individual his place, his body, his disease and his death, his well-being, by means of an omnipresent and omniscient power that subdivides itself in a regular, uninterrupted way even to the ultimate determination of the individual, of what characterizes him, of what belongs to him, of what happens to him.”* (Foucault 197)

The main aim from these procedures and measures is to create a pure and disciplined community. The existence of a whole set of techniques and institutions for measuring and supervising abnormal beings brings into play the disciplinary mechanisms created by the fear of the plague. Foucault, then, tried to compare this situation and how it was manipulated with the idea of Jeremy Bentham’s panopticon and how this prison plan was designed to control and manipulate the prisoners’ physical and mental state. After that he explains the design of the Panopticon as a building with circular walls surrounding a watch tower from which the cells of the prisoners are supposed to be observed and; in indirect way, limits each individual’s behavior. (Foucault, 1957)

“Visibility is a trap” (Foucault, 200) the shape of the prison creates an atmosphere of permanent visibility that ascertains the presence of power yet this power should be visible, as Bentham assumes, but unverified. That is to say, the prisoner can always see the tower, however, he cannot confirm from where exactly he is being observed. As a conclusion, the term Panopticism is derived from the idea of Bentham’s prison design the Panopticon, consequently, a panoptic being could be defined as an omnipresent state of the surveillance. This is the gist of the book. For Foucault, the panopticon represents the way in which discipline and punishment

work in modern society. It is a diagram of power in action because; by looking at the plan of the panopticon, one realizes how the processes of observation and examination of any authority works. (Foucault, 200)

1.3.1 Panopticism as a choice by the individual

In order to understand how this can happen, there must be an explanation first of the human personality, its parts and how one of these parts can serve panopticism to be the salvation for the human being frame of mind. Freudian theories are the best choice to make this happen.

1.3.2 Sigmund Freud

Sigmund Freud (1856 – 1939) an Austrian neurologist and the founder of psychoanalysis, was a brilliant name among the most influential and controversial thinkers of the 20th century. What is known for many people that the personality can be revealed by the person's behavior, that is to say, if a person has an obnoxious personality he will be automatically acting obnoxiously. For Sigmund Freud, that was not enough. He assumes that the personality comprises more secrets that need to be exposed. During the 1890s in Vienna, Austria, Freud was a physician specialized in treating "neurotic" disorders which there was no physical cause and that could be removed using hypnosis. One of his patients used to sleepwalking on both legs which he could not move during the daytime, the thing that mystified Freud, and led him to believe later in what he called "psychic determinism", which means that the personality and the behavior of the human being are determined by psychological factors rather than biological conditions or the surrounding events. So Freud says that the only reason why some people may not know why they behave, think, or act in a certain way is that they are being controlled by the "unconscious section" of the human personality, the one of which people are unaware. (Nash and Bernstein, 421)

1.3.3 Freud's psychoanalysis theory

Based on the ideas above, psychoanalysis was born, the theory of personality and the new way to treating mental disorders. Psychoanalysis theory became later the core of the psychodynamic approach to the human personality, which considers that the origin of our thoughts, behaviors, and actions is the inter-actions of several unconscious psychological processes. By the same token, and exactly concerning the structure of the personality, Freud sees that the human being is born with some essential needs as food, water, even sex and aggression, which generates the need for love, knowledge, and security. According to him each human being is in need to manage a way to fulfill his needs against the surrounding environment which might inhibit his efforts. (Nash and Bernstein, 421)

As Freud presumes, the human being personality is structured of three main portions, Id, Ego and Super-ego. Explaining these parts, Freud referred to the Id as the only unconscious component that was born with the human being, the one that is driven by the pleasure principle which aims for an immediate satisfaction of all desires, and the one which may generate a state of anxiety or tension in case these needs were not implemented. The ego; says Freud, is the component responsible for dealing with reality, control the Id greediness and several desires and maintain an acceptable manner to express these needs. The ego functions on conscious, preconscious and the unconscious mind. The third portion, according to Freud, begins to operate by the age of five, the part of the human personality that manage to bring all the moral standards and ideals learned by parents or society into action, that it so say, generates the sense of right and wrong, in a way that compel the mind to drive the human body to behave in a certain way that correspond to the public morals. This last part is called the superego. (Nash and Bernstein, 421)

1.3.4 The link between Freud and Foucault

Going back to Foucault's definition of panopticism we can find the link between his ideas and Freud's. Foucault defines panopticism, as it was mentioned earlier, as an omnipresent state of the surveillance, by which he means that panopticism is imposed on someone by other people or by certain circumstances (the watching tower), here Michel Foucault argues that the internalization occurs by observing people and knowing that you are being observed by these people. Similarly, Freud says that an individual can be in this very specific condition by his own willingness by the obedience of what Freud calls the superego, for the most important two concepts of the Freudian psychoanalysis theory are the repression and the internalization. These two notions are mainly represented in the superego that, as mentioned earlier, begins to emerge and control the human personality at a very young age. The internalization occurs, according to Sigmund Freud, when a child is constantly observing parents and the surrounding people, who become, in indirect way, responsible of shaping this child's personality, morals and ideals. Therefore; and in order to find the best manifestation of these lines, we need to go back to one of Eugene O'Neill's masterpieces *Long Day's Journey into Night*, the Tyrone family.

Conclusion

Reading any literary work without a psychological background is like ignoring its essence. Psychology is not only a portion of medicine, it is considered as a very important tool that paves the way for the reader to understand away more, such as religion, culture , philosophy, and most of all, literature. To be specific the Freudian theory, psychoanalysis, is the most appropriate branch that fits literary productions for it highlights the importance of the message or the goal that any characterization of any novel or a play is meant to convey. It reveals more about the writer's life, about the surrounding circumstances, and even about the changes that literature goes through by time, such as the literary movements, the political or the economic influence and so on.

Chapter Two:

Freudian psychoanalysis theory's manifestation in the characters of Eugene

O'Neill's Long Day's Journey into Night

Introduction

Through the great piece of art *Long Day's Journey into Night*, Eugene O'Neill tried to draw an image of the relationship of a man to his personal and social milieu in which he criticized the whole American society. The play is more like a psychological work in which you sense Sigmund Freud's theory everywhere. Both the play and Freud's theory, Psychoanalysis, are related somehow to family relationships. O'Neill as a playwright rejected the ideals and the morals that came as a result of the "American Dream", his products were always criticizing the American society and family in particular. In this play he highlights the rustiness of both the American family and society as he explores the human consciousness and the impact of the culture on the familial as well as the social context. The play was a pure autobiographical work by which O'Neill lighted his own psychological and artistic development. Dedicating this work, *Long Day's Journey into Night*, to his beloved wife, Carlotta, Eugene admits that it was a portrayal of the life he lived.

2.1 Long Day's Journey into Night

For Carlotta, on our 12th Wedding Anniversary

Dearest: I give you the original script of this play of old sorrow, written in tears and blood .A sadly inappropriate gift, it would seem, for a day celebrating happiness .But you will understand .I mean it as a tribute to your love and tenderness which gave me the faith in

love that enable me to face my dead at last and write this play ?Write it with deep pity and understanding and forgiveness for all the four haunted Tyrones .

These twelve years, Beloved One, has been a Journey into Light, into love. You know my gratitude, and my love!

2.1.1 Synopsis of the play

Long Day's Journey into Night 1956 is a play of four acts created by Eugene O'Neill and considered as one of the best 20th century works. A play that describes what happens in the living room of James Tyrone, in his summer home on a morning in August, 1912. (O'Neill 9)

2.1.2 Act One

The audience learns by the play starting that Mary Tyrone has newly returned from her treatment for Morphine addiction. The first act also shows the fact that Edmund, the youngest son, has been traveling constantly recently and his health is getting worse, that he has been coughing in a terrible way. The audience learns as well the concern of Mary about Edmund, and the argument between Jamie, the elder brother, and his Father, James Tyrone, which reveals that Edmund might have Consumptions. This quarrel will be seen plentiful times through the play, where Jamie accuses his father of being irresponsible, depressed man, and blame his mother's addiction on him, while the father accuses his son of wasting his life in vain, and having nothing to stand for. (O'Neill, pp9-43)

2.1.3 Act Two

Constituted of tow scenes in which the audience will come to discover some serious facts about the family.

2.1.3.1 Scene One

Briefly before lunchtime, Jamie and his brother, Edmund, talking downstairs about the reason why their mother spent the whole morning upstairs. Jamie thinks that his mother is back to her morphine addiction, while Edmund denies that. Mary starts to act in a peculiar way, when she joins her sons, a way that confirmed Jamie's doubts and made Edmund certain that his mother is still suffering of this addiction problem. At last, the father comes in and sees what has happened.

2.1.3.2 Scene Two

After lunchtime, an argument between Mary and her husband starts, when she blames him for venturing in inappropriate investments. The telephone rings, a call from Dr. Hardy, and James answers. Mary goes back to her room while the father and two sons fight again. After a while Jamie follows his mother to try to talk with her, and whilst his absence, his father and brother confirm the idea that Jamie, indeed, has consumption. After Mary come downstairs, the parents sit down and talk about their past, and reveal to the audience the fact that she had Edmund right after she lost an elder brother whose name was Eugene. (O'Neill, pp 44-82)

2.1.4 Act Three

At the same day, at half past six in the evening, Mary is sitting in the family room, having flashbacks about her past, how her life was great, remembering how she met Mr. Tyrone and how she was really in love. After a while her sons come home, their mother receives them with a smiling face, she was happy to see them, then they notice that she soon starts to act weird. Mary warns Edmund that Jamie intends to corrupt him and make Edmund unsuccessful and lost, like he is. After Jamie leaves the room, the parents sit and talk, Mary tries to remind James of the first day they met, and creates a touching moment of tenderness. Briefly after that she returns to blame him for his work interests, than she goes back to talk

about their life in the past. Mary speaks about her wedding dress and wonders where she put it. James leaves the room heading down to the cellar to have some more whiskey, while Edmund and Mary stay alone, the son tries to complain to his mother about his illness, however she refuses to talk about that and even listen to him, leaving him alone, heading upstairs to her room, probably to take another dose. (O'Neill, pp 83-107)

2.1.5 Act Four

By midnight, while James playing solitaire, Edmund walks in and an important conversation begins. The father says that he made a mistake by wasting his career by staying in an acting job, playing the same part for many years, so he could not develop the talent he had and lost it. The son starts to be more interested in his father's personality, Edmund, then, speaks to his father about the sailing days, and expresses his hopes of being a writer one day.

After a long talk, Edmund and his father hear Jamie coming back home drunk, he sits with his brother and they have their time for a little conversation, in which Jamie admits that he is, somehow jealous of his brother and sometimes he wishes that he fails, though he loves him and wish all the best for him, he, will make him fail. This moment was critical moment on the play; Jamie reveals that he wants his brother to fail just because he has. Mary comes down holding her wedding dress, imagining herself living in her beautiful past. Her husband and sons were shocked, looking at her carrying herself and mumbling without even noticing their existence... (O'Neill, pp108-155)

The play ends this way, leaving the audience with many questions, without anything resolved. Edmund could forgive his family, but he fails to make them forgive each other.

2.1.6 Discussion of the Play Events

Long Day's Journey into Night, from the title to the last scene was more than just an act on the stage. First; the title of the play is a basic reference of the struggle the family live over

the course of the play. The day represents hope and the night represents despair; the play begins when the family starts the day in a beautiful bright morning sun hoping that Mary has finally overcome her addiction to morphine, but by the dead of night, the dream of the Tyrone family of a happy healthy mother is just gone with the wind. Due to her family problems and the past that hunted her all time, and though she has been trying to stay strong; Mary could not overcome the fact that her family and her current life is not like anything she wanted to have.

The cycle of time, day and night, plays a major role in the play, as the time cycles from daytime to the night; the Tyrone family follows a similar cycle. They attack each other, they feel bad about it, then they apologize, and the same thing happens again and again the fact that raised problems between the characters. All the play is built on this cycle.

The past as a burden, the lack of communication between the Tyrone family members, the absence of the ability of forgiveness, isolation and drugs and alcohol abuse were the dominant themes of the play.

MARY. "The past is the present, isn't it? It's the future, too. We all try to lie out of that but life won't let us." (Act 2, scene 2)

The audience hears the same argument again and again; the fact that pictures how the past, its sins and its mistakes is hunting the family members and forms a heavy burden that none of them had the ability to get rid of. Letting go is impossible, each one of them is tied up to his old mistakes, unable to start a new different life.

MARY. "None of us can help the things life has done to us. They're done before you realize it, and once they're done they make you do other things until at last everything comes between you and what you'd like to be, and you've lost your true self forever." (Act 2, Scene 1)

Mary tries to excuse her son for his faults, while she implicitly includes herself as well; her comment reveals her attitude to herself.

Sometimes the past; for Mary, is a refuge when she tries to ignore the reality and remember how happy she was before everything was ruined,

MARY. "Then in the spring something happened to me. Yes, I remember. I fell in love with James Tyrone and was so happy for time." (Act 3, Scene 1)

The lack of communication was also a gap that led to the depression that penetrated into the Tyrone family,

MARY. "Your father goes out. He meets his friends in barrooms or at the Club. You and Jamie have the boys you know. You go out. But I'm alone. I've always been alone." (Act 3)

MARY. "Oh, I'm so sick and tired of pretending this is a home! You won't help me! You won't put yourself out the least bit! You don't know how to act in a home! You don't really want one! You never wanted one - never since the day we were married! You should have remained a bachelor and lived in second-rate hotels and entertained your friends in barrooms!" (Act 1)

It is the reason why the same argument is repeated again and again during the play; the Tyrones fight but they often ignore their feelings, they never express themselves, never try to resolve anything, always tend to avoid any of these; this can be defined as a strategy for dealing with their own problems, denial; Edmund tries to deny that his mother has returned to her addiction to morphine, Mary denies her son's consumption and so on.

As a way to escape this bitter life they had, each member of the Tyrone family has chosen a way to avoid thinking, solving, or even accepting and living the reality. Isolation, drugs, and alcohol abuse were also important themes that characterized this beautiful piece of art.

EDMUND. "Be always drunken. Nothing else matters: that is the only question. If you would not feel the horrible burden of Time weighing on your shoulders and crushing you to the

earth, be drunken continually.

Drunken with what? With wine, poetry, or with virtue, as you will. But be drunken.” (Act 4)

Mary was always home alone having flashbacks about the beautiful life she had as a young girl, while she is under the influence of morphine.

EDMUND. “Yes. It’s pretty horrible to see her the way she must be now. {With bitter misery} The hardest thing to take is the blank wall she builds around her. Or it’s more like a bank of fog in which she hides and loses herself” (Act 1)

Edmund always isolated himself reading sometimes and sometimes thinking about his mother’s situation; he rarely meets his father and sit talking at home and when he does he usually starts an intense argument blaming him for his mother’s addiction, and for being stingy and selfish.

EDMUND. “After you found out she’d been made morphine addict, why didn’t you send her to a cure then, at the start, while she still had a chance! No, that would have meant spending some money! I’ll bet you told her all she had to do was use a little will-power! That’s what you still believe in your heart, in spite of what doctors, who really know something about it, have told you!” (Act 4)

Jamie spends most of his time in barrooms and with prostitutes for he always was called a failure. The mother; Mary, seems to be happy and in a good mood only when she is on drugs, she remembers the past when she was happy once and so in love with James. The father, James, and both of his sons, always pictured drinking while remembering the past or talking about their dreams. All of the Tyrones have chosen isolation from the reality by drugs or drinking alcohol, these two have been the only refuge that they had to escape the real world and dive in imagination.

EDMUND. *“We are such things as rubbish is made of, so let's drink up and forget it.”*

(Act 4)

2.2.1 Sigmund Freud on Escapism

Sigmund Freud's studies have dealt with the Escapism idea in an indirect way, where he called it Day-dreaming theory.

2.2.2 Escapism definition

The Oxford dictionary defines escapism as *“the tendency to seek destruction and relief from unpleasant realities especially by seeking entertainment or engaging in fantasy”*

There is no specific name to be mentioned as the one and only true founder of Escapism. However, Sigmund Freud's theories on day-dreaming and subconscious shaped the ideas of escapism. This idea can be categorized in many different Areas of Knowledge⁴ and ways of knowledge that makes the subject relevant to knowledge itself; the common ways of knowledge are: sense of perception, emotion, and imagination, while the areas of knowledge are many, and to be brief, there is one area that serves the purpose of this paper which is Human Sciences that simply can be defined as the things related to human beings, how and why they do things; or in other words, psychology.

Escapism is included in the human being psychology; people use it as a way to ignore reality, to escape a current situation in order to feel more free or irresponsible; the most appropriate example that describes this specific word “irresponsible” from the play is Jamie. Jamie used Apathy as a way to escape the sad atmosphere at home, tries to forget the fact that his mother is addicted to morphine, his mother's issue was the idea that locked him in a dreary

⁴ “Areas of knowledge are specific branches of knowledge, each of which can be seen to have a distinct nature and different methods of gaining knowledge. TOK distinguishes between eight areas of knowledge. They are mathematics, the natural sciences, the human sciences, the arts, history, ethics, religious knowledge systems, and indigenous knowledge systems”. Available: <https://www.wcpss.net/Page/7359>

mood that he could only forget a little about it by alcohol abuse he used to be successful once, he had talent and enthusiasm towards life and beautiful art, and he was the first one who encouraged Edmund to go on with his passion, poetry and literature. He never knew that he will lose his own passion later on and continue his life without any ambition.

TYRONE. "If he's ever had a loftier dream than whores and whiskey, he's never shown it." (Act 3)

JAMIE. (Boredly): "What's all the fuss about? Let's forget it!" (Act 1)

TYRONE. (Contemptuously): "Yes forget it! Forget everything and face nothing! It's a convenient philosophy if you have no ambition in life" (Act 1)

TYRONE. "More of your morbidness! There is nothing wrong with life; it is we who- he quotes "The fault, dear Brutus, is not in our stars, but in ourselves that we are underlings" (Act 4)

By reading the book; *Long Day's Journey into Night*, it is much easier to distinguish escapism. Describing Mary's inner thoughts, or psychology; to be accurate, O'Neill wrote:

"The strange detachment in her manner has intensified. She has hidden deeper within herself and found refuge and release where the present reality is but an appearance to be accepted and dismissed unfeelingly-even with a hard cynicism-or entirely ignored"
(O'Neill,99)

Mary has always been a loving mother and wife, but she had to give up on a lot to become so. She always regretted marrying James Tyrone, always missed the happy, naïve schoolgirl she used to be, she used to be an innocent, religious young woman, and she had a beautiful romantic view of the future like any girl of her age, but this hope; unfortunately, started to fade away right after she got married to the love of her life. She could not accept the

reality so she kept day-dreaming about the picture she drew about the life she really wanted, and sank deeper and deeper into the past like she was “*in a sad dream*”. (O’Neill, 155)

“He gave her a kiss. Her face lights up with a charming, shy embarrassment. Suddenly and startlingly one sees in her face the girl she had once been, not a ghost of the dead, but still a living part of her” (O’Neill, 24)

To another character with another manifestation of escapism; Edmund also found his way to take himself out of that bitter atmosphere at home, he chose Nature. Edmund worked on a ship once, those landscapes, the smell of the sea, bright beautiful sun and blue skies still lingers in his mind, and he often remember the old days and dive into a brief nostalgic moment, probably, that was what generated the love of writing and shows a promise of a great writer. Most if his poems and writings were recordings of his adventures and experiences at the sea.

EDMUND. “I lay on the bowsprit, facing astern, with the water foaming into spume under me, the masts with every sail white in the moonlight, towering high above me. I became drunk with the beauty and signing rhythm of it, and for a moment I lost myself -- actually lost my life. I was set free! I dissolved in the sea, became white sails and flying spray, became beauty and rhythm, became moonlight and the ship and the high dim-starred sky! I belonged, without past or future, within peace and unity and a wild joy, within something greater than my own life, or the life of Man, to Life itself! To God, if you want to put it that way” (Act 4)

EDMUND. “And several other times in my life, when I was swimming far out, or lying alone on a beach, I have had the same experience, became the sun, the hot sand, green seaweed anchored to a rock, swaying in the tide. Like a saint's vision of beatitude. Like the veil of things as they seem drawn back by an unseen hand. For a second you see, and seeing the secret, you are the secret. For a second there is meaning! Then the hand lets the veil fall and you are alone, lost in the fog again, and you stumble on towards nowhere for no good reason.”
(Act 4)

Although he was sick, and the doctor warned him how dangerous alcohol is for his health, Edmund could not get into the mood and just escape to imagination without the help of alcohol, he needed it to recall the atmosphere he loved to be surrounded with, the atmosphere he called “*the fog*”.

EDMUND. (With alcoholic talkativeness): “The fog is where I wanted to be. Halfway down the path you can’t see this house or any of the other places down this avenue(...) I felt damned peaceful to be nothing more than just a ghost within a ghost” he grins mockingly to his father “don’t look at me as if I’d gone nutty! I’m talking sense, who wants to see life as it is, if they can help it? It’s the three Gorgons⁵ in one you look at their faces and turn to stone. Or it is Pan⁶, you see him and you die-that is inside you- and you have to go on living as a ghost” (Act 4)

Despite the fact that he had enough to worry about, that could have kept him stuck in the past or even with the current bitter reality, Edmund was the only Tyrone member who could make peace with his past and go on with life as a brilliant poet.

The last example of escapism that this masterpiece included is the man of the house. No one can deny the fact that James Tyrone also suffered from his wife’s illness and both of his sons’ behavior towards him. However, he was selfish sometimes as his sons used to accuse him often. Tyrone seemed to be a man with a great career; he was a big fan of Shakespeare’s works, and so into the theater that he had to move with his family a lot from a place to another, that; probably, is the reason why there is a lack of communication between the family members. However, his materialism and greediness dominated his personality, and also his miserliness that turned his sons against him, and kept them blaming him for their mother’s addiction.

⁵ “A Gorgon is a mythical creature, from the Greek mythology portrayed in ancient literature. The term commonly refers to any three-headed creature with hair made of living, venomous snakes, and a horrifying visage that turns everyone who see it to stone”. Available : <https://en.wikipedia.org/wiki/Gorgon>

⁶ “Pan in the Greek religion and methodology is the God of wild with hindquarters legs, horns of a goat. The word “*panic*” is derived from its name”. Available: [https://en.wikipedia.org/wiki/Pan\(god\)](https://en.wikipedia.org/wiki/Pan(god))

EDMUND. "After you found out that she had been made morphine addict, why didn't you send her to a cure then? At the start while she still had a chance? No! That would have mean spending some money! I bet you told her all she had to do is was use a little will-power! That what you still believe in your heart! In spite of what doctors- who really know something about it- have told you!" (Act 4)

After Tyrone defends himself, Edmund ignores his words and continue:

EDMUND. "Because you've never given her anything that would help her want to stay off it! No home except this summer dump in a place she hates and you've refused even to spend money to make this look decent, while you keep buying more property, and playing sucker for every con man with a gold mine, or a silver mine, or any kind of get-rich-quick swindle! You've dragged her around on the road, season after season, on one-night stands; with no one she could talk to, waiting night after night in dirty hotel rooms for you to come back with a bun on after the bars closed! Christ is it any wonder she didn't want to be cured. Jesus, when I think of it I hate your guts!" (Act 4)

During the course of the play, Tyrone is always there around the whiskey table pouring, drinking and complaining about his sons' attitude and Mary's strange behavior all the time. Tyrone chose alcohol as a refuge to run away from his responsibility towards his wife, and from the failure that he had to face; his failure, and his sons' as he assumes. James Tyrone is an extreme manifestation of a person who is affected severely by repression of his "pleasure principle" concerning business or working too hard the fact that caused him that psychological crisis.

2.2.3 A brief Foucauldian reading of the play

Based on the summary of Panopticism from Foucault's *Discipline and punish* back in the first chapter; briefly, the panopticism is a term derived from panopticon that is of Jeremy Bentham. The panopticon is a prison built with a unique structure ages ago, it is a circular building full of small cells with a watching tower in the middle of this building. The most important characteristic of this tower is that the prisoners could not see whether they were really under any kind of supervision; for the glass that covers the watch tower do not expose anything from inside. Bentham's technique gave Michel Foucault a brilliant idea to describe power. The plan of the panopticon prison was really clever in the way how it aimed to make prisoners self-disciplined. Inspired by the panopticon, Foucault wrote a book of 353 pages only analyzing and explaining this idea and; in indirect way, uncovers the current authorities' hidden purposes.

Long Day's Journey into Night as an autobiographical work can also hold many psychological reflections of the playwright himself. The previous analyses were analyses of the characters, the play, and the implicit psychological ideas that the play conveys to the readers of the book, or the audience watching the play. Those analyses were based on a pure psychoanalysis theory that is of Sigmund Freud. The next attempt will be a brief Foucauldian reading of Eugene O'Neill's play; in other words, how this play can also represent Michel Foucault's panopticism theory.

Following Foucault's theory of panopticism, *Long Day's Journey into Night* can bear some sort of social panopticism also. In the play, inside the Tyrone family's house, there is a small metaphorical panopticon where one can know who represent the power, and who is the one on probation. This idea can be manifested in the character Mary; in particular, her situation as a woman in a society where the priority is for men, taking into consideration her situation as a woman addicted to morphine on probation of three men. Due to his experience with women, his mother's condition and his three wives, O'Neill rarely depended on women characters in his

plays. Mary Tyrone although she was a main character in *Long day's Journey into Night*, who represented the case of how women, even when they are suffering, had to tolerate “*the limitations and paradox imposed on women in a world shaped around male desires*” (Mambrol, 2017). In the play, Mary never appears when her husband and two sons were discussing the past frustrations and future plans, the stage during the play was dominated by the male characters, the fact that reflects O’Neill’s view about women in general. The male power could be considered as the surveillance, or the watch tower. The female is the one under supervision and limitation.

Conclusion

Throughout the play, the characters started to expose the family situation gradually. Especially the act four, it was the climax of the play for it reveals all the problems that the Tyrone family suffer from, and that there is a lot of important events in the past life of everyone which have had a traumatic cumulative influence that; somehow, made every Tyrone member have his own battle with something from the past and they still fighting to get rid of. It also discloses the family's denial of their problems; if they're not recalling the past and regretting it, they just drink and avoid the past and even the present. No one of the Tyrone family (literally or metaphorically) has anywhere to go or anything to deal with, so all what they do when they meet together around one table is to fight with each other or just "*drink and forget*" (O'Neill, 115) about everything; they simply turn to drugs or alcohol, the only way this miserable family chose to escape their miserable reality; was to escape their own minds. Mary by using morphine, Jamie and Tyrone; by alcohol, and Edmund used his talent; poems and a little help of alcohol. All the characters of the play represented what Freud called "the pleasure principle"; the family members denial of their problems made them just do things to their own self-gratification; so if they cannot solve it, they just drink and forget about it and feel free, and temporary peaceful.

General conclusion

The main aims of this research were to uncover the psychological aspects of the play; particularly, the Freudian psychoanalysis of escapism through analyzing the behavior of each character of the play. The second aim was an attempt to apply the Foucauldian panopticism theory on the play. How the Tyrone's family house could represent a smaller panopticon considering Mary's situation, in O'Neill's masterpiece *Long Day's Journey into Night* 1956 as a case study of this research.

This play embodied Sigmund Freud's psychoanalysis of escapism. Therefore, each character of this play represented certain method to escape their reality. For Mary Tyrone, as a mother who lost her baby, and always blamed herself for this incident, she has chosen the past as a refuge to skip her present that she could not expect. This character used morphine addiction as an escape. James Tyrone, the man of the house who had high hopes about his career, chose alcohol as a refuge to run away from his incompetence, his responsibility towards his wife, and from the failure that he had to face; his failure, and his sons' as he assumes.

The characters left of the Tyrone family are the elder son Jamie and his younger brother Edmund. These two also had a past that they tried to overcome. Jamie was a talented actor who had a brilliant career once that he ruined. The fact that his mother was morphine addict caused him a psychological crisis, this crisis made him choose apathy to ignore reality, the fact that led to the destruction of his career. Jamie submerged himself in alcohol as a way to escape.

Finally, the last character of the play was Edmund. Unlike all the characters of *Long Day's Journey into Night*, Edmund was the only one who could tolerate his past. He found his way to take himself out of that bitter atmosphere at home. He used to be a sailor, and spent

most of his life exploring the magnificent nature. Those landscapes, blue skies, and green lands he visited at the past formed a beautiful experience that helped Edmund to keep living in his own fantasy. He tried to use his imagination to improve his talent that is of writing poetry by which he could find his way to escape his family's miserable position.

Based on what was discussed previously in this work. *Long Day's Journey into Night* was a pure autobiographical work that summarized years of Eugene O'Neill's suffering in one day on August, 1912. O'Neill portrayed the psychologies of his family members within the characters of his play.

Works Cited

Books

Alexander, Doris. *Eugene O'Neill's Creative Struggle: the Deceive Decade*. Pennsylvania: the Pennsylvania State University, 2010. Press.

Berkweitz, Gerald. M. *American Drama of the Twentieth Century*. New York and London: Routledge, 1992. Press.

Bogard, Travis. *Contour in Time: The Plays of Eugene O'Neill*. New York: Oxford University Press, 1988. Press.

Britannica. *American Literature from the 1850 to 1954*. New York: Britannica in association with Rosen. 2011. Press.

Foucault, Michel. *Discipline and Punish: Birth of the Prison*. New York: Vintage Books, 1995. Press.

Kreiser, David. *Twentieth-Century American Drama*. United Kingdom: Blackwell Publisher, 2005. Press.

Mills, Sara. *Michel Foucault*. London: Routledge, 2003. Press.

Nash, Peggy, and Douglas Bernstein. *Essentials of Psychology*. Boston, New York: Houghton Mifflin Company, 2008. Press.

O'Farrell, Clare. *Michel Foucault*. Great Britain: Alhenacum press, 2005. Press.

O'Neill, Eugene. *Long Day's Journey into Night*. London: Thirty Bedford Square, 1956. Press.

Vaillant, George E. *wisdom of the Ego*. London: Harvard University Press, 1993. Press.

Articles

Brunon-Ernest, Anne. "*Foucault Revisited.*" *Journal of Bentham Studies* (2007): 1-14.

Websites

<https://www.biography.com/writer/eugene-oneill>

Access date: 13 Jan. 2019

<https://foucaultsociety.wordpress.com>

Access date: 20 Jan. 2019

<https://literariness.org/2017/11/19/female-characters-in-eugene-oneills-plays/>

Access date: 20 Sep. 2019

<https://literariness.org/2019/05/05/analysis-of-eugene-oneills-plays/>

Access date: 10 Apr. 2019

<https://stageagent.com/shows/play/6049/anna-christie>

Access date: 12 Feb. 2019

<https://www.sparknotes.com/philosophy/disciplinepunish/context/>

Access date: 12 Jan. 2019