Chapter V
Stylistic Layers - (iii)
Verbal Design

Dialogue is the second important tool after setting which Eugene O'Neill uses to construct his plays, with action and situations (described in the stage settings in the last chapter) constituting the material for this purpose.

(i) Dialogue - Conventional

Basically dialogue in the drama, as in any story or narrative, constitutes its organic element; it contributes directly or indirectly, either to the movement of the plot or to the elucidation of character. The inescapable union of dialogue and acting forms a natural intertwinement of imagery. The elementary conditions of good dialogue, apart from its being an essential adjunct to action or even an integral part of it, are that it should be natural, appropriate, and dramatic, which means that it should be in keeping with the personality of the speaker, suitable to the situation in which it occurs, and easy, fresh, vivid and interesting.

Its principal function in the drama (as in the novel) is its direct connection with characterisation. Shakespeare availed himself freely of the method of cross-lighting i.e. scattering various utterances through the dialogue of a play, all converging towards the same point - to throw some particular figure into sharp, clear relief. He employed it effectively with Antonio in *The Merchant of Venice* or Brutus in *Julius Caesar*.

But dialogue in the drama - or dramatic speech - is different from everyday conversation-desultory, clumsy talk of real life, full of interruptions, overlapping,
indecisions, repetitions, talk without direction and interest, and mostly irrelevant. The context into which it is put can make it pull more than its conversational weight, no matter how simple the words. Thus Othello's bare repetition: "Put out the light, and then put out the light", presages, in its context, precisely the comparison Shakespeare is about to make between the lamp Othello is holding and Desdemona's life and being. Dramatic speech, with the basis in ordinary conversation, is speech that has had a specific purpose put on it. Even in a naturalistic play, an apparent reproduction of ordinary conversation — the way we speak in life — is a construction of words set up to do many jobs that are not immediately obvious. Ibsen's opaque, uninviting sentences perform four or five functions at once. Further, a dialogue which merely stimulates is also unacceptable. For example, it is sometimes easy to be pleased with the wit and vitality in Bernard Shaw's dialogue yet ignore the question of its relevance to the action.

Dramatic dialogue is not mere table of words to be spoken. In the absence of the author it must provide a set of unwritten working directives for the actor and a number of instinctively agreed codes for the producer. In the words of Stanislavsky, good dialogue throws out a "substantial stream of images" in the whole text of the play ... like a moving picture constantly thrown on the screen of our inner vision, to guide us as we speak and act on the stage. 2

Thus dialogue should be real and heard as a dramatic score. 3

The first minute in Ibsen's Rosmersholm demonstrated the meticulous use of words in
dialogue. Similarly, the first moment of the meeting between Cecily Sundow and the Hon. Colonel Fairfax in *The Importance of Being Earnest* submit a dramatic context of the same story, though not of the same intimacy. As to the dialogue, the actor contributes his voice, his gesture and his movement. These interact on the words, and the words on that, to illuminate the impressions. In this connection, the question often discussed is whether lack of exact relationship in modern naturalistic drama between the arrangement of words and the method of speaking them results in the performance inevitably becoming an interpretation of the text and hence subject to wide variation. Mr. Williams makes an original attack upon the acting tradition of the naturalistic theatre and suggests that whereas in the formal drama of the Greeks and the Elizabethans the dialogue necessarily controlled the actor's gesture, modern prose dialogue, lacking the structures of verse rhythm, leaves the actor free to do what he likes. He instances the *SS Bala* and Stanislavsky's treatment of it.

The thousands of plays since the 1930's by some modern playwrights, however, establish the claim of powerful prose often varying on poetry or constituting a sort of prose poetry.

The disappearance of rhetorical devices was a distinct gain for drama and playwriting. Under the restrictions imposed by the fourth-wall convention, characters are not allowed to address the public in fiction. Nor are they supposed to speak for effect unless they are naturally eloquent, as are Shylock or O'Neill's Linguists, or unless they are "motivated" (as when they try to convince or stir up other characters in such modern plays as *A Streetcar Named Desire*, *Phasme*, *A Streetcar Named Desire*, *Lilith*). The writers of the Elizabethan and Jacobean ages favoured rhetorical virtuosity and figurative writing from the over-use of analogy in philosophy and pseudo-science.

"Realism emphasized the scrupulous construction of a play ... as strictly a dramatic and unitary work rather than an elocutionary pyrotechnics
or a parade of haphazardly assembled epiphanies. B" These was the first modern playwright to demonstrate that potentiel dialogue could be written in the realistic mode. In his "cramped world, compressly action struck sparks of intense dialogue precisely because in that world so little was left to do and so much was left to say." Realistic dialogue had great variety and range, but this kind of reasonable dialogue was mainly the attribute of a special kind of realism associated with character probing and with evocative drama of ideas. This was the extension of the complication of the so-called well-built play into analytic or in "modern" Shaw's words as the "addition of a new element, as musicians would say, to the dramatic form." 8

Strindberg and his successors mark the next stage in dramatic speech. Their psychological drama demonstrates how psychological conflicts can also be conveyed with great force through discussion and argument. Strindberg's "Miss Julie" is a gripping treatment of female masquerade almost entirely through discussion. And the verbal skirmishes between the Captain and his wife when they strip their souls bare in Ibsen's "A Doll's House" is a rare instance of force. 9

It can, then, be argued that under modern realism the quality of dramatic dialogue has been strengthened by being made inevitably functional. Voice may have been banished from the theatre, but dialogue is, from taking a secondary place, has become, if anything, more truly dialogue, whether or not it is as quotable as "literature." "Dialogue itself becomes anew again in the realistic theatre, as it is in the best work of Sophocles, Shakespeare and Racine, instead of being confounded with embellishment." 10

With this brief history of dramatic speech as background, I shall now discuss Eugene O'Neill's verbal designs.

However, before coming to grips with the subject, I shall first deal with the one charge generally made against O'Neill, viz. his lack of the power of language. Some critics hold the view that the plays not better that they read. His theatrical skill and imagination have been viewed as little more than a compensation for his deficiencies of language. However, George Jean Nathan
voiced the opposite view. The opinion that O'Neill wrote unreasonably good
dialogue than he dealt with some kind of vernacular idiom (New York lingo, New
England dialect, Sailor jargon) but was at a loss in his attempt to catch
ordinary middle class language or seeming poetical speech is fairly widespread.

And in a way O'Neill concisely this much to his detractors:

. I don’t think, from the evidence of
all that is being written today, that great
language is possible for anyone living
in the discarded, broken, faithless
rhythms of our time. The best one can
be is to be pathetically eloquent by
moving, dramatic articulations.”

In an earlier letter he had further clarified his position:

where I feel myself most neglected
is just where I set my face by myself -
as a bit of a poet, who has labored with
the spoken word to evolve original rhythms
of beauty, whose beauty apparently isn’t
Jenny, Joe, God’s Chillun’ Mommie, etc.”

O’Neill is genuinely attempting to do this in his dialogue and trying
to circumvent the dangers of having “either superfluous or colourless” to which
“a play which communicates to the audience only those passions or thoughts which
the characters can communicate naturally to each other” tells an easy prey.
The unformed language of his characters is not due to his insensitivity to idiomatic
speech, but it stems from his disinterest in surface reality and concern with
the underlying reality.”

O’Neill tried to make his characters express their deeper, at times,
unconscious, means through the medium of a language that is dramatic and not just
conversational. About the dialogue of ‘Ahmed’ he once stated:

I never intended that the language
of the play should be a record of
what the characters actually said.
I wanted to express what they felt
subconsciously. And I was trying to
write a synthetic dialogue which
should be, in a way, the distilled
essence of New England…”

then commenting on The Great God Brown, he went even further to remark that the
play was meant to convey "a pattern of conflicting tides in the soul of man", a pattern suggested by the use of "mysterious words, symbols, actions they (the characters) do not themselves comprehend".22

Let us now see what formal means O'Neill employs - and there is a great variety of devices - in his endeavor to suggest the more profound levels of the mind in his dialogue, his real concern.

II. Alternative Functions

In the first instance we find that one of the major functions of O'Neill's dialogue is to develop thematic repetitions. A medium conducive to this purpose are not conceived except through a long period of experimentation. It is a far cry from the jazzy dialogue of his earliest plays (Hedda, Juno) to the reminiscent passages of quiet agony of the late plays (Hughie, and a Touch of the Poet). A few key words in every play repeated a great number of times are closely related to the theme of the play. Often one particular word, forming part of the title, is given pride of place. Thus in Long Day's Journey, the key word is "home". Similarly "different" is the key word in "Different"; "localised" "desire" and "end" in Incerum Firma, Option Under the Juno, and Incest...and respectively.23

The verbal repetition is most apparent, of course, when it occurs within a single speech, O'Neill's final poem in The Iceman Cometh brings out the eternal 'seasonal rhythm' of life through an insistence on "always" and "again":

"Always spring comes again bearing life!
Always again! Always, always forever again! - Spring again! - Life again!
- Summer and fall and death again! ...
proclaiming worlds!"24

The speech is longer and more repetitive than it rationally need to be and to condemn it for this is to completely disjudge its functions since O'Neill wants us to feel, not merely recognize, the eternal recurrence of the love and pain that constitute the essence of life.
Secondly, O'Neill gives significant connotations to the words and speech of his characters. Sometimes these connotations appear from the immediate context. Frequently, however, they emerge only when seen against a larger background. With regard to the repetitive key words, we normally find their superficial meaning established in the beginning of the play which is only gradually superseded, if at all, by a more significant one. This means that the key words are not idiosyncrasies spread out over the play, but they form an integral part of a certain design or pattern, which may remain subtle.

The word 'go' in, *Beyond the Horizon* has special connotations. In old Nye's mouth "Yes ... go! ... go! ... You can go to hell if you want to!" it is indicative of his sense of utter frustration with his extroverted dream crushed by Andew, his only hope, deciding to leave the farm for the sea. It also amounts to a death wish which is echoed by Ruth to Robert in Act II: "I do love Andy. ... And he loves me! ... So go! So if you want to!" Everything in the scene suggests that Ruth wants Robert dead, although on the surface she merely asks him to leave the farm. Similarly "goin'" in Nye's final words in the play mean dying:

Nye (ineffectually) I'm goin' - to bed, Natey.
It's late, Natey - it's late. (He goes out).

In the opening of Scene IV, Act II Robert asks his little daughter: "Would you like to Pack to go away? - far, far away?" The little daughter's negative answer suggests him to stay alive. At the end of Act III,1, Ruth, returning from Robert's bedroom, calls:

... trembling with fright) Andy! He's gone!
Andew. (understanding her - his face pale with dread) He's not - Ruth. (interrupting him - hysterically) He's gone! The bed's empty.

for a moment both Andrew and the audience equate 'going' with 'dying'. At the time of his finally dying, he picks up the word again: "And this time I'm going! It isn't the end. It's a new beginning - the start of my voyage!" His death is the fulfillment of two promises stated in, Act I.
The word 'go' thus contains two meanings: one travelling and dying, both of which are designed around these parallels. In the beginning only the first meaning is clear to us and, presumably, to Robert; gradually the latter is unravelled. The longing for the "far-off sea", which Robert harboured already as a child is at bottom a death impulse.

'Sand' is another word mentioned repeatedly by O'Neill in his plays. One of his earliest plays Tah opens with: (Listening to the rain - throws the cigarette wearily on the table) Sand! What a night! ... 26

This soliloquy reveals Rose's awareness that she stands little chance of finding a customer and of improving her health in the lousy night. At a deeper level, understood only in retrospect, the soliloquy reflects her individual chances for a decent life in a dark, cruel world.

Soon it becomes clear that 'sand' is more than an oath to Rose:

... Give a couple of dollars and let me go
to the doctor and get new medicine. Please,
Steve, for Sand's sake!
Please, Steve, for the love of Sand leave,
keep her (the baby)!

Robert! What do you mean? It can't be done.
They (all the righteous people) won't let
you do it, and that's Sand's truth.
Tim... You can't help me on this.
Rose, I won't, so help me Sand!

The list of 'sand' examples shows how the expression 'sand' has ceased to be a mere careless jargon for Rose and to be associated now with a religious and supernatural meaning. When accused of the murder of Tim (who is really killed by Steve) she appeals to the dead Tim:

For the love of 'sand' speak to me (making and cobbling)
Tim, why don't you speak, why don't you speak?

With this concern with God established Rose's "Tah" refers to God as well as to Tim. Her final speech is the only one in which she explicitly directs herself to God:
Another playlet did not begin and end with references to God, a
God who is visualized in the sun which sends forth the three ship's crewed charac-
ters on the life raft and the finally realize they victims of the chase. The
play opens with the following speech:

Queens [Chris: Joseph], to a sitting modest and familiar
unwittingly to the Gentlemen, by God! by God! this is all we
is driving me and... why do you not speak to me?

Now "you" has a double meaning: the Gentlemen's indifference to her is relatively unimportant the real tragedy in the silence of God. The Gentlemen's
exclamation a little later: "God! God! how my eyes ache! God my heart burns!"
in a suggestion given by O'Neill to the spectator of what he had already given
in the stage direction: that "The scene changes... like a quiet open
dye of God" thus testifies to the fact that O'Neill's plays were written as
much to read as to act. The frequent references to God in these plays stress
the mysterious fate of which all characters are victims but of which they
become conscious only gradually under the pressure of crucial situations. The
references to this scene are, thus, obviously implicit in the earlier parts
of the play and explicit only in the latter.

Then the reiterated word or phrase is somewhat unusual, so naturally
notice it more easily. In most dramas no body can help paying attention to
Chris Christopher's reiterative complaint about "that old devil, too" whenever
Chris uses the word "devil" he refers to the sat. The only other charac-
ter that uses the phrase (once) indicating the has obviously been influenced by
Chris: Larry. The other characters, do not use the word "devil" Johnny - the - Priest
welcomes him with: "Speak of the devil! but Chris finds that he is "a devil to
be asking a power of trouble." The only time has uses the word she does it
skeptically. "You're like a devil, you are!" She tells Chris.
This difference in usage illustrates the fact that O'Neill attributes Chris to the source of a signal in the play. In Act XI of *Hedda Gabler*, for instance, Mrs. Werther consistently refers to her son as "anchor" - her little boy still - while she naturally calls her "Sand" - out of respect and love for his acting the father to her child. After the abortion, when she has fallen in love with Emrich significantly adopts the perspective external address and calls her husband "Sand." With her power within the marriage now waned she returns to the earlier "son.

Hedda is another instance of a change in the way of addressing each other consequent upon a change of climate between the persons. Eric, anxious to establish a contact with the right clerk, inserts a "Mr." or "mother" in almost all his speeches. This is not accidental. As Eric reveals late in the play: "Hedda liked to hit himself hard when my dock (Hedda), and so we ran, at that - even if he was a mother." In other words, the address illustrates how Eric takes on a substitute for the dead Hedda in the right clerk.

But the right clerk is not interested in any contact. He calls Eric "Mr. Sand" even after he has been told to say "Odie," and late in the play he still takes the line: "I beg your pardon, no. -- odie ..." As soon as he begins to connect Eric with his idol, Arnold Rothstein, and with gambling, he starts to take an interest in him and from this point he addresses him as "Odie.

Cutting have often found the verbal repetitions unfossil. They have disliked O'Neill for his underrating the intelligence of the audience by reiterating his points too clearly in repetitions. Even Irene Lewisohn, one of his most ardent admirers complained to O'Neill against his repeating a certain
point in the human spirit eighteen times. In this O'Neill replied humorously:
"I repeated it to be noticed eighteen times!" This criticism is based on the
assumption that O'Neill is trying to harness intellectual ideas into the heads
of the modern man in fact his intention, as Joris-Karl Huysmans rightly observes,
is "to affect his audience emotionally, to speak directly to the unconscious." And
this was vindicated on the stage where alone can a playwright's design be tested.

It will be observed that the verbal repetitions act as a foreshadowing of the
specific, complexity of the nature of a play than were there two clear: one and the
same word used by several, often contrasting, characters in different situations
and with reference to different things will be so enlarged in meaning as the
play develops to become extremely complex at the end.

III - Monologue - Variations

Readiest Leo Tolstoy (1914) furnishes the first example of a dialogue
in O'Neill which assumes line, depth and variation and constitutes a typical
O'Neillian monologue - a monologue. But before discussing in detail it is appro-
priate to make a distinction within the concept of monologue as used by O'Neill.

One variation of monologue used by O'Neill may be called a soliloquy.
Monologue spoken inside of the presence of the other characters, out of inner
conclusion, not in relation to a previous speech, nor aside, as an interpolation
of the playwright. Also called "soliloquy thinking," it is a fragment of
ordinary dialogue, spoken only by his fellow-actors. It is a specific kind
of dialogue employed by O'Neill continually and with several variations. It
might also be called a "Pirouette." 22

According to Hulick, the "Pirouette Version" of the source of material
was the source for O'Neill's collaboration. 23 O'Neill
was perhaps encouraged to experiment with the model found in and borrowed by
him from the "roll- out play" and use the technique to his own purpose.
notable variety of monologue in the North American technique of Eugene Ireal-

However, it is quite obvious that, under the influence of European
realism, and before his experimental phase, O'Neill was careful to preserve
the illusion of the fourth wall while at the same time he felt an urge to
reveal the inner states of mind of his characters. He solved this dilemma by
creating a variation of the monologue that was connected in between the orthodox
modes of the "realistic play" and ordinary realistic dialogue. These last
monologues arising out of inner conflict in character or, motivated an
exploration consideration "of the disturbed mental state of a character." In
O'Neill's characters have an inclination to fall into this method monologue even
when they are not particularly disturbed: for example Smith in the dramat
of The Boor. It is a matter of speculation as to what led O'Neill to adopt
this technique.

(c) Duality

The wall of silence to be broken through the combination of
variable thickness, and this results in many variations of the related mono-
logue. In Moura, for instance, it is self-revealing. Here the atmosphere
prevails over the play is created and intensified by monologue and repetit
sound effects. Undoubtedly, one of O'Neill's characters, striving in the four-castle
of the I'll Kean drama to keep himself company. His controlling, poetic speech
from a background for drama, O'Neill's monologue against the night and the inter-
mittent "somebody's whistle . . . heard above all the other sounds". Within the
walls of the farmhouse, O'Neill writes, as one can put it,

"To work on the problem of getting out upon the stage
more of a man's inner consciousness than a man would
ordinarily have to his fellows ... by letting his
chief character into the flowers of speech".

Previously, when O'Neill used monologue, the characters had little inner
consciousness to reveal; now he has created an interesting individual with
experiences on the sea (among them a shipwreck - reminiscence of Hector & Co.)
Death and life are contracted in a beginning, yet expressive language occasioned by the setting, the acting, and the dialogue:

"He smiles life ain't much to see about lookin' just out ship after another, hard work, small pay, and fun good; and when we get into port, just a drunk ending up in a fight, and all your money gone, and then ship war ain."

Toward the end Yank discloses his life-long dream of life on a farm far from the sea:

"It must be great to stay on any land all your life and have a farm with a house of your own, way in the middle of the land where you'd never smell the sea or see a ship."

It is an unexpected revelation of his character and by its intimacy it brings Yank all closer to him than ever before. As Eugene O'Neill remarks, the action of the play in five to be seen "the characteristic moment of an O'Neill play—a moment toward discovery or revelation or both—a kind of unmasking."

To ENOCH ARDEN (1916) modified monologue is an exercise in mirroring "the other character's disturbed mind", the mental cogitations of the husband who does not appear on the stage, and of the wife, a youngish married woman on the stage, who indulges in a continual outburst of accusations against him. Instead of writing a monologue fluctuating paradoxically from one state of mind to another, as O'Neill might have done in his mature years, he resorts to the technical solution of exposing the workings of the mind of the silent figure, reminiscent of the technique of Strindberg. This method was again employed by O'Neill as late as in A ROUGH OF THE BUSH, where Nora and Par, mother and daughter, appear as mirrors of one another, in a memorable scene of intertwined monologue.

In THE CURRAGH, the modified monologue of Smitty, a drunkard and an ex-gentleman are addressed to a listener, presented against the background of a chorus scene. The central weakness of the play is that the melancholy atmosphere and Smitty belong too harmoniously together. Smitty is the prototype of later O'Neill heroes and his self-city cannot be as readily
approved as Long's, who was after all face to face with death.

Mudflap (August 5, 1933) the lost of the three lost plays unfinished is basically a monologue monologue

Monologue, its/comes structural emphasis, as it was to be in all the plays two-

of O'Neill's last plays. Three officers, out of the night's material Darcey Boylan

and his mentor and ideal Jack Arnold, resolving from their formula - physical a

and psychological - and the third: a radical officer, Doctor Robert Ryan one

placed in the peaceful, yet tense background of a University club in New York

and hot September afternoon in 1918. The tension of Jack's inner turmoil

mounts to the point of climaxing this remorseful confession in the form of a

monologue:

"Just then - the silence... Everything shudders in a constant

vibrating movement around you... Nothing is fixed or certain

... you ought to forget 45"

The significant passage reflects the mental helplessness of the individual

in the midst of unstable human relations - a basic indecision underlying his

later plays, especially The Hairy Ape. 46. Journeys End. 47. One

Led has given an effective verbal expression in a language at once rhythmic

and auditive language written to be spoken, to Jack's means of metaphysical

ambiguity. Here the prevailing element is dialogue or dramatic speech. A critic

states: "One has not definitely, heard the voice, and given it a sensible

auditive form."

Yet the passage is only one of a series of revelations by Jack - others

being in the lesson Joseph or Albert Arnold. Absorption verse, too, there is

a story behind the story, a confession after the confession. The refrain - a

cigarette "would have been better" becomes the symbol of the entire trilogy

of Jack and Boylan as it constitutes their being.

The play achieves a unique rhythmic quality in its repetitions of

phrases and actions. In one of his lines, for instance, Jack Foreshadow the

painful repetitions of the scene near town during the hours of curious
writing one of the soldiers kept playing "some idiotic nonsense ... over and over again - till it drove you nearly mad to listen to him."

But it is of significance that in 1912 O'Neill should be capable of writing a play of farces and in which all action belongs to the past - a change-foeticnic technique of his last work. Taken as a whole, the three last plays are a fine study in the use of European Socratic-philosophical technique of dialogue of which "Hall Room" is the most interesting. It is, however, a pity that it was never produced.

(2) Speeches punctuated with Stage Directions

Marlow's speech and the emergence of another pattern of verbal action in the habit of writing stage directions even within individual speeches, which finally developed (in his late plays) into long monologues spoken out into pieces by stage directions. The playwright was now motivated by his desire to dictate to his actors how to voice their climatic speeches, often expressed in an emotional and frenziedly language. These stage directions - even if never heard by the audience - are revealing and significant since they give us the information between play and the dialogue, and the dependence of the one on the other in the intervening hints.

In a number of situations of three action, especially between the lines, Robert Kins and Marlow Kins the variation of tone, mood, gesture etc., is indicated by punctuating monologues with stage directions: Robert James变现

"amusingly ... to (with a smile) ... "
or he talks

"... shrewdly ... (in whispers, the man with knowledge of knowledge ... with voice softening ...)

or he speaks (anxiously) ... (he secures the man's attention in a tone of inquisitiveness ... (which continues) ... "
or

"(with a touch of quick jealousy) ... (sharply)

... ( invoices, the man's understanding ... (as if to himself)

or (with a laugh, the man's surprise) ... " (sharply)"
200

The best instance, however, is that of as many as nine definitions of tone, social expression, gestures, or movements within a single speech by O'Sulli-

"(Ally!) ... (Ally! please with sconce and blush with face! Artfully) ...

... (Love, always,attention to life's inscrutability) ..."54

It is noteworthy that even if no stage director would take all of
These characterizations literally, they are important as indications of the play-
wright's vision and technique. Nevertheless, they lead to monetary and melt
of sudden, paradoxical states of tone within the speeches.

In the meeting O'Sulli, such paradoxes within a speech were involved
and the opposite were brought closer to each other. In the present confusion—
the simultaneous presence of conflicting impulses — is one of the most typical
states of mind in his character. Harriet Warbrick (1910-19) speaks both
"(Eternally) I'm sorry, Helen ... " and "(insanely) still someone ought
to say on do something to put a stop to ---"55 in one and the same utterance;
Helen says "a little effort and a smile".56 The internal contrast between
Ally's feelings and Stephen's blunshtes to then, is developed through a series
of short revelations.

Critics like Alan J.woman have commented, often with good reason, on
O'Sulli's masterpieces of language: "Most of our other playwrights, including
our greatest, Eugene O'Sulli, has certain elements of a cult of imitat-10
comedy, which consists of thought and feeling not through speech but
through climate and redaction points".57 In few other play and situation it
may be true of undoubtedly O'Sulli cancerously yet well with Helen, even in
the love confusion, a passage requiring extraunits. The short phrases
and the varying rhythm also it an example of a language fit and lyrical for
the play.

(c) Mixed Utterances
In particular, taking between self-assurance and fear in a central central
moment in Helen's poem and the beholding nocturne, which will lead
six scenes later in 'The White', at the edge of the forest: "Shall we, nigger do
not act in yet be done ... but you didn't flinch about; ..."58 In fact to the
In this play O'Neill uses different stylistic layers of dialogue in interaction with other scenes of action. 42 Paddy, an old Irish actor, voices, in between, a lyrical outburst, a confession of love to the son. It is Yank, however, who strikes the prevalent note:

"Tell me, all men ... You ain't no good for no one. You're a
beauty. You ain't got no soul, yet me? You're a polka, ain't
me? Tell 'em, it's you."

This is how he introduces Len, a Socialist agitator.

Paddy's long, vacillating rhythmic sentences in the pantomimic speech
are reminiscent of Strindberg's expressionistic plays:

"Oh, to be back in the fine days of my youth, ohen! Oh,
there was fine, beautiful ships then days - all kinds old
tall men touching the sky - fine strong as in them ..."44
"... And those days a ship was part of the man, and a man was part of
the ship, and the man joined all together and made it one ..."44

Yank's utterances, by contrast, proceed in a dull circular, as he were, repeating
the same sentence structure at the same phrases at short intervals. He speaks as
if through a veil of language difficulties; every so often he has to go back, to
"... You come up with the help of a phrase which has already burst innocently out
of his mouth:

"... 1 don't belong, no more. 2 ... I don't want to do stuff.
You're too old ... Hey! Say! Hey! 2 hey! 2 hey! Hey, you old
boy! Hey, you old boy! Hey, you old
boy! Hey, listen to me - suit a moment - I better talk.
See? I belong and he don't ..."45

In these fragments Yank identifies himself with every significant detail in the
setting of scene next - the scene of "Concentration," in a couple of ejaculations
he advances the field of his own outside the stockade. In the momentary
fracture, O'Neill forces points to issue his hand with a kind of violence, later
tragically dissipated. At this time in the program, when it needed seven scenes to
stipulate the scene, it is done here just in one scene. Yank's furious breaking of
the engineer's whistle at his back, as he passes on, in the presence of Yank, accentuates the element
wise use of surprise "God damn you!" inherent in the encounter between Milord and

Yank is an inarticulate character even more than Jones and his way of
speaking is entirely appropriate for him, an echo of O'Neill's unvarnished control
over language. In fact, a part of his tragedy can be attributed to his inability
to articulate his longing for a higher ideal.

The third stylistic layer in language is formed by the discussion between
Adolphus Sutee and his aunt on a section of "the gentleman's code". Adolphus, a social
rebel and daughter of the president of Hampden Steel, speaks artificially as
she should according to O'Neill's vision:

"Please do not make my attempt to discover how the other

hurt lives. Give me credit for some part of going

shockingly in that at least. I would like to help them ...,

I would like to be someone, to teach life something ...

If an idea by god and man by it, as they say, and the

moon look ... cannot in one hope than one. ...

The choice, with their few words of "A Iowan rich man" indication at

Marek's "Iowan rich man" indication, and the racial effects
in some ways are utilized to intensify the feeling of alienation experienced by
the inarticulate hero. In Dorothy Johnson points out the "lonely spirit
of steel" as here Sutee, emphasized by O'Neill, for the voice of metal in painted
expression that the time of emotional identification with steel for him in on.

Furthermore, Mr. Halsey in this scene is intended mainly to contrast, further,
and motion like the decisive moment included in the previous scene. This elabora-
tion is necessary, since a prominent part of the emotional aspect has until now
been given only in stage directions and it has been experienced by the audience,
through the skill of the director and the actors. But with the new line of
development begins in this scene and to last till the end of the play a stronger
motivation is needed for the latter part of the play. Coming from his natural
emotions, Yank begins his search for revenge and a renewed sense of belonging.

His fluctuating monologue, which is to encompass a larger part of the remaining
four scenes, has begun; he speaks now "inarticulate me" with his soul condition.
The fourth stylistic layer to the dialogue is added when a Senator is quoted from a newspaper, where the writer scorns the first American Labour union, the I.W.W., so spitefully that a new hope arises in the slow mind of Yank that perhaps these anarchists will revenge for him and other outsiders:

the Industrial Workers of the World ... I call them the Industrious Breakers of the World. This fiendish organisation is a foul ulcer on the fair body of our Democracy. ... Like Cain I say to this Senate the I.W.W. must be destroyed ...

Yank joins the union, and for the first time since Scene Three, he seems to belong, although he realises his gross mistake before long and is promptly ousted as a provocateur when he starts preaching his idea of a violent revenge. This time O'Neill provides a silent chorus; eight or ten men are needed to overpower Yank.

While sitting outside the locale in the position of Rodin's "The Thinker" Yank comes as close to self-understanding as anywhere in the play:

His time's in your inside, but it ain't your belly. Feedin' your face ... snickers and coffee - dat don't touch it. It's way down - at de bottom. ... Let's do now ... Steel was me, and I owed de world. But I ain’t steel, and de world came me.

Using the verbal image of steel, Yank sees himself as a victim of spiritual or - if the word is too fine - mental dissatisfaction with the machine age. His longing is not to be satisfied with material goods alone.

Inside the cage, in the murderous hug of the gorilla Yank complains of his own fate, which has not been relieved by Paddy's pantheism:

I ain't on earth and I ain't in heaven get me? I'm in de middle tryin' to separate 'em takin' all de worst punches from bet' of 'em.

And the play is closed as it was opened - with a Chorus.

It will be observed that after surrounding his inarticulate hero with striking means of expression in the three early scenes of the play O'Neill confronted the difficulty of achieving a further climax mainly through Yank’s monologue. In this dilemma he came closer to writing genuine poetry than perhaps...
anywhere else in the whole novel. In an appropriately powerful climax, however,
never seen. Nevertheless, the success achieved by focusing around the finally
impact at once -- even if the contrast between the individual and the
group, deployed as a Chinese in the background in the earlier parallel to the
beheading of the amputees in The Human Comedy, and the mixture of different
stylistic elements is unrivaled. 76

The success or failure of this fusion is to be determined decisively by
the performance on the stage by the director and the actors. At least that, it
is their responsibility to re-constructs of 1ark and Polly respectively clumsy
and high forms on the written page - sound effective in the same surroundings.

The criticism that O'Bell "forgot or ignored the distinctive idiom and
speech of the novel in The Human Comedy and that speeches of the

"is also good theatre because of their vitality and strength but are not particularly
very early as 'spontaneous literature' in concept alone? In the presence of
an elaboration of expression and the artistic excellence of the play the critic
would expect to hear "distinctive idiom" from James? 77 As speech reflects the acentic
rhythm of the play, until all the ways we need are a few exclamations, aimed to
against their proper background. The inflation of Larely's line is noteworthy for
its characteristic fusion of realistic and stylized language.

79

Paul's problem, in the opening scene having a basically realistic flavour
with a moral sense. For all its relatively refined rhythm of subtle meaning,
O'Bell tries to evoke the image of the beautiful falling, ships and their human-
ious listed of the scene, the "ancient ... life" of the play's subtitle. The lines
reproducing this glorious past are fittingly rendered in the form of poetical
verse and could very well be written in verse form. Paul's speeches reflect what
he claims to belong to and even to incarnate the modern machine age. The preoccupa-
tion of un-skillful and short sentences in his speech contributes to express
the hectic pace of modern life, expressly reproduced also in the abrupt speech-
like, human rhythm. His use of slang, "in da plain", "dope", "tired" and
vulgar pronunciation ("he", "him", "them", "all") further qualify Paul's speech.
as that of the second helvetian age, devoid of political and spiritual values.

The total effect of Rank's speech is of being disjointed, a disjointed speech which

reflects the fact that Rank is not as well in tune with human life as he himself believes. That's illusionary feeling of belonging is fully expressed in his stakehold working chart:

One - two - three --

...

Let's do stuff! ... watch her move!

The regular beat of the speech (if reproduced in verse form) suggests the

regularly marching of the speaker's closure Rank is in the process of feeling, and in

the working chart shows him up as just that. At the same time, as Rank's words evoke claims, the rhythm has a moral connotation: the heroic energy with which

Rank feels the springs of the ship in that of a man adrift, hero to his corner; by

a calling directly to our senses O'Neill can explain Men's feelings for the

ship and for the awkward world. But more than merely 'explain', the words come alive before our eyes even on the printed page which in an index of their dramati-

cal effectiveness.

Another it may also be contended that both these renowned cities -- the

Harvest Moon and the Midnight are constructed to have an emotional impact
developed by the continuous presence of the hero on the stage and by a wide variety of poetic means employed. And it is hardly possible to imagine audiences not getting emotionally involved with either Jones or Beats, the figures so powerfully

dramatized. Thus, in the context of the present study; it is feasible to make

a subtle distinction between "Harvest" and "Midnight literature".

(c) Introspective Speech

A new kind of characterization, not immediately recognizable, but followed in

fashion with the Man plays O'Neill's interest in revealing the inner minds of the characters. In this endeavor, thinking about proved to be a major asset. Let's the better feeling towards the hard life is in conformity to lend on their

fear's face are turned up in.
In a dramatic utterance of love to Jade: "Similarly his long speech:"

"Oh, you ever know me - 'twill only end in tears ..."

"Hold the passion in his whole life and heart. While in love, you've seen her heart out to Man, then overtaken with the passion of love. Again, Ophelia enacts, bitterly torn with jealousy and saying suicide involves in a

"...and this crying! One she can't cease it out - crying! As him feel it done-it off the shelf, alludin' up the wall, evenin' out the chimney, polishin' in the corner!

"They're no peace in heaven, they're no rest livin' with folks. Something's always livin' with ye ...""

In the play, the monologues are always employed in pathetic positions. Part one - Jane three virtually unite with Man's monologue about the village haunt inside, preparing the way for his love of Jade:

"Oh, you - "...

Tina and Wini have a scene of intense, murderous tension after Wini has abandoned her child, at the point where the ironic tension is at its height. Then Enrol "(I'm so sorry. He's so stupid)."

I'm sorry. He's so stupid."

"In the inarticulate on strait utterance of the characters, however,
which brings out the irony of situations in the play and intensifies its effect, especially in the central scene. All these are a motivation for the central theme of the play, it is the failure of men and women to communicate. Isolated by the setting in the seacoast town of the Arbour, the characters are also isolated by their own inability to find a verbal form for their feelings. Similarly the part the reporting author figures a way to them is local - and that too after too distant violence.

The theme of betrayal is major theme in O'Neill's play. It is perhaps even before. The theme has a history in Irish plays of O'Neill's. In the early plays of O'Neill, betrayal, love in a straight-forward manner; battle the hero of the play. In expected of the character: Beth and Robert are deceived in one another in dinner. The Hudson, and John in Nora and John's move in a society to the Garcia in Nora. The Hudson is betrayed by his subjects, Beth by the Hudson. In Nora, Nora is betrayed by herself. The Hudson is betrayed by Nora. The theme is carried by turns of the plot and by the inarticulate speech of the characters.

Proceeding on the conjecture that love is always betrayed, O'Neill are not concerned with isolating the reader in his burning. He has any further.

In general inarticulateness of the language may not be a strong enough means for conveying the full impact of the theme of betrayal, yet O'Neill communicates best completely when he takes the difficult path of verbal communication as one of his themes, then he does not depend too heavily on the ability of his characters to speak themselves, understood by their own. Pandemonially, his advantage are not effective on the stage, then he must substitute and portray his characters as inarticulate. Each scene of O'Neill's successful journey

Yet, the part out to a mature facade ... he use characters into into their scene would not case silently, he would rely on language and inarticulate utterances to convey their state and circumstances.

In fact, in Nora, Under the Elms, there is expected solitude on i...
an attempt. And this is a new dimension to O'Neill's view of dialogue in his plays.

The older brothers, Peter and Mike, are presented as bound to the earth, an imposition created by God's clothes, make-up and way of speaking: "[They are] heavily shadowed in their clothes." Mike's debt is shared with Pat. 4 But the open with a sense of silent acting or pantomime expressing the general feeling of Ryn and Mike; it is followed by a series of speeches in which Alice, 
drawn through the whole scale of love-hate reactions to her, major to following, seemingly to call the reader's, roases to the sounds the B of 
loving a man once more. 25

A sudden shift of mood occurs in the scene where Blasé performs a 
prolonged scene before a chorus of neighbours, then he calls "a flock o' mates". 26

Here his states of mind fluctuate "as if common suddenness": 24

(a) Dionysian Exaltations

Between the exultation and the late decline a man's O'Neill THERE
is a phase of Dionysian exaltation, "wild-hearty" and vague, general elation
of jocund laughter. Against the background of activities, comic, even-calamite
Greek-roman spectacles and events, the utterances of Lumenia, Caliph, Helian
bear cosmic significance:

Laugh! Laugh with us! Death is dead! Hooro is no more!
There is only love! There is only laughter!

Here is poetic eloquence in the long speech of Lumenia:

... You laugh, but your laughter is falsity!
It lacks a byre laughter, reptile, howling
Its hungry face of life! ... 26

But then this earth's mild drowsiness: "......... But hast thou another, O His
bestly - Important One?" /indication remoteness of an ancient poet's inscription:

But with you! Out into the woods! Upon the hills!
Cithen the wind and shadows look you from the Immix.
Out with you under the sky! Not the stars too
pure for your wild passions? 27
Similarly his speech

(multiply) ... you to cope with the Power of Death, did
they not laugh with mock? 'With to old Death, they laughed! ...

in their eloquence, one of his last poetic utterances in the play is:

... but if there is no evil? But if there are only health and sickness? ...

Lemars employs the theme of rhetoric to make his points and particularize

... wildly.

"Idelam, behold my figures, " (he louds you're better,
"Yesterday, the laughter of
a committee convened with bawling and the rhymes of a mere

"Delia, she's a mad you ever long when.

"Pleuma, you read in poetic expressions, although she in a sole

Delia's world is full of evil. There's this threaten.

..."

"Leve you, woman? Is it true at last? By love is a

Oriana Cargo, a glory figure for considering the atmosphere of

In his suit for menials, tells vague generalities:

Worship! I have found nothing in life that excite

..."

at one place Delia's term between rage and pity, speaks, as if he were making

... a desperate effort to overcome his mental torture:

... You are playing, are faken, menials! You are trying
to evade death! ...

Above and similar other utterances have almost the nature and effect
of melody decoloue, of which twisted together, there is some of the talk
between Delia and Lemars, Lemars, Delia and Lemars in lot four, scene one.

And when we add to it the Choral used scattered all over the play - and the music
and voices which leaped moments as an exercise by O'Neill in writing verse

don for the "Tragicke Theatre".
Human expression in *Lazarus Laughed* is divided between three levels: the individual, the choruses (each with seven members) and the crowds (each a group of forty-nine). Laughter or simple phrases are often voiced first by an individual, then echoed by a chorus, and at last uttered by a crowd. The "Choral odes" are written with a more limited vocabulary than the most worn-out hit tunes; appropriate music and sound effects, such as the brass clash of cymbals and the tramp of marching legions accompany action and expression throughout.

Yet, the play has no core, despite its flight to Athens, Greek models and despite the awes of emotions. Instead of a concrete play O'Neill produced results of abstract thinking. In his hystorical, and overeagerness to affirm the value of life he "like most converts to a new idea", Clark points out, "is not content to state, he must reiterate and hammer away until the densest listener understands what he is driving at."

And the plot of the play is mere endless repetitions of the same basic situation: Lazarus converting murderous mobs and murderous individuals to Nietzschean, all by the force of his irresistible and infectious arias of laughter. According to Cyrus Day, Lazarus is "a static character," not a "recognizable human being", but "a mere mouth piece - and an inarticulate one at that". He also writes that the antithesis between man's Apollonian and Dionysian impulses, a Central Nietzschean concept, is expressed in *Lazarus Laughed* "by means of the monosyllable 'yes', four or five ambiguous slogans and Lazarus's mystical (and mystifying) laughter."

True, Lazarus is the dramatist's mouth-piece, if the play is to be taken as merely propaganda against death. But a closer study also reveals that the idea underlying it is that of a positive message of pantheistic harmony. This idea, which came to O'Neill from books and no personal experiences, was not assimilated into a proper aesthetic form. The language spoken by the play, thus sounds foreign to O'Neill's own ears.

Nevertheless, for all its eloquence and rhetoric it is a successful enough exercise by O'Neill in writing a play for the "Imaginative Theatre", and his contribution to the idea of "art theatre". As a part of the theatre, O'Neill is
"complex, concrete and metaphorical" - the "three qualities" which according to Raleigh, were "denied to O'Neill's invention". 107

(iv) Interior Monologue - "Thought Aside"

Yet another verbal device was the invention of the "thought aside" in Hogan's Interlude (written 1927, produced 1928), and A Midsummer Night's Dream (written 1922, produced 1924). Both plays show how interesting O'Neill was in evolving new variations of the modified monologue. The new stylistic feature introduced is the inner or interior monologue or as O'Neill himself chose to call it, "thought aside". 108 Determined by modern psychological insights, this dialogue technique was a fusion of two theatrical conventions: the soliloquy and the aside. It involved speaking aloud of their thoughts by all the characters, with no regard for the ordinary conventions of the theatre or of normal social intercourse. "And why not?" O'Neill asked Barrett W. Clark while explaining of his new play Hogan's Interlude.

Everything is in a matter of convention. If we accept one, why not another, so long as it does what it's intended to do? Why people speak aloud what they think, and what the others aren't supposed to hear. They talk in prose, realistic or otherwise - blank verse or hexameter or rhymed couplets. 109

The development of O'Neill's use of the interior monologue can be seen by us with our historical perspective. 110 It is interesting how predicted in the Theatre of Tomorrow, two years before A Midsummer Night's Dream, that the soliloquy and even the aside would return as a deliberate piece of theatricalism. 111 He also mentions Gessner's Fantasia, a play that might have exercised more influence, not only on Nora Without Day but also on Hogan's Interlude. 112

It is noteworthy that soliloquies and asides, the conventional stage devices, had become obsolete in the realistic theatre. Playwrights did not at first follow the logic of the 'fourth wall' convention to its conclusion. Even
Tessen used soliloquies in his early realistic work - there are at least four in *A Doll's House*. And Tolstoy employed soliloquies as late as 1886 in his otherwise intensely naturalistic peasant tragedy *The Power of Darkness*. It soon became apparent, however, that soliloquies and asides were not only generally unrealistic but actually breached the fourth wall. 'Asides' can have a theatrical justification only when addressed to the audience, which the realistic actor was expected to ignore as non-existent; and soliloquies are a means by which a stage character explains himself to the public. Only when the soliloquy was psychologically motivated - that is when it was presented as a credible manifestation of the disturbed mental state of a character - could the author escape the charge of violating realism. Thus as Besnier writes:

Progress in modern theatre was once associated with the abolition of the aside and the soliloquy; since this had been achieved, however, progress soon came to be associated with the recovery of these devices for play writing. 113

Writing in 1910, in *The Theory of the Theatre*, Clayton Hamilton deplored the aside, especially because the actor delivering it had to step out of the proscenium frame and annihilate the fourth wall. Hamilton distinguished two kinds of soliloquies: objectionable "constructive soliloquies" in which the plot is explained (as at the beginning of the last act of *Lady Windermere's Fan*, or by which off-stage events are reported; and acceptable "reflective soliloquies". The latter were permissible to the modern playwright because they reveal a character's train of thought. Hamlet's speeches, for instance, could be made to seem natural because they were psychologically motivated.

A year after the original production of *The Hairy Ape* Eugene Ionesco published a study on O'Neill's soliloquies whose preoccupation with revealing inner states of mind is fully emphasised, and a connection with the works in *The Coast of punishments* in made. Ionesco also mentions previous occurrences of the soliloquies in stage practice and in recent plays by A. H. Rechtsen, Zoe Akins, and, most significantly in Calva Nice's expressionistic play *Aging Flesh*, he concludes:

None of these attempts comes so close as O'Neill's to the consistent and illustrative illumination of realism by the light of the inner mind. O'Neill's device is his own because he has worked long and painfully over it and brought it to a complete development. 115
The stage of "complete development" includes such facets as purposefulness, intricate connections with the theme of the play and several scenic functions.

The special arrangement demanded by this innovation is described in the stage directions of *Welded*:

(Their Eleanor's and Michael's) chairs are side by side, each facing front so near that by a slight movement each could touch the other, but during the following scene they stare straight ahead and remain motionless. They speak, ostensibly to the other, but showing by their tone it is a thinking aloud to oneself, and neither appears to hear what the other has said) 116

The asides, woven equally around Eleanor and Michael, come from O'Neill's own past works. He had shown an interest in the monologue from the first (*A wife for a Life, Bound East for Cardiff*) also plays consisting merely or mostly of monologues - Before Breakfast, Shell Shock). He had ventured into monologues on special occasions even in full length plays, providing his soliloquing hero with an abundance of visual and aural expressions as well (The Emperor Jones, The Hairy Ape, The Fountain). The occurrences in *Anna Christie & Different* come closest to the conventional asides of the well-made play; they are dictated by the plot and little else.

*Welded* is the story of a sensitive man and his equally sensitive wife tortured on the one hand, their love for each other, and on the other by an almost psychopathic passion for self-torture. Michael Cape has the "forehead of a thinker, the eyes and mouth of a sensualist". Eleanor's face is "dominated by passionate, blue-gray eyes ..." Their life together is a rhythmic ebb and flow of love and strife.

The play begins to move on the eve of a crisis. In the opening act of wild fluctuations between love and hate and intertwined modified monologues Michael complains that his wife has let the outer world disturb their all-consuming love:
I've grown inward into our life. But you keep trying to escape as if it were a prison. You feel the need of what is outside, I'm not enough for you.'119

"Come! All our beauty gone! And you don't love him! You lied! You did this out of hatred for me! You dragged our ideal in the gutter - with delight! ..."120

Eleanor feels crushèd because of Michael's possessiveness: "I feel a cruel presence in you paralysing me, creeping over my body, possessing it so it's no longer my body ..."121 The escapes of Act Two - of Michael to a prostitute simply called "Woman" and of Eleanor to her old admirer, John - fail to resolve the crisis and dissolve into melodramatic speeches by both. The last Act returns us to the scenic arrangement of Act One - the two seated side by side again to torture and tear, and clutch for each other's souls! fight-fail and hate again ... but fail with pride - with joy! 122

He speaks half-sobbing as the intensity of his passion breaks the spell of his exultation. 123

And while Michael can only stutter - like an idiot? (reminding one of the famous self-confession of Edmund in Long Day's Journey Into Night: "I just stammered, that's the best I'll ever do."124) Eleanor stammers "hysterically,"125 speaks "brokenly" or "in a queer far-away voice."126 Acts one and three recall and anticipate More Stately Mansions - especially Act Two, Scene Three, where all the members of the triangle, mother, son, and daughter-in-law, placed side by side like Eleanor and Michael fall into thought asides and steal glances at one another:

"She (the daughter-in-law) turns to stare at him with a revengeful hostility. As they meet each other's eyes, each turns away guiltily."127

However, the different tones used here and in other plays of his mature period to express the same idea are indicative of O'Neill's development as an artist. In the later plays he depended less and less on violent outbursts and exclamation marks;128 instead of the staccato tempo of Wined he developed a more quiet, flowing rhythm, fit for reminiscences. The exclamation marks were amalgamated into characterisation.
The last act of IELLED is too lengthy; too much is suggested in the stage directions which are a commentary, rather than a guide, and too little in the dialogue. It was O'Neill’s problem to make the idiotic stutters of his character express something that mattered and give some relevancy to the human problem he tried to dramatize (which essentially is the function of dialogue).

"We communicate in code - when neither has the other's key!" says Dion Anthony to Margaret in The Great God Brown, and so it is in this scene (act three) between Eleanor and Michael. Separated by a barrier of language" their lips move as if as they were trying to speak. O'Neill’s use of silence is an integral part of the 'score' in his plays. In IELLED, more than in any other play, O'Neill relies on the dramatic pause to convey its meaning. That it is a very conscious device appears from his own comment on the original production of the play:

The actors did about as well as they could but the whole point of the play was lost in the production. The most significant thing in the last act was the silences between the speeches. That was actually spoken should have served to a great extent just to punctuate the meaningful pauses. The actors did not get that.

There are some eighty indicated pauses (absolute exactness is impossible) - not counting, of course, brief pauses indicated by hyphens each of the three acts. Rosetta harmonies and recurrent misunderstandings fluctuate in a way not devoid of subtlety. But the effect is spoiled towards the end of the act when a revelation, important to an understanding of the characters is given only in a stage direction and a few ejaculations, inadequate to convey the meaning:

all in all, IELLED is a finely conceived play through an over-intellectualized study. "It is the skeleton of a possibly fine play, an exercise in drama of inner monologues, to which O'Neill was to return on a bigger scale in the extraordinary Strange Interlude.
Around 1920, fluctuations in a character's state of mind, originally typical of emotional climaxes, were transferred to modified monologues. By 1925 O'Neill was ready to make a tentative effort toward a monologue that was assisted only by the actor's individual expression; furthermore, the escape in Wolved depended entirely upon an agreement between the play writer and his audience. Soliloquies addressed to a mask or to a character off stage (in All God's Chillun Got 'Sises and The Great God Brown) were to follow; so was the ironical, realistically-motivated usage in Desire Under the Elms. Through all of these steps he arrived at Strange Interlude, where thought asides are a major stylistic feature with multiple scenic functions.

The old-fashioned "aside" is here restored as a unique formalist device in a modern psychological context. Used as interior monologue, it is actually soliloquy. The device is comparable to James Joyce's employment of stream of consciousness writing in Ulysses, although the playwright's language is decidedly less imaginative than the novelist's.

In 1939 Clayton Hamilton said that the asides in Strange Interlude, which did not at all disturb the public of that highly successful Theatre Guild Production, were "reflective soliloquies", for the actor was not "forced out of the stage picture". These analyses of the aside and the soliloquy are relevant only with reference to the "stage picture" - that is the proscenium arch and the fourth wall convention. For a mode of theatre in which the illusion of reality is not a desideratum, the playwright and the director may very well intend to force the actor out of the stage picture. They may not want to "motivate" the Soliloquy, but to startle and stimulate the audience by violating illusion. They will therefore replace psychology with theatricality and make use of the power of direct address to the spectator. When the theatricalist writers and directors recovered the soliloquy for modern theatre they were certainly not interested in making it "natural"; they wanted it to be "unnatural" - that is theatrical Giraudoux obviously had this intention when he wrote his Electra in 1957.
The verbal design of *Strange Interlude* constitutes a formal split between dialogue and thought-aside technique and the culmination of the initial attempt to juxtapose the thoughts of two characters in *skilled*, the more daring and obvious attempt to do so in *staged*, and the employment of alternating masked and unmasked faces in *East God Brow*.

The thought asides in *Strange Interlude* perform two different — even conflicting — functions, one dramaturgical and the other psychological, the dramaturgical indirectly drawing attention to the limitations of the psychological. The two are antithetical and indicate contrast between theatre and life. In real, making life we all do continuous thinking. A play based on the technique of thinking aloud would, therefore, if realistically presented mean continuous, simultaneous thought-speeches hardly distinguishable from the mingling with the ordinary speeches. The result would be cacophony, and a play thus presented would be nothing short of a theatrical nightmare, a real play of the absurd.

In order to meet both dramaturgical and theatrical demands O'Neill was forced to depart from real life psychology in several respects. The thoughts and emotions are presented not simultaneously but sequentially, separated from one another and from the speeches. Secondly, only a small part of the characters' thoughts and feelings, as in real life, are reproduced and the dramatist is free to decide both the distinction and the nature of their thinking. Thirdly, the distinct reproduction of thoughts or feelings help clarity, dramatic tightness and orderliness which are further necessitated by the frequent use of the asides for expository and preparatory purposes. In short, because they are elements of a play structure, the thoughts and emotions of the characters cannot be presented as realistically as in a novel.

It is obvious that O'Neill resorted to the use of thought-aside when he realised its possibilities which a conventional dialogue technique lacked. According to a critic there was a purely practical reason which O'Neill explained to him. It was that the majority of actors would be unable to see the deeper
significance of the speeches unless it was explained to them by means of running commentary which clarified their disguised meaning. This would considerably reduce the risk of misinterpretation on the part of the actors. This practical consideration was certainly not a new thing here: O'Neill wrote ample stage directions to guard against misconstructions.

But to interpret the asides in the play solely in terms of such practical considerations or to consider them as mere extraneous additions would be giving too narrow a meaning to their function. In conjunction with the regular speeches, the asides are the logical, formal expression of a basic principle in the play: that words, instead of revealing, conceal the truth. As Hina Leeds has it: "How we poor monkeys hide from ourselves behind the sounds called words!"110 Hina's negative attitude to verbal communication is obvious: words serve to disguise the painful truth that spiritually we have not advanced beyond the animal stage. How we lie to each other is relatively unimportant as compared to how we lie to ourselves, and further according to Hina all words are, in a sense, lies, that verbal communication as such is self-delusive. Hina seems to argue; man is no better than an animal, yet the faculty of speech with which he is endowed deludes him with the feeling of superiority to other animals. Thus speech functions as a human 'mask' covering the animal 'face' underneath. The 'mask' is a prettified version of the 'face', a lie which we want to rid ourselves of, and yet it represents something human to distinguish us from the animals. This dichotomy is made clear by a few speeches which, with the dots put by O'Neill himself, are thought asides.

Marsden, worried about his mother's health, thinks:

... she's sixty-eight ... I can't help fearing ...
no! ...

When Evans refers to her old age, Marsden protests assuring him that she is "still under sixty-five". The speech is followed by a self-reproaching after-thought:"Why did I lie to him about her age? ... I must be on edge ..."111 Marsden's lie is clearly not intended for Evans, it is meant for himself. By
speaking aloud what Karsden himself has been thinking, Evans increases Karsden's fear unbearably; the lie is a desperate attempt to counteract this growing fear by making the beloved mother younger. Karsden removes her from the fatal age, thereby assuring himself that he will not yet be deprived of her.

The same type of lie occurs when Kina tells Darrell that Karsden, her rival for Gordon's love, is "hardly even pretty". Yet a little earlier she has been thinking: "how I've come to detest her pretty face". The thought aside represents the truth; that Madeline is pretty is corroborated by the stage directions, by Darrell, and by Karsden. The speech represents a distorting fusion of the two facts suggested in the aside - Madeline is pretty, Kina hates her - resulting in a seemingly objective, factual statement. Kina's lie, like Karsden's, is primarily an expression of wish-thinking, an attempt to convince herself, not Darrell, that Madeline, is not the dangerous rival Kina at heart knows she is.

Again, Darrell also reveals himself to be a victim of the same need for self-delusion. He tells Karsden that he has returned to America because of his father's death, but immediately thinks:

"Lies ... Father's death just gave me an excuse to myself ... would'n have come back for that ... came back because I love her!"

It is true that Darrell has a legitimate reason to keep Karsden off the true track; the novelist must not know about his adulterous relationship with Kina. Yet the spoken lie expresses far more than a momentary attempt to avert Karsden's suspicions. Rather, the lie comes so easily to Darrell because, as the aside indicates, he has been living with it for a long time, trying to repress his love for Kina.

Like Kina's hatred of Madeline, practically all expressions of undisguised aggression belong to the thought sections. "I'm glad he is dead", Professor Leeds thinks about Gordon. "Let Sam die", Kina thinks, and Darrell echoes her: "to hell with Sam" Yet, in the following act, after Darrell has betrayed her, Kina
is ready to reverse her former thought: I'll promise to love Sam if he kills
him (Darrell)." Marsden, sensing the love relationship between Nina and Darrell,
jealously thinks: "If only God would strike him dead!" Gordon, revealing his
Oedipal disposition thinks about Darrel, his father: "I was hoping he'd died!" But the death wish can be directed also against oneself. Then it becomes clear
that Nina will leave him, Professor Leeds significantly begins to think of his own death. The fear of a life in loneliness results in an increase of his latent
death instinct. Sam, feeling spiritually and sexually unproductive, contemplates
suicide. Nina, once her passion is spent, longs for death as Marsden has always
done. Her observation that "we're always desiring death for ourselves or others"
is thus fully borne out in the play.

It may be argued that even without these asides - superfluous from this
point of view - of Nina and Darrell, we would guess her jealousy of Madeline and
his repressed reason for returning to her. Their inclusion may be ascribed to
O'Neill's anxiety to bring out the theme of the lying words in the play. But
there is a more subtle use of the aside technique. Sam's first speech in Act VI
reads: "(turning over a page of his paper) There's going to be the biggest boom,
before long, this country has ever known, or I miss my guess, Nina." A little
later he thinks: "Charlie's mother must have hoarded up a half million ... he'll
let it rot in government bonds ... wonder what he'd say if I proposed that he
back me?" The aside strongly suggests that Sam selects this particular topic
because, consciously or unconsciously, he feels that it may eventually satisfy
his materialistic greed; before long he asks Marsden to become his partner, i.e.
to lend him a large sum of money. Moreover, the aside throws light on his
earlier implication that Marsden's mother has reached a fragile age. At the
time this statement was made, it seemed merely an indifferent remark. Now,
because of the aside, we are inclined to see it as a disguised desire that the
rich mother would die and leave Marsden her money. Then Sam could come to
possess it, as he also does.

Similarly, an aside helps to make it clear that Marsden's seemingly
objective information to Nina that Darrell has come home to see about his estate is motivated by jealousy and a desire to hurt her. And it is again an aside by Darrell that explains why he confesses to Nina that he has had a mistress; by this admission he hopes to test her feelings for him, to see if she can still be jealous.

In view of these examples, the view that the thought asides are superfluous and that the play would fare much better without them is found untenable. We realize that Sam’s talk about big business could not have been expressed in any of the conventional ways - through intonation, mimicry or gesture - as effectively as through the aside, the most explicit method of presentation. This lends the scene intellectual and psychological depth and not make it look merely superficial and melodramatic without, at the same time, detracting in any way from its dramatic effect.

So far I have discussed the gap between speech and thought, the most dominant feature of dialogue in Strange Interlude. But the use made by O'Neill of the parallels between the two is no less significant and this is the second aspect of the thought aside technique in the play. Nina returns home to her recently dead father with the laconic remarks spoken "in queer flat tones": "He's dead, Mary says... It's too bad". There is a contrast between the words, implying Nina's regret of the father's death and the indifference with which she utters them. Obviously Nina does not find the loss of the father so "bad" as she wants Haraden to believe. But O'Neill also, in addition, gives her an explanatory aside which ends "... and now I feel nothing... it's too bad...". The repetition in the aside of the words uttered in the speech (it's too bad) gives the latter a new and deeper meaning and makes us realize that her speech is a monologue expressing the same idea in lapidary form that is later enlarged upon in her thought aside. The gap is thus not between her speech and thought but between the meaning of her speech and our initial understanding of it. This is again the duplicity of verbal communication.

The parallel may also concern the thought of one person and the speech
of another. Thus Iaraden, jealously wishing to separate him and Darrell thinks:

"I must get her away from him ... get her to marry Evans! ..." 157 A little later Darrell says: "There's only one way I can see. Get her to marry Sam Evans". 158

Darrell's suggestion is an altruistic echo of Iaraden's egoistic thought; the verbal identity ironically points up how the same decision may have radically different motivations.

As Nina's use of "too bad" indicates, the division between speech and thought is not as clear-cut as the typography suggests. A thought may take the form of a speech and, conversely, a speech may be a thinking aloud. In Act II Nina has an aside that reads in part:

I'm sorry, Father! ... you see you've been dead for me a long time ... then Gordon died, all men died ... why did you feel for me then? ... 159

The direct discourse here serves to indicate that the dead father, despite Nina's statement to the contrary, is a living reality to her.

In the third place the task of distinguishing monologue from regular speech is a delicate one: actually there may be no absolute dividing line between the two. O'Neill himself draws attention to the phenomenon early in the play when he precedes one of Nina's speeches with a direction to the actress: "her thoughts breaking through". 160 Nina is in a state of high tension and this motivates her thoughts directly. Again, the following speech by Nina has all the characteristics of an aside:

(in a queer flat voice) yes, he's dead - my father whose passion created me - who began me - he is ended. There is only his end living - his death. It lives now to draw nearer me, to draw me nearer to become my end! 161

This speech reflects the honesty which characterizes the asides and is marked in contrast with the other speeches in the play. It is significantly followed by her criticism of the lying words. Even Iaraden, the most frustrated character in the play, has his moments of honesty, when he speaks his thoughts in a flow of words. 162 Here O'Neill uses the device, frequently recalled to in the later plays, of getting Iaraden drunk, thereby breaking down his inhibition.
I have so far discussed the inter-relationship of speech-thought which sometimes produced startling and refined effects. In a lesser degree, these could also be obtained by means of a conventional dialogue technique through voice modulations, changes of tempo, use of pauses, and so on. The gain certainly outbalances the loss in so far as O'Neill's method imbues the theme with a greater intellectual subtlety and a deeper psychological meaning in place of mere superficiality.

The exclusive use of thought asides in the play, however, makes it unconventional because the asides do not gain dramatic life solely from their symbiosis with the speeches; they also lead a restless life of their own. Thus Professor Land's thinking reveals how he tries to fight his own feeling of guilt concerning his destruction of Jim's happiness. Larsden's thinking reveals his emotional division between Tina and the mother and, later, his desire both to forget and to remember the dead woman. Often the asides indicate how a primitive, aggressive instinct is superseded by a more 'cultivated' thought:

Sina ... if he'd disappear ... leave me free ... If he'd die ... (checking herself - respectfully) Don't stop such thoughts ... I don't mean it ... poor Sam! ... 165

Relrell ... is her husband dead ... at last? ... (men with a shadow at his knee)-oh! ... I don't hope! ... I don't! ... 166

Larsden ... I will not have long to wait now! ... (nervous) How can I think such things ... poor Sam! ... 166

All three wish Sam dead, yet none of them reveal their thoughts in speech.

At times this censorship is so severe that the primitive impulse is repressed even at the thought level. Thus Larsden's way of imagining himself as Tina's lover is illuminating; he thinks:

... if she were married to this singleton would she be faithful? ... and then if ... what a vile thought! ... I don't mean that! ... 166

The thought is violently rejected even before it has become clearly formulated.
It is of note that O'Neill's intention was not to make the conflicting ideas within a character's thought aside expressive of a wholly conscious arguing of the mind. That the asides are highly charged with emotions and are not mere rational discourse is indicated by their simple, laconic phrasing. Thus the 'thought' conflicts are to be viewed as an illustration of how emotions at different levels of consciousness are in combat within the characters. For instance, Harsden's reaction in the example above is directly related to a fundamental negative sexual experience he has had at the age of sixteen when suffering from the ridicule of his comrades, he had tried to prove himself a man in their eyes by sleeping with an ugly Italian prostitute. The incident resulted in a traumatic neurosis and left him wounded for the rest of his life.

Nina, too, has had a similar traumatic experience but due to an entirely different reason. She and Gordon were truly in love with each other. Yet she did not let him sleep with her. Never forgiving herself for her sexual abstinence she punishes herself for it by sleeping with the most seriously wounded soldiers (i.e. the ones who come closer to the dead Gordon) she can find in the army hospital where she nurses.

It is interesting how both Nina and Harsden, with their antithetical traumas, reach mutual sympathy and agreement at the end when their sexual desires are weakened. Upto the very end they are both governed by their youthful experiences which constitute their psychological fate. While the cause of Nina's trauma is clear to others from the very beginning, that of Harsden is never revealed unless it be the audience who learn about it from his asides. But both find themselves in circumstances which revive their traumatic experiences. Thus Nina's callousness in Act II immediately brings back to Harsden the Italian prostitute of his youth. When Darrell talks about the danger that she might dive for the gutter, Harsden reacts in a way that reveals that again, he has been painfully reminded of what he tried to repress: "(With apprehensive terror) Gutter ... has she ... I wish he wouldn't tell me! ..." When Nina tells him of her promiscuity, at the hospital, he thinks of her in turns as "the little filth".
"the dirty little trolley" and "this little shore"; the gradient is significant; Harsden uses the strongest, the most repressed word last, when it stands clear to him that Hina's prostitution is a direct consequence of her love for Gordon, for Harsden's jealousy culminates at this point.

The Italian prostitute turns up again in his mind as he senses the lustful desire between Barrell and Hina and, presumably, as he thinks of them as a harlot and a pimp. The implication of one of his last speeches (not a thought aside) is that all flesh is impure indicating that his youthful experience has brought him to the position of an ascetic and mystic.

In the same way Hina, several times relives, as it were, the moment when her father told her that Gordon had been killed.

A second feature of the thought asides is that apart from representing the true feelings of the characters as opposed to the masked feelings appearing in the dialogue as discussed above, the characters lie to themselves also in their thoughts. In Act V, set in the Evans home in a suburb near New York, where Hina and Sam have moved from her father's New England house, the reasons for the moving are given in Hina's thoughts:

... I had to sell my father's home to get money so we could move near his job ... and then he lost his job! ... now he's depending on Hed to help him get another! ... my love! ... how shameless! ...

(Then contritely) Oh, I'm unjust ... poor Sam doesn't know about Hed ... and it was I who wanted to sell the place ... I was lonely there ... I wanted to be near Hed ... 169

If the first reason had been given in the dialogue Hina would have been consciously lying; as it is she seems to be doing it only unconsciously; she has talked herself into believing that she has suggested that she move for Sam's sake; only momentarily, to make up for some gross injustice towards Sam, does she admit the truth to herself.

Similarly, Mrs. Evans, determined to tell Hina that she must have an abortion first argues in her thoughts that her reason for telling Hina about
the family insanity is that she wants her beloved to be happy. Later, however, she reveals a less noble reason: "(Thinking fiercely - even with satisfaction)
Tell her! ... make her suffer what I was made to suffer! ... I've been too lonely! ..." Mrs. Evans has ample reasons for telling Nina about the family curse and there is, from a dramaturgical point of view, no need for the second, egoistic thought. But O'Neill apparently did not want to make Mrs. Evans a heroic martyr. Like all the other characters she too must be shown to nourish a secret selfishness; her motives, like those of the others, must be revealed as a mixture of egoistic and altruistic tendencies, self-assertive instincts checked by the restraints of civilization.

A mutual repression of truthful emotions explains why Nina and Darrell, neither of whom reveals what we would term a deceitful nature, can betray the husband/friend Sam. Nina thinks:

... This doctor is nothing to me but a healthy male ... when he was Ned he once kissed me ... but I cared nothing about him ... so that's all right, isn't it, Sam's Mother?" She ignores the fact that now she desired Darrell; she has "put on her best dress, arranged her hair, rouged", and she has identified him with Gordon: "Strong hands like Gordon's ... take hold of you ... not like Sam's. It is clear that Nina is merely trying to ease her conscience by telling herself that she is indifferent to Darrell and only desired a healthy child from him to give to Sam. Darrell, similarly, tries to repress his desire for Nina, arguing that he will agree to the adultery only because he wants to help his friend Sam get a healthy child; at the end of the act, however, when his sexual desire has been aroused, he thinks frankly, egoistically: "I shall be happy for a while!"

Thus, a third stylistic layer of the verbal design of the thought asides is that by making the thoughts of different characters very similar O'Neill strikes a mystical note, which widens the perspective of the play and makes it a description not only of lives but also of life. Thus in Act VIII, Nina and Darrell sum up their lives in surprisingly similar ways:
Daxsell: (thinking with melancholy interest) And now? ... 

What? ... I can look into her eyes ... strange eyes that will never grow old ... without desire or jealousy or bitterness ... was she ever my mistress? ... is there such a person as my son? ... I can't think of these things as real any more ... they must have happened in another life ...

Kina: (thinking sadly) by old lover ... how well and young he looks ... now we no longer love each other at all ... our account with God the father is settled ... afternoons of happiness paid for with years of pain ... love, passion, ecstasy ... in that far-off life were they alive! ... the only living life is in the past and future ... the present is an interlude ... strange interlude which we call on past and future to bear witness we are living! ...”

The thought aside are parallel up to a point: both establish Daxsell's and Kina's experience of the present as unreal. But whereas Daxsell, the scientist, limits himself to observations concerning his own experience of life, Kina, the all-embracing author, sees her private experience as archetypal. And we, having partaken of their identical feelings, tend to agree with her.

It is deeply meaningful that Daxsell's thought of the present as unreal and Kina's thought of it as a "strange interlude" should appear in thought asides whose parallelism is itself a sign of unreality and strangeness. Most likely, it is this mystical, metaphysical aspect of the aside technique, relating to the play title, which O'Neill had in mind, when he later referred to his occasional attempts to probe below the "immediate subsurface". The metaphysical aspect, nevertheless, is too incidental and remains too much in the background to attract enough attention.

The "strange interlude" technique was used again in *Dynamite* but with considerably less success. O'Neill also employed thought asides up through the second draft of *Louisine Hernandez Election* but then decided to discard them. At one stage, he contemplated using the technique for the scene between Alma and Lucy in *Dynamite* to bring out Loving's infidelity and Alma's damning suspicions. And he employed it again, and quite efficiently, in *Long Day's Journey* Act II, when depicting the "neurotic, disintegrated "souls of Simon, Sue, and Deborah." Richard Miller in Act IV.2 of *Widows and Children* has a thought
soliloquy. But in both these cases the thinking aloud appears, however, more coherent, hence more conscious, than in *Strange Interlude*. In *Love's Struggles* the thinking of the characters serves to illustrate how each of them spies on the others and tries to keep a powerful middle position. In *Ah, Wilderness* Richard's thinking serves to reveal him as the innocent and romantic boy he is, a youthful Dion without his mask looking into the beautiful moonlight, feeling part of the nature around him.

O'Neill also tried variations of the thought aside technique of *Strange Interlude*. In the play called *The Life of Bessie Brown*, begun after *Ah, Wilderness* but left unfinished, only the protagonist speaks her thoughts aloud. And in *Hughie* we have the opposite situation: a long speech by the protagonist, Jim, occasionally interrupted by the Night Clerk's thought asides.

The thought asides take most of the playing time of *Strange Interlude* on the stage and fulfill a number of functions: they help expositions and characterization; they serve as the unmasked face, as thinking aloud, and as a means to express conflicts between love and hate; they create secrets. In so doing they interact with ordinary dialogue, with movements of the characters, with the setting. In fact, their position is so prominent that Edmond Gagey has reason to remark that "O'Neill employed the regular dialogue to supplement the asides, rather than vice versa." The thought asides take most of the playing time of *Strange Interlude* on the stage and fulfill a number of functions: they help expositions and characterization; they serve as the unmasked face, as thinking aloud, and as a means to express conflicts between love and hate; they create secrets. In so doing they interact with ordinary dialogue, with movements of the characters, with the setting. In fact, their position is so prominent that Edmond Gagey has reason to remark that "O'Neill employed the regular dialogue to supplement the asides, rather than vice versa."

Their form is rhapsodic - incomplete sentences, following one another in disjointed sequences according to the principle of more or less free association grown quite naturally out of O'Neill's previous dialogue. Nevertheless the novelty of the technique tends to undermine their role - they are an integral part of the play.

*Strange Interlude* has been called by Sievers "a monument of psychoanalytic literature." *Strange Interlude* has been called by Sievers "a monument of psychoanalytic literature." This is only partially true because the play is not a monument of *modified monologue* literature. The characters O'Neill dissected with his new tool - invented as a result of his lasting interest in were not deep enough, although there are...
encouraging signs. His relation to probability is based more soundly than ever before on a factual basis. He is actuated throughout by the desire to pursue the motives of human activity and explore to the utmost the darkest corners of the mind & heart, especially in the somewhat repetitious expressions of the last three acts where he gets lost in the maze of his own rhetoric.

_Drama_ (1928-produced 1929) a play that in O'Neill's own words "will dig at the root of the sickness of today ..." and "the death of an old God and the failure of science and materialism to give any satisfying new one for the surviving primitive religious instinct to find a meaning for life in, and to comfort its fears of death with" also employs thought asides in ways familiar to us. Exposition materials are conveyed with this device:

The opening words of Light

-(arguing tormentedly within himself)- what did he mean about Reuben? ..."Better call in your son or some night I might mistake his order of sanctity for a drunk's and fill his ... and then

-(oblivious) But, Lord, may known what a thorn in the flesh that atheist Fife, has been since the devil brought him next door! ... 134

Reuben's intimacy with Ada, Fife's daughter and Hutchins Light's inveterate hatred of life all hint at the two most important elements in the narrative. The third strand - Reuben's career and his not being cut out to be a Minister like his father and the first and the lasting reaction of the mother towards her son's choice of his beloved with its far-reaching consequences, is supplied by Mrs. Light's words:

but Reuben 'll never be a minister if I can prevent it!... 135

and

He's not here! ... he sneaked out! ... it can only mean one thing! ... a girl! ... not a good girl! ... It must be that Fife girl! ... 186

There are occasional constraints between verbal expression and hidden
thoughts: Mrs. Light betrays her son Reuben to Light by taking the latter hide
in a closet and overhear the confession about his visit to Fife's house she coaxes
him to make, and this, after she has sworn on the Bible to keep the secret. However,
the general impression is one of looseness created especially by scenes in which
characters continue colloquising by themselves: Act Two-Scene Three is all taken
up by Reuben's soliloquy about the dynamo:

... It's so mysterious ... and grand ... it's like a great dark idol ... like the old stone statues of gods people prayed to ...

His different masks are

..."fascinated tone," then staring "cruelly ... languidly,"
talking "excitedly" then "mournfully, conversing with himself". 126

Nevertheless, Act Two-Scene Five is devoted almost entirely to Reuben's philosophi-
sing on love and self-analytical thoughts on his mother's death:

I'm glad she's dead! ... (then immediately remorseful) No ...

I don't mean that, mother ... 129

the fluctuations range over

thinking bitterly, talking viciously (being remorseful, with,
coarse sensuality (speaking distractedly angry at himself
strangely suspicious of himself nervously 190

Also, there are sequences of several consecutive thought asides by characters
in different parts of the setting in Act One, Scenes Two to Four. In these cases
the thought asides have lost contact with ordinary dialogue and have changed into
asides proper: Act Five dreams sentimentally:

... I hear Ada upstairs ... priming up before my mirror ... 191

Then thinks of Kay and her falling in love with Fife in
Kay, and then talks of his undergarments he wore this week and
prickly heat and then of his being terribly cross. Fife is
(dreaming, distinctly) Hydro-Electric Engineering ... etc. 192

While Mrs. Fife is busy

dreaming sentimentally of the past 193

Ada in the bedroom above is planning to keep her tryst with Reuben. Apparently
the two successive thought-asides have nothing common between them. Similarly the
lights and the fences speaking from their respective rooms - with the outer walls
removed and within one brother's hearing, yet supposed to be thinking aloud - are
actually indulging in asides from their own corners. There is not much of a self
revelation of compulsive thinking aloud.

It appears that in D. M. A. O'Neill was worrying too much about God
and his own soul, he was doing too much of his own private thinking aloud, playing
an autobiographical Strange Interlude with long asides that ought to have been
ruthlessly cut. 124 It is not surprising, therefore, that after the opening of
Counselling becomes Electra, O'Neill wrote in his working diary:

"Warning - always hereafter regard with suspicion hangover
inclination to use "Interlude" technique regardless - that
was what principally hurt 'Dynamo' being forced into thought
asides method which was quite alien to essential psychological
form of its characters - did not ring true ..." 195

This may be taken as a qualified epitaph to the thought asides, written by
their inventor himself. It is worth noting, however, that this technique, with all
its flexibility was more a propitious to his needs than the awkward, mechanical
snacks which did not allow for any gradations. O'Neill himself came to understand,
after the experiment of Dynamo a failure though - that the scenic functions of the
asides were so intimately bound together with the themes of Strange Interlude, that
a repetition of the procedure would be - if not downright impossible - at least
difficult. Consequently he employed this technique most sparingly thereafter, and
only twice. In the case of Long Day's Journey, it is doubtful whether he would
have kept the thought asides in the finished version of the play. 197

In the nature O'Neill outer action was replaced by inner action and there
was ever greater reliance on modified monologues. Like the doors, gates or stair-
ways in the settings, these monologues are places where private worlds and outer
circumstances meet in a more straightforward way than in ordinary dialogue. They
are doors leading
to privacy. These fluctuating confessions, arising out of inner compulsions and leading towards self-revelations achieve central functions in front of immobile settings. In the thought asides technique of *Breathless Lieutend* they are more conspicuous than ever. In this play, in fact, O'Neill took several steps towards his late dialogue which was a new experience for American critics and the native drama, so far accustomed to only track—-even violent outer action and stock situations.

His road led through a process of elimination and assimilation of the various scenic means employed earlier. Choruses and crowds, haloes and apparitions, masks and mask-like make-up are employed en masse in one form or another, but they are utilised as constituents in memorable scenic pictures, in which they interact with a dialogue more expressive, extensive, and purposeful than before. As a rule, the use of special devices is less conspicuous in the late plays. Elements are fused together, innovations are infiltrated into dynamic realism and—more specifically—into dialogue, which now plays the leading role and subdues other means of expression as the ton tea once controlled the chanting of the Negro slaves. And the thematic climaxes of the plays are a meeting-point for modified monologues.

(v) Multiple style

*More Stately Mansions,* play number six of the Cycle plays finally called *A Tale of Possessors Self-Dispossessed,* is a compulsive study of one generation's effect on the next. One of his cycle characters calls it "The Harford Curse." This drama of the triangle between Mrs. Sara Harford, Deborah and Simon, presented in various constellations, abounds in introspection: thought asides, modified monologues and monologues proper which play a central role.

It begins with a monologue by Deborah, who reacts to the Harford Curse and to life in general with fear and rejection:

What can you expect, Deborah? At your age, ... what will you do with these years, Deborah? Dream them away as you have all the other years since Simon deserted you? ... But how stupid! These insane interminable dialogues with self! I must find some one outside myself in whom I can confide, and so escape myself...
The prevalent mood is of despair and resignation in keeping with the desolation of the setting. The monologue sets the tone of the entire play: the arrogant and seclusive — virtually a recluse — Deborah after the death of her "unimaginative husband" lives behind the garden and within the walls of the summer house from which she comes out to receive the longed-for company of Sara's and Simon's children or to gain possession of Simon.

Both Deborah and Sara are too possessive to allow any sharing of feelings and speak their suspicions "aloud" in thought aside in Act Two, Scene Three which can be compared with the corresponding sequence in Waked. Deborah:

... (thinking) In the garden, at the end, I was so sure of him — but he changed when he saw her ... when he tells her he is coming to my garden every evening — that he is my son again ... 200

Sara (reassuring herself-thinking) Ah, I'm a fool to waste a thought on her — even the part of him that belongs to the Company will be mine now — all of him — and my children, too, will be all mine! ... 201

Simon dreads both as well as hates them:

... I still feel hatred like a living presence in this room — strange — drawing close — surrounding — threatening — me — But that's absurd — they hate each other now ... 202

This departure from realism extends even into the motion: encircled by both the women, Simon feels safe and happy devoured by a mother-mistress:

... I cannot keep them separate — they are too strong here in their home ... But I feel her arms around me and she is good now, not evil — she loves me — and so I can surrender and be hers ... 203

The shift in the personal pronoun from "they" to "she" is remarkable; if only Sara and Deborah were a single person Simon would be happy.

They are not; they withdraw from each other's touch and the old jealousies flare up again. In this over-obvious scene the constant quarrels and alliances are repeated, as they are throughout the play. There is no break in the continuous fluctuations; there is no possibility of stabilising the precarious love-hate relations — until the end of the play — when the situation explodes. After the
climactic, explosive utterance: "Damn you! You the noble loving woman! I the
civil one who desires her son's life ..." Deborah calms down resigned to:

... Who is that lying at your feet? Your lover? Is he dead?
Did you murder him for love of him? Oh, do not be afraid, I
understand everything a woman's love could possibly compel
her to desire. ... 205

Sara is more acquiescent because she is less tense:

... To make me proud of him! Oh, forgive me, darling! But
I'll give my life now to getting you free to again the man
you were then I first met you ... the dreamer with a touch of
the poet in his soul, and the heart of a boy! 206

The final note presents her in the dual role of mother and mistress:

... Yes, I'll be your mother, too, now, and your peace and
happiness and all you'll ever need in life! Come! 207

In addition to the thought aside there are monologues proper and lots
of modified monologues. From the skeleton of the play one gets the impression
that it consists of a series of monologues, occasionally interrupted by scenes
between two or three persons. The beginning of Act One, Scene Two is essentially
a monologue by Deborah with a few ejaculations by Gadsby in between - until he
gets his chance and reveals - (secondary character as he is) a neat little
Hepburn complex:

... Something? Outside me? No, nothing is there but me.
My mind, my life, I suppose you might call it, since I
have never lied except in mind ... 208

O'Neill needed candidates for his introverted characters and did not choose them
too carefully. The inner compulsions are so strong in this play of high-pitched
emotions that Simon - unscrupulous business tycoon- disclosure his innermost
thoughts to his brother Joel who cannot see why Simon wishes to discuss such
matters with him. Simon's eyes gradually drop from Joel to his desk and more
and more it seems he is talking to himself.

... I concentrate all my mind and energy to get a thing done.
Mother flatters herself she has accomplished. But she doesn't
realize there are fundamental weaknesses in her plan ... Even
that dull fool realized I was really addressing myself - because
I have no one but myself ... 209
In this play, (Set Two, Scene Three) a new modification of a monologue asides: a kind of super-monologue is invented by O'Neill. Simon's consciousness determines the thoughts of his women, even though they do not hear his thought.

(He has dropped the book in his lap and straightened himself tensely, crimping the arms of his chair, staring before him frightfully. As his thoughts have progressed the expressions on the two women's faces have mirrored his description as though subconsciously, their mood was created by his mind. They become proudly arrogant and coldly indifferent to him. He goes on thinking with increasing dread). But her nature has changed...she stared at me with hate...she is revengeful and evil...a Cannibal witch whose greed would devour! 210

Super-monologue is a logical continuation of the modified monologues in harmony with a major theme of the play, the characters influence one another so subtly that the means they employ to exert their influence are not demonstrated on the stage.

Whether or not these mystical suggestions as well as the super-monologues serve any useful purpose from the point of view of scenic expression is doubtful. It is quite possible that these solutions would not have been preserved in the acting version of the play. The published version is based on a revised third version, which indicates that O'Neill had forgotten his own warning against his "hangover inclination to use thought asides". Perhaps he would eventually have changed at least some of the monologues into dialogue proper and written into his working diary something similar to his final evaluation of a discarded technique in Mourning Becomes Electra:

inspite of labor on this stylised conception am glad I did it...time not wasted...learned a lot...stylised soliloquies uncovered new insights into characters and recurrent themes...job now is to get all this in naturally : straight dialogue. 211

In the case of Here Stately Mansions that job was never done, while he made radical transformations after writing the eight versions of Days Without End and Mourning Becomes Electra "testified by his working diary and Doris V.Palk's observations on Days Without End." 212
Another strand woven into the texture of this play's verbal design is to write the masks into the stage directions, into descriptions of the outer appearances, actions or tones of voice of the characters. The inner conflicts are now more marked than ever. Deborah plays two roles, youth and old age; these ingredients vary in different proportions throughout the acts. In Act One, Scene One, she is "forty-five but looks much younger ..." In the following scene she "looks much older than her forty-nine years, ..." In Act Two, Scene Two, she

has the look of unassuming, youthful, grandmother,

and in the final scene

A great physical change is noticeable in her. Her small, sickly figure has grown so terribly emaciated that she gives the impression of being bedridden, a little, shrunken, sickly, old woman ... an old mother reduced to life from the scene of a fairy tale, ..." 215

whose persistent efforts to find the Fountain of Youth are now over. The changes are marked by Deborah's costume: as a rule she wears white, but in Act One, Scene Three she wears a black mourning costume.

Yet another exercise is to change the masks not only between the scenes and acts but to make frequent shifts from one role to another within the speeches, especially in the monologues. Changes from love to hatred, from anger to apology are abrupt: Sara directs one grateful sentence to Deborah ... "invariably" the next "brutally hostile — contemptuously." 216 Sometimes the roles within a role result in small inner dialogues: "Are? You keep on age as though I were a withered old bag!" 217 Both "You" and "I" refer to Deborah, soliloquising at the log cabin. A fourth variation of the use of masks is formed by contrasting ways of speaking:

Sara's voice is low and musical. She has rid her speech of brogue, except in moments of extreme emotion." 218

When angry she falls into her old Irish brogue, into her former role:

(Stony ... her Amish accent beginning to show, and with it her brogue)... I have my honour and it's a true woman's honour that you'd give your soul to know! ...Gradually losing her control and leaning more and more into brogue ... Don't put on your fine lady airs and graces with me! ..." 219
Then she has lived long enough with Deborah, she begins copying her lady like, 

detached manner of speaking:

... He's mine now ... I'm neither, wife and mistress in one.
He doesn't need you, Deborah ... 280

Again:

... God help me, she's done it! Ah, it's a great noble lady
you couldn't help proving yourself in the end, and it's you
that beat me, for your pride paid a price for love my pride
would never dare to pay ... 281

All in all, O'Neill's dynamic late dialogue is about to be conceived;
that is lacking is a factual, realistic base. The masks are already written
between the lines. At this stage of development the dynamics run wild, shifting
romantically and feverishly between extreme opposites. The play is an unsatis-
factory compromise between realism and "super-naturalism" or expressionism;
O'Neill was only on his way toward his late realism, toward his carefully
motivated confession. In *Stately Mansions* he may not be in control of
his theme, yet he has, by and large, control over his means of expression
including monologues proper and modified.

The modified monologues of *The Iceman Cometh* constitute a richer material
and are far less static than those of *Stately Mansions*, which helps to reveal
the central theme and a central weakness in *The Iceman Cometh* more clearly than
before. In a way, the latter play can be called a direct continuation of the
cycle play. *Stately Mansions* ends with a choice: Simon decides to kill one
of his pipe dreams to escape the intolerable conflict between the vectors within
his personality by regressing into childhood. Then *The Iceman Cometh* begins,
Hickey has already made his choice, the play shows that follows i.e. death. It
is as if O'Neill had left only two alternatives to man, one tragic, the other
dishonest. Believe the tension and die; try to deal with it in the best possible
way by ignoring it and go on living and dreaming. There is powerful irony in the
last minutes of the play, when Hickey is taken away and the roomers return to
their pipe dreams. They are inter-twined and inter-pointed and O'Neill remarks,
in numerous stage directions that his characters speak out of inner compulsions
and that the listeners are inattentive. Hickey and Parrit are the two characters in whom the inner compulsions are too strong to be subdued by any amount of resistance, not even that furnished by a stage full of antagonistic listeners. Hickey speaks "standing ahead of him now as if he were talking aloud to himself as much as to them. Their eyes are fixed on him with uneasy resentment." Parrit goes on "as if Larry hadn't spoken." Millie Oher and Hugo Kalmar, on the other hand, have the minimum amount of restraint; they emerge from their drunken stupor to shout their thoughts and pass away again. The others are in between; yet all are given an opportunity to reveal their characteristic fluctuation between two different masks. Critics have established a connection between fluctuation in the states of mind of characters and the liberal use of spirits in O'Neill's post-war plays. Robert F. Whitman, for instance, remarks:

Liquor ... serves two functions; it permits the dramatist to show the contrast between a man sober, with his defenses up, and drunk, when his subconscious drives become overt ... It is a device which O'Neill uses for such the same purposes as the more radical innovations to reveal the conflicts which tear his characters apart and frustrate their potentialities as complete human beings, without appearing arbitrary or mechanical.

These observations are noteworthy, especially because Whitman recognizes the connection between O'Neill's earlier "radical inventions" and the more cautious, yet dynamic later style. They are chiefly applicable to Long Day's Journey Into Night and to other plays only partially or remotely. There is no drinking in Hara's Journey; and in The Iceman Cometh it is not so much liquor as the lack of it, combined with Hickey's dogged preaching that makes the dehumanized reveal themselves. In A Touch of the Poet Nora and Sara disclose their innermost thoughts only under mental pressure; in fact, pressure of some kind is the primary reason for fluctuation. Liquor and morphine are, undoubtedly, used in several cases as a realistic motivation and as an additional impetus. Modified monologues, with their inner compulsions, have far back to O'Neill. The dynamics within the speeches partially explains why O'Neill was now capable of relying on his dialogue more than ever. The speeches are written in his native tongue - the American
240

vermicular. The changes in the visual stage pictures are kept to a minimum; there are just three settings, all depicting the same bar with minor variations in the angle.

Yet O'Neill is not so much concerned about the pipe dreams as such as about their influence on our neighbours. He does not condemn the roomers; he criticizes them. His judgment of those who impose their dreams on people they love is harsher. In his stubborn belief in Hickey's ability to "stay on the wagon" is presented as the basic reason for his tragedy; and this is only to from bed to worse when Hickey starts preaching his new message. Telling all kinds of ideologies (including the ideology of complete disillusionment) leads only to aggression and to death, as the happy equilibrium is destroyed. The away Gorath may be described as a countersketch of O'Neill's own Lorax Ireland. 225

Seclusion, Deborah's private hell in 240 Stately Homes, is now seen as the only comfortable form of existence. The themes of isolation and non-communication are even given a comic treatment in the role of Hairy Ape, who pretends to be half-blind and half-deaf: "Can't hear a word you're saying. You're a God-darned liar, any way!" 226 The reconciliatory tones are reserved for the roomers who do not disturb any one with their dreams, Hickey, the protagonist is a tragic hero who is given stature by the chorus, by great expectations, by his function as a Savior. His social position is high in comparison with the other characters on the stage. Larry, a descendant of Simon, who does too much preaching and attenuating and is fortunately kept in the secondary position also serves a choral function as he comments upon the action and interprets the motives of the numerous other characters. 227 Hickey, Parritt, and Larry are, in fact, the three characters who fall outside the pale of those in torpor at the beginning of the play and who slip "back into drunken stupor". 228 The play, diagrammed with three concentric circles, then on the outer circle are the numerous characters who inhabit Harry Hope's bar, including Harry himself. Larry and Parritt who do not return to their previous state of existence are in a circle "within the outer one, while Hickey "occupies the play's innermost circle"
and his own story is virtually a play within the play and ... "the core of the entire business". There is interaction not only within the speeches but between Hickey and the roomers and this tension is partly responsible for the most memorable scenic picture in the entire play — the moment of Hickey's confession. There is chorus in The Iceman Cometh and there is a protagonist playing against the chorus: Hickey against the roomers.

This is not the first time O'Neill employed one or several choruses. The Roan of the Caribbeans, The Emperor Jones, The Hairy Ape and Long Lies hours included chorus scenes. Long Lie Shamed with its exuberant arias and "choral odes" marked the climax of this line of development. After that the group of townspeople was utilised with restraint in The Emperor Jones Elected at the beginning of each play. In the Iceman Cometh the chorus is still more fully integrated into the fabric of the play: chorus members are simply actors with different roles to perform. They are gathered into a chorus in the key scenes; at the end of acts II and IV. These scenes are prepared for by the group scenes at the close of Act I.

Obviously this is a dramatic not a lyric chorus. Yet there are functional parallels between it and the Greek practice as defined by Lucas. In their refusal to listen to Hickey's story the roomers express the natural abhorrence shared by the audience. Following their temporary chorus leader Harry Hope they denounce the towering hero of the play:

Hope: Get it over, you long-winded bastard! ... (A chorus of dull, resentful protest from all. "That's it. No? It's me. Go out in peace ..."

They are not "wings, birds, frogs, rats, snakes", nor more fantastically "clouds, oceans, cities, seasons"; they are drunkards. Or, within the realistic framework of the play, they are pipe dreams.

(vi) Chorus

The role of the chorus in The Iceman Cometh begins on a level of friendship and eager acceptance, from which it can gradually work up to the level of antagonism and hatred — until the final ironical twist brings back the friendly
atmosphere. The chorus of the moments is here employed much less literally than the several choruses in the pretentious sequences in Iolanthe. Located in ancient Greece and Rome, Hickey has sixteen listeners in both of the chorus scenes—in the latter only after the arrival of the two police men. The first of the chorus scenes is more fluid and less intense than the finale; short interruptions in the conversation between Hickey and the chorus are possible in both ... in Act II Willie even sings his song:

'Come up,' she cried, 'my dear man lad, and you & I'll agree."

Then Hickey approaches his final confession, the intensity of the scene increases and the interpolations become cortes: the protagonist acts, as it were, the role of the chorus, inspite of its collective efforts.

In Iolanthe the chorus is used not by employing literary parallels but by using devices of the theatre. Everything in the play is made to concern a whole group of characters and this group is drawn together into a chorus which forms a background for the soloists. Hickey's sudden reversal from pretended love to real hatred reverberates much more strongly than any of the fluctuations in Iolanthe. Simply, simply because his modified monologue is addressed to all characters, all reacting to the speech— if not otherwise, at least by keeping silent. They are a continuous visual and vocal commentary on the monologues; this is the scene in which the illustrating function of the secondary characters has its greatest impact. What is even more important is that the chorus in Iolanthe is made an intricate part of the play, of its dramatis personae. The solos and chorus sing the same melody.

This involves a study of the structure of the play which has been described by Cassner as "Cyclopean" in architecture. The total structure is carefully planned even if the action seems to be transferred freely from group to group, from character to character. The task of a director of the play is more to evoke the total atmosphere than to call attention to its underlying scheme. There are sudden reversals in the mood of the play: Hickey receives a spirited welcome; then his transformation arouses bafflement; his toast to Harry in the birth-day
party is greeted by an enthusiastic chorus; then he mentions the words pipe dreams; and in an instant the attitude of everyone has reverted to uneasy, suspicious defensiveness. One of the pipe dreams is that insults and revelations are only kidding. The twists of the play are motivated both psychologically and structurally.

(vii) Simplicity through concentration.

In Long Day's Journey Into Night O'Neill's reliance on the expansive power of his dialogue is still greater than in The Iceman Cometh. He has only five characters in his cast; there is no chorus; nor are there any changes in the setting. Notwithstanding these dissimilarities the dynamics of these two plays work identically. Instead of transferring from one group of characters to another, O'Neill now goes from one theme to another. All the four Tyrones fully individualised human beings are bound together by a common fate, by an inescapable love-hate relationship. In this tragedy of four protagonists, therefore, while working his way toward the final revelations toward four magnificent modified monologues, O'Neill employed in his dialogue several solutions from The Iceman Cometh.

In the first place, there are the masks or roles. Mary Tyrone has two masks in Act I, those of relaxed self-confidence and of nervousness. Back at home after a cure in a sanatorium for drug addicts she gradually relapses into the old habit which marks a decisive change in the family situation during this long day's journey. It releases unexpected reactions in the others — in famous actor James Tyrone, in his thirty-three year old actor Son Janie — a failure and an alcoholic — and in Edmund, a journalist, ten years his junior, who is about to be sent to a tuberculosis sanatorium. While Mary is going through an inner struggle in Act I, there is still hope. This explains the masks, given in the initial description of Mary and in the stage directions between and within the speeches! "hat strikes one immediately is her extreme nervousness. Her hands are never still."

Another fixing point for this role is her hair.
In moments and moods of nervous self-consciousness and tension Mary has her two obsessions which make her hands move "over the table top aimlessly moving objects around", her long fingers, warped and knotted by rheumatism, drum on the arms of the chair," and her hands "jerk nervously to her hair" and yet then, especially in the first two acts of the play. Subsequently the obsession seems to benumb her sensory organs and she recedes into a state of semi-consciousness, as it were. She now wears the persistent mask of casufulness, vagueness and detachment in manner and utterance. She wears her dress also in a "careless, almost slovenly way".

The battle for Mary is lost and in the acts following the opening one she progresses deeper and deeper into the secluded world of a drug addict, swinging all the time between the roles, wearing alternately the mask. She has escaped, then she has her defence up she wears the mask of detachment and lives in her convent days again a "nostalgic convent girl" - far from Jones Tyrone and the shabby hotel rooms that are her surroundings throughout her married life. In this stage no petitions from the others, no events on the stage can reach her. She is as strangely detached as Deborah. And then she has not yet totally escaped, she feels guilty of her irrational flight, of the death of one of her sons (called Mary in the play), of Edmund having been benefited all, and of life in general. She may confess her concern for Edmund or her fear of consumption, she may speak of her own guilt ... only to turn abruptly away again: then, catching herself with an instant change to stubborn denial." It is foolish to worry, it is reassuring to cling to the pipe dream that Edmund has only a bad summer cold.

The masks written into the stage directions, are given three different functions in the case of Mary Tyrone: they show the conflict between temptation and resistance, between her drugged and normal states, and between her adolescence and old age.

However, Mary is not the only example of the application of masks in "Journey into Night". Each of the characters in fact, wears two masks
or assumes two roles in his relations to the other members of the family: those of love and hate. Temporarily harmonies are possible, even between Tyrone and Jimmie, the coal-hackers. Yet the persistent tone of the play is bitter charity. And a primary vehicle for this incessant movement, in addition to the sudden, paradoxical change of heart, is the clipped quality of the dialogue as in the case of Jimmie (The Trojan Women).

The interrupted sentences are used in a number of ways in this play. In the first place, O'Neill certainly did not manipulate that the adversaries interrupt one another in emotionally tense scenes out of mere excitement; there are such cases as in Long Ago, Journey's End, Night. Secondly, especially in Act I the characters guard one another, preventing the speakers from approaching dangerous subjects of discussion such as Edmund's illness or Mary's newly used inclination, revealed by her movements the previous night. It is a family taboo even to suspect that Mary is not completely healed, and another that Edmund might be in real danger. Mary has barely hinted at her constant suspicion that

\[
\text{every one is crying on me and none of you believe in me, or trust me...}
\]

when Edmund interrupts

\[
(\text{too reverently}) \text{ I didn't think any thing...}
\]

Or Jimmie has hardly interrupted - mark by Tyrone as an indication that

the father is thinking of Edmund's death when he is checked by Tyrone, in a speech

\[
(\text{sulkily exploding}) \text{ Don't be a damned fool! I count nothing but what's plain to any one!}
\]

Thirdly, they are checked not only by one another but also by themselves. Examples of sentences interrupted by the speaker himself are numerous: the Tyronee often stop themselves right on the threshold of a terrible accusation or self-accusation. They need another drink or shot in the arm to come out with the truth - as they finally do. Before reaching the stage of modified monologues they exercise introspection by leaving something unsaid.
Please stop staring!

Mary exclaims

One would think you were accusing me ... of having taken morphine again, she is about to say, but does not. Both this and the second usage have a double function: they add to the tension of the play by creating secrets, and they leave an impression that all of the characters know what is about to be revealed. This is not the first time these circles are run through. They are parts of an incessant discussion, parts of a relentless family fate, realized from year to year, from day to day - and into night.

And, a modification of this, is the interruption as a result of an overpowering feeling. The speaker has nothing more to add to the sentence complete in its context, even though deficient in its form. Tyrone speaks "shakenly" to Mary after one of her out-pourings of accusations against doctors, inspite of Edmund's presence and the delicacy of the theme of death: "Yes, Mary, it's no time ..."247

The fifth and the last function, also closely bound to the total dynamics, is when one of the four interrupts a speaker, not so much because these two were getting into an argument, as to give a helping hand to a third. "James, do be quiet" Mary says to her husband who is reproaching James:

... and the second usage have a double function: they add to the tension of the play by creating secrets, and they leave an impression that all of the characters know what is about to be revealed. This is not the first time these circles are run through. They are parts of an incessant discussion, parts of a relentless family fate, realized from year to year, from day to day - and into night.

Yes, forget! Forget everything and face nothing! It's a convenient philosophy if you've no ambition in life except to ... 248

There is no end of frontiers being formed as in The Iceman Cometh. The boys react against Tyrone; they stare at him contemptuously; they forget their quarrel and are ranged against him on this issue after Tyrone scolds them. Mary turns against her sons when she suspects of crying on her in the night. The mother defends her sons, each of them at different times: She stands by Jamie against Tyrone when the latter resents his son making fun of his snoring with a quotation from Shakespeare. While The Iceman Cometh with its massive dynamics, operated with a chorus for or against Hickey, Long Day's Journey Into Night, with its fewer characters, is a more fluid and flexible play.
The roots of this kind of dialogue go back as far as to the first
illuminating monologues in O'Neill. There is affinity between the circles
drawn by Yank in The Hairy Ape, in his efforts to overcome the difficulties
of communication and the way the Tyrone proceed, only that the circles are now
drawn by several characters in their attempts to understand. The last act of
Hedda with its precious harmony and violent accusations, Strange Introduce
with its vacillation, and all of the most plays can be considered important
later developments. Essentially this kind of dialogue has dramatic rather than
literary merits: it speaks not with striking verbal images, but with its
inherent movement. It has hardly been fully analysed or appreciated by the
literary critic.

Lonely Day's Journey Into Light, too, is made of a number of small circles
formed by alternating love and hatred. And the circles are built out of bits
of discussion easily maintainable which constitute the concrete elements of the
play. Instead of groups of characters, this play has groups of speeches, each
around a theme. But none of the themes is given a conclusive treatment in
the first three acts of the play.

Notwithstanding the interaction of several scenes of expression with their
multiple motivation, both realistic and symbolic, Lonely Day's Journey Into Light
organizes dialogue. Of all the personality in the focus of attention through-
out, her character is firmly established in the first three acts - so firmly
established, in fact, that it is more suggestive to keep her off-stage through
most of Act IV, where she lives only in the imagination of the audience. All
that reminds us of her are references in the dialogue and the noise of her steps.

The modified monologue in Act III is closely related to the setting and
the character. She is again alone, with in the focus of interest. She has reached
the edge of family confessional monologues earlier than her son; and then the
foghorn, with its gloomy message of hopelessness, supplements her confessions.
She has Kathleen, the "second girl" as an excuse for her modified monologue,
indicating how little choice she has in her search for human contacts. Now she is without company and her restless hands and sensitive fingers are at rest. In the following darkness:

from the world outside comes the melancholy wail of the foghorn, followed by a chorus of bells, muffled by the... ten from the reflected light in the boxes. But a flash when she has a hand, but her hand is lost and she...

Theoghorn's "melancholy wail" recalls her from dream world and transforms her expression from the innocent, naive, convent girl to the present shrivelled bag.

Mary's shift from one role to another is given an emphatic treatment here by using the movements of her fingers and reminding us, once again of one of her dreams: to become a concert pianist. In her monologue she expresses her disillusionment: not even the Blessed Virgin, whose consolation is her dearest pipe dream, comes to help a "dope fiend". She has just decided to go and cut some more morphines when the man come into and the scene picture, to relieve her from the joy and burden of loneliness, and to start the circular movement again.

The final confessions in the form of modified monologues by each of the four Tyrone's are, however, made in Act IV, one of the most powerful scenes in O'Neill literature. Everything said or done in the play contributes to these revelation scenes following one another in a series of scenic pictures. Tyrone and Edmund begin to play cards early in the act. But the confessions to confess, to find sympathy are stronger than the merely mechanical act of handling the cards. Tyrone begins to speak about the play he bought and the economic success and artistic failure associated with it. He speaks of the ambitions of a young Shakespearean actor:

... yes, may be life over-did the lesson for me, and made a dollar worth too much, and the time come when that mistake ruined my career as a fine actor. (sadly) I've never admitted this to any one before, lad, but tonight I'm so heartick I feel at the end of everything, and what's the use of fake pride and pretence ...
Eyreone a great Shakespeare fan - quotes the playwright copiously in a persistent nostalgic mood.

Edmund describes his experience of freedom and belonging on the sea:

You've just told me some high spots in your memories. Let's hear mine ... 252

He tells his father:

... They're all connected with the sea ... I dissolved in the sea ... 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 ... Then the moment of aesthetic freedom came ... Like a saint's vision of beatitude ... 252

The epiphany is presented as a momentary, and it is followed, as many of Edmund's and Jamie's speeches are, by a self-ironic after-thought.

It was a great mistake,

Edmund goes wearily,

my being born a man, I could have been much more successful as a sea-fowl or a fish. 255

And he is in full agreement with his father that he has perhaps only the makings of a poet:

I just staggered. That's the best I'll ever do.

I mean it, if I live. Well, it will be faithful reality at least. Stammering is the native eloquence of us poor people. 255

After this second climax in the act comes Jamie's revelation and the final synthesis of the family situation to be achieved by letting Mary join the others. Behind the mask of the brother and best friend who has "put Edmund wise" on women and the world in general there has been jealousy and resentment in Jamie: he hates and loves his brother and his mother. His "love" meeting with fat Violet in the common brothel is a grotesque revenge on Mary; he brought Violet upstairs - where Mary is in the Tyrone house. Then remembering Mary's first fall, he identified his mother with the whores: "While I'd never dreamed before that any woman but whores took dope!" 255 Jamie is partly dead, he is destructive and poisonous - while Edmund feels that he belongs to Life itself.
with calls Edmund a "creator." 256 Yet there is also love, of a helpless and
loving kind, in Jamie:

Greater love hath no man than this, that he layeth
his brother from himself. 257

Similarly in another context:

... That is a man without a good woman's love? a God-
revealed hollow shell. 258

With Mary's arrival, the long day's journey into four monologues is completed
and everything is revealed. She comes down and plays the piano "with a forget-
ful stiff-fingered gracing, as if an awkward school girl were practising ...
for the first time" 259. For a while it appears as if Edmund has broken through
her defences; but only for a while. She soon returns into her fog, listens but
does not hear Jamie quote Driscoll's A Leave-taking:

... Let us rise up and part; she will not know ... 260

It perfectly suits the situation and the mood. From far away in her past, she
speaks her own line:

... I had a talk with Mother Elizabeth ... (She covers
head over here, forced to go by leaning against the
broken window). That was in the winter of junior year.
Then in the spring something happened to me. Yes, I
remember. I fell in love with James Tyrone and was so
happy for a time. 261

As has been pointed out above, the presence of the fog in Long Day's
Journey. Int. 262 is conveyed to the audience through the fog horn and through
references in the dialogue and more particularly the modified monologues. Mary's
attitude to it is typically equivocal; the fog is both a disguise from the world
and a symbol of her guilty escape.

It hides you from the world and the world from you,
she explains to Cathleen,

You feel that everything has changed, and nothing in
what it seemed to be. No one can find or touch you any
more ... It's the fog horn I hate. It won't let you
alone. It keeps reminding you, and warning you and calling
you back! 262

Edmund has experienced the same fascination of escape during his walk in the
...utilised as a means of verbal force, to turn it into an aesthetic and human expression into the foghorn. Edmund has voiced his bitterness: "It's pretty hard to live at times, having a dope fiend for a mother!" But immediately he asks for her forgiveness after seeing her face with the appearance of a plastercast. The foghorn is heard at which Mary

and speaks directly,

"Just listen to that awful foghorn. And the bells. Oh, is it foghorn makes everything sound so sad and lost, I wonder?"

The foghorn is aural expression of human thought and is inalienably bound with the verbal design of the play.

A special feature of John Ford's Journey Into Light is its plentiful quotations from the classics, most of which appear in Act IV. They prepare the way for the confessions, they accentuate the ironic feeling created by the mitigated conclusions. A critic, however, disapproves of O'Neill's taste in choosing the poet: "It appears they are quoted carelessly with the implication that they represent what poetry exclusively is..." On the other hand, they are quoted both seriously and patronizingly. O'Neill is on his guard against sentimentality in this late play: he neutralizes pathos by using sudden ironic twists. There...
In no doubt that the quotations fulfil their basic function of making it possible for the playwright to express the elevated emotion, the strong tension otherwise not easily articulated by the realistic dialogue. The technique is employed with distinction without breaking the frame. Poetry quotations are natural and inevitable in a family of two actors and a would-be-author.

The quotations not only profess the confessions but actually do so them and explain and typify character: James Tyrone with all his spiritual idealism invariably quotes Shakespeare. His son, we quickly see, is as bald as his "head must have reminded, in O'Neill's last plays we "are asked to take nothing on faith," Tyrone's confessional disclosure of his failure is accepted as truth by Edmund and by the audience; yet its impact is lessened by the answering Jamie's few minutes later: "He's been putting an old job for you, eh?" Tyrone touches on the central problem of guilt by employing a Shakespearean quotation: "The fault, dear Brutus, is not in our stars, but in ourselves that we are underlings." However, he is right, not recognizing his own guilt. The ultimate question of guilt is left unsolved in this realistic play. Fact, for, life itself, all of us may be guilty — yet finding a scapegoat does not change at all our unredeemable position. Edmund who ridicules Tyrone debunks Shakespeare and quotes Dowson sardonically or Baudelaire. His father condemns his favourite authors:

Voltaire, Rousseau, Schopenhauer, Nietzsche, Huxley! Atheists, fools, and madmen! ... This Dowson, and this Baudelaire, and Swinburne and Oscar Wilde and Whitman and Poe! Where mangers and acrostics! 266

His outlook on life, which Edmund calls "so damned easy", is forbid:

It was a great mistake, my being born a man, I would have been much more successful as a sea-cull or a fish. 269

His quotations are, one and all, confessional monologues.

Jamie's favourite quotations are from Shelley, Oscar Wilde, Boswell and Milton. He is full of gusto and a lust for living. An oulter, flashy and woman seen to comprise his entire world. He is much bitter and ironic in his utterance towards James Tyrone.
His quotation from Rossetti: Look in my face. My name is Eight-Leg-Jim; I am also called to be me, 20c. Eke, Fassett 270

emphasizes his philosophy of life as much as it is a comment on the frustrating failures of his father.

Thus, the quotations lend the play an additional layer of meaning and are, in a way, still another modification of mask by revealing a past it is possible for the characters to express feelings not otherwise revealed, even though "too much quotation of classic poetry", makes it "unnaturally too long" and a poor play. In fact, the lack of outer action in Long Day's Journey into Night is more than made up by and emphasized by inner action. It is within the speeches that a new part of the drama is acted; it is within the utterances that minds or moods are changed. Yet its reminiscent speeches would be static if O'Neill had not employed his small circles, drawn to teach love and hatred, sympathy and antipathy, guilt and accusations. O'Neill does not only move backward in time he also makes the past present. The wild fluctuation in the mind of Galigala (homo illicens) or Force de Leon (Fountain) was attached only to the stage situation; now O'Neill has the rich orchestra of human memories to play with.

Again, there is a continuous circular movement in the dialogue and action of its unconventional plot proceeds through the fog into the monologues.

A Plan for the Liberation, a sequel to Long Day's Journey into Night equally focuses attention on dialogue and a central scenic image. Its two principal characters, Josie and Jamie bound to gather by unconventional relationship and placed on the stage of a farmhouse are developed through their meeting, two acts long, with the help of a dialogue as paradoxically oscillating as that of its predecessor.

Josie, another example of nature spoiled by man, for all his outer appearance, appropriately fits into the background of the farmhouse setting. Josie has two masks, youthful, irresponsible charm, and middle-aged self-destructiveness. 271 Josie, Hogan's oversize daughter who knows of her parentage, is also a paradoxical mixture of roughness and tenderness. The duality of character
is matched by the tension between the contrasting elements in the setting.

Josie's masks, her private pieces of property, are carefully hidden in the speeches and stage directions, as in all of O'Neill's late plays. The exposition, slightly awkward for Josie and Mike telling each other things both know well enough, also begins important themes. Josie treats those she loves roughly; she slaps Mike, revealing that her feelings towards him are maternal. Behind Homan's apparent calculation is not revealed until the last scene of the play.

Both of these features forecast her relationship with Jamie in a more fundamental way than the spectators can guess at this point of the action.

The only unmasked character, E. Stephen Homan, a millionnaire, is a mercilessly satirical portrait. Even Jamie, definitely a secondary and unsympathetic character, shares an inclination to clever scheming behind his facade of pious self-righteousness. His plan is that Josie should trick Jamie into marrying her; it is eagerly adopted and skillfully developed by Homan. What is behind Homan's apparent calculation is not revealed until the last scene of the play.

For a major portion of the play, there is communication only between the masks. The central problem concerns whether Josie and Jamie can reach a deep level of understanding, assisted by their mutual love. This seems to be impossible in the early acts, where both use "kidding and banter as a defence mechanism."*275 Josie speaks coarsely of her lovers in order to conceal that she is a virgin - in this last harbour innocence is something to be ashamed of:

You know, and I know, I'm an ugly overweight lump of a woman, and the men that went out are no better than stupid bulls.*274

Then Homan confirms the truth of "the scandal of the country-side" that Josie is "engaging on with men without a marriage licence," she says proudly:

It is and that of it? I don't care a damn for the scandal.*275

Yet Josie has seen through her pretenses: "Just be yourself,"*276 she warns her at the beginning of their long meeting in the moonlight. Up to this encounter which
fills the end of Act II and all of Act III Janie has revealed her feelings
only by her fluctuating way of speaking and being angry at illogical points.

Then I'll confess the truth to you. I've been a crazy fool.
I am a virgin.... and I want you to - not more than ever - because
I love you more than ever, after what's happened ... 277

Again:

Sure, if there's something I owe you tonight, after all
my lying and cheating, it's to give you the love you need...
for I have all kinds of love for you - and try to this is
the greatest of all - because it costs so much. 279

Janie's speeches are similarly full of abrupt changes of mood, expressing
the conflict in her attitudes. He needs Janie and her love, not to extend to it,
but in order that he may confess and be absolved:

Why did you have to act like one, asking me to love
to death? That meant that I came here for, and you promised
tonight would be different. Why the hell did you promise
that if all you wanted was that all the others, and if
that's all love means to you? ... You don't know me. I'd
poison it for myself and for you ... 279

After confessing about his guilt at his mother's coffin Janie finally sums up
his feelings towards Janie and life in general:

It's hard to describe how I feel. It's a new one on me.
Sort of at peace with myself and this lousy life - as if all
my sins had been forgiven ... 280

Janie's dilemma is expressed in a most explicit way by interrupting the action
for the interval between Acts Two and Three: alone on the stage he

(adds a watch which lights up his face, on which there
is no ice expansion of horrible guilt. His head is trembling,
so violently he cannot light the cigarette... 291

His self-admiration is short and pointed:

You rotten bastard! 292

And the curtain falls, only to reveal Janie in his previous preoccupation.

Then he has succeeded in lighting his cigarette, he "starts making back
and forth a low tone", as the guilty lemon did. He does so "as if in a cell
of his own thought", then sings two lines of an old sea song:

And baby's cries can't awaken her. In the baggage coach ahead,
used as a leit-motif leading to his final confession. That is at stake from his point of view in the following oscillating verse between two sensitive individuals in his ability to break down the thick protective wall of that cell and meet some one - in fact, any one - should be able to forgive and send him to peace. That is at stake from Josie's point of view in her love, the love of a proud and unaccommodating woman who is over-conscious of her exceptional size and inclined to self denial, yet knows very well how one breath. They are, at present purposes, quite to communicate.

As the Skiff slowly moves to the explosive parts of the play, toward the basic reason for Josie's over-conscious feeling of guilt, Josie knocks but the race elapses and striving quality to love from O'Neill's previous plays!

Her face between the confined conflict within her of Light, wrong, regret, and bitter resentment! Oh her speeches being the rap:

Oh hell with your honourable sentiment! I know you want a man in your house... Oh you great fool! As if I give a dam that happened after. I'll have had to-night and your love to remember for the rest of my days!...

Her repentant feelings are expressed in:

She can't be sentimental. I was glad of the excuse to stay awake and enjoy the beauty of the moon. 296

The tension between love and hate reaches its climax and is discharged when Josie refuse Josie, after discovering innocence and interpreting her love to be only lust:

"Why did you have to get like one (a whore) asking me to come to bed? ..."

Josie's tenderness is great enough to stand even this insult, yet their relation is basically changed. She gives - her hope and starts playing mother-substitute:

Josie "comes near him with a knuckling maternal tenderness, "that's right, do what you must do, my darling"..."

Josie can confess only under those circumstances, only to a woman representing her mother. It has pleased a consulting and forgiving.
listener to his celebrated modified monologue. "She was beautiful. You're like her deep in your heart. That's why I told you," he tells Josie. He confesses to her about his mother's death, the baggage-car and the blonde on the train.

The keynote of the characters' thought in A Moon for the Dullahan is self-hatred as against self-control exercised by the Tyrone in Lady Pat's Journey Into Light. Josie speaks with gain satisfaction of the absolute demand of honesty shared by these two misbegotten:

... we can kid the world but we can't fool ourselves ... no matter where we run away. 226

In another speech he says Josie:

... and don't let me get away with pretending I'm so scared. I don't know what I'm doing. I always know. Or part of me does. That's the trouble. 227

His personality is schizophrenic; in a key passage his monologue is styled into银行 Dialogue, as also happened in the case of Deborah. Josie acts at a scene at his mother's coffin when he pretends' sorrow, stricken by guilt because of his burning.

... I flung on my knees and hid my face in my hands and cried some more and cried, 'Dead! Dead! My dear mother!' But all the time I kept saying to myself, you fancy her! you false-hearted lying head! Christ, in a minute you'll start singing 'Mother, Where?'! 228

And the whole complex relationship between mother and son, consisting of feelings of guilt, and relief because Mary need not suffer anymore, and of sorrow affected and real--leads to a grotesque and terrifying revenge. When bringing the coffin across the continent, he had a chance with him every night, while an old continental song kept going through his brain, like a compulsion, turned into words and melody. This is the sin Josie Tyrone wants to be absolved of; and this is the core of the modified monologue, that leads to one of the most memorable scenic pictures in all of O'Neill. Josie has communicated, yet there remains the basic agony that she was bound to be disappointed, that Josie was beyond her love, beyond any one's help. So they sit, all night long, with his head on her lap, a combined figure existing strange, grotesque beauty: a virgin and her dead child in the moonlight.
In this scene picture O'Neill is at his very best in artistry and
plotting genius. In front of a symbolic setting and against the background
of quotations from a scene of a soon Jamie's modified monologue, with its
seamless self-revelation gains added significance. His "saggy, dispirited
face" has looked "like a pale monk in the moonlight that moves an adult man
in at peace," and it looks so again, when he falls asleep. He has been able
to tell his story only by speaking like aoutsider: "His voice became impersonal
and objective, as though he told, concerned none can he had known, but
had nothing to do with him." The ghost of Mary is there, called forth by Josie
in modified monologue:

She hears. I feel her in the moonlight, her soul wrapped
in it like a silver mantle, and I know she understands and
forgives me, too, and her blessing lies on me. 286

In making Jamie rest his head against Josie's breast O'Neill suggests what
resting against his dead mother's breast means to Jamie; yet to guard against
sentimentality, he closes the act with a deeply self-ironic monologue by Josie,
reciting one of a similar twist at the end of Edmund's sea monologue:

(Shakes a defensive self-deprecating smile) God forgive me, it's a fine end to all my schemes, to sit here with the
dead hugging to my breast, and the silly ray of the moon
glimmering down, enjoying the joke! 297

The image is emphasized and sustained over the interval between Acts III and
IV and climaxed by the curtain line of Josie after the scene Jamie away but not
before making sure that he remembers about the preceding night and how he had
been absolved: "May you have your wish and die in your sleep soon, Jim, darling.
May you rest for ever in forgiveness and peace. 298

A Poem for the Unwritten draws attention to Eugene O'Neill's paradoxical
attitude towards the language. Where the high expression of tragedy is not
applicable any more, as in the case of O'Neill, there seems to appear a necessity
to save the contents of tragedy by concessions to 'lower' expression. Jamie, for
instances, has hardly finished quoting poetry when he discards its effect with
an ironical remark; his analysis of the sun rise: "God seems to be putting on
quite a display. I like Belasco better. Rise of curtain, Act Four stuff" 299
in preceded by the stage direction: "He is profoundly moved but immediately
becomes self-conscious and tries to sneer it off - cynically." 360 Jamie's
reaction to his own situation corresponds to O'Neill's attitude towards his
task as a writer of modern tragedy: while on one hand, there still exists
unadulterated, real suffering because of the state of the world, and because
God is concealed or lost, on the other, it does not seem to be relevant
to speak of this suffering in the language we still use for it. His play and
especially its language bear the impression of a painful compromise between
the position of traditional tragedy and modern comedy or realism, free of all pathos.
several of its scenes verge narrowly on the theatre of the absurd! Yet in
dealing with the theme of difficulties in communication O'Neill keeps within
the limits of realism.

All in all, this play of sharper focus than *Long Days Journey Into Night*
with all its precarious, paradoxical relationship of the two misbegotten, sensi-
tive human beings - both behind a thick mask of protection - and with all its
shades of meaning, is meant to be experienced in the audience and seems to
presuppose a theatre production. Even if Jamie's role is not full of outer
activity, there are certainly elements of inner drama in his characterization.
And, for all their mental reservation and reticence, the characters communicate
much better than in any other of O'Neill's play.

VII - Communication Medium

Difficulties in communication are, for instance, studied in *Hughie* which
was completed in 1941, two years before *Long Days Journey Into Night*, although
it was not produced until 1948. It is the only remnant of a cycle of eight
one-act plays, with the over-all title *The Map of Hell*, planned by O'Neill dur-
ing his last years. What is known of the project seems to indicate that
monologues would also have figured in the rest. 361

*Hughie* is the case of a dead night clerk to be resurrected at the end
of the playlet. The needs of its two characters - "like" Hugh, a teller of
tales and the new clerk in a third class, his unwilling listener and with no
identity - are modest: they do not expect absolution or love, they
would be happy with just a little excitement and adventure, with a change in
something still alive. But even this small amount of mutual understanding does
not fall to their lot.

The play consists of two modified monologues. Then they cut across
each other, when contact is established for the first time and monologues are
turned into a dialogue, the action reaches its quiet climax. The night clerk
lives in a state of emptiness, of nothingness: "The man is not thinking. He is not
sleeping. He alone dreams and studies intently at his desk." He has
never dared to do anything more ambitious than waiting for time to pass as a
night clerk.

To dream about his supposed hospitality a world
in your wake, an" in his vision decides to join, without risk,
the more reckless comics of East. He
To oppose the loyalty of Rita with, "in her own words and a Miss. with
turns from swell comedy to real, and in the dark, "a sucker" and a week
ward, with his blank sheet. However, he listens to the noises of the night, to
reading garbage cans, to aotted taxi, to a 
carting of a car, to cars and ambulances, to the shower of a five engine, and
those constitute the expensive crimes of his work. His conscience, thus,
illustrates between the levels - listening to the noises and thinking his own
private thoughts and Edie's story: 
he's usually asleep in a long, guarded room,
his sleeping-fitted eyes speculatively raise of nonexistent scene-decor. Whenever
he voices a question or expects a gesture of participation in his
remains from his listener:

Some quarters I've brought here by this, brother - figure from the Polling, or the Scandal, or the Follies, that'd knock
your eyes out! And I still can whistle. You watch, I ain't slippin'

Look at the Night Clerk, exposing nonsense ... the Clown.

and further when he observes.

If every guy along Broadway who aide himself was to drop
dead there wouldn't be nobody left. Ain't it the truth, Charlie?
A year later Erie finally rises to his feet and of a sudden there is a crisis and the Right Clerk:

(He sternly deferentially) Truth? I'm afraid I didn't get - that's the truth?

Erie gives up

(Hopelessly) Nothing, Pal, not a thing...

But he

__________begins talking again but this time it is obviously clouded to himself, without hope of a listener._________

Again, when Erie

__________addresses the Right Clerk with contemptuous good nature:

How d'you and your Little Woman hit it off, Brother, _________

the latter's

__________mind has been counting the footsteps of the cap on the deck as they recede.

At this Erie finally gives up

__________disinterestedly-lazy lay off those headache pills, Pal ...

some guy is going to call you a dope._________

Obviously the Clerk's mind is in the street.

It is interesting to see the play proceed through a series of small circles, as did Long Day's Journey into Night; one phrase constantly repeated, in a silence, expressing a complete break in the lines of communication. It is followed by a biting remark from Erie or by his threatening to leave the stage:

__________Jesus, this can's a dead dump. About as honey as the decade. He clamps up at the clock. Getting late. Better beat it up to my cell and grab some shut eye._________

Yet his inner compulsion is too strong; he has to go on with his story about Burke, building us a full picture of the life story of a very ordinary man - youth in a small town, adolescence as a night clerk, arrival in the city, meeting a girl in the underground, marriage, middle age, death. Desert dreams and a
262

more modest reality. Buchiki in an offstage voice, a recreation from About Face.

and his new Buchiki oscillates between an increase and decrease in their distance, as Janie and Janie do in Moon for the Misbegotten. In as much as Buchiki was dependent on Eisle and his tales, Eisle has been just as dependent on his listener. Reversing to Buchiki, showing off his good luck with women and money, and playing dice with his "Cuckoo" have again given Eisle added self-confidence, even if they have been using only "chicken food" taking a cent to be a dollar. "Yet there is something phoney about his characterisation of himself, some sentimental softness behind it which doesn't belong in the hard-boiled picture." The relation of Eisle to his "Cuckoo" is crystallised in an vague off-stage, as to speak, he brought a big houseful of not roses to the funeral. His desperate efforts to establish a corresponding relation with the new Clerk make Eisle lose his mask as character, "the matter, his conclusion characteristically produced an immense relief." The climax of the play is marked by the twist in the plot, with Eisle calling Buchiki a "talking cock", and the Clerk agreeing with him:

...No, it is a goddamned cock that you say to Buchiki, isn't it, '392. But in sight we will have the best of it, because - all, you can't have it all Amy, can you? There is too much steel in a man. There's always something left to start it going again." 17

This is a signal for the Clerk in their relationship and the change from the monologue into the dialogue. The Night Clerk has so far only 'dreamed' or made imaginary speeches and indulged in fragments of thought, all written in the stage directions. He has muttered

...the first-seated invitation of old势力... the power to

assert his superiority... the power of assertion...

The Clerk is blank... 18

It is noble and alive in the past or in the street outside where he engages in conversation with a doctor:

Will he die? Doctor, it's luck, luck, all of it luck, but he'll have to be absolutely quiet for nothing further... 19
That excuses his consciousness in the present and brings him out of his dream this night, which joins "all the other long nights in November, the Mr. Night of Orphans, and That's Life", about which he has been telling Jess, is the sudden discovery made by him that 492 is "the Pharisee... the Friend of Arnold Rothstein". This makes his intriguingly rally towards life, and the vacuum, for once, is filled with words. The action is rounded off with the two engineers in rolling the dice.

Here we a new modification of O'Neill's "thought unseen" technique, reminding one of the fact that at that time he was working on Love, Mary, and Josephine. To write a character sketch through stage directions certainly speaks for novelty of technique which brings the play closest to a movie possibly utilizing a filmed background and sound track", but as O'Neill told Charlotte, he shunned off the problem, because "it would require tremendous imagination. Let whoever does it film it out. I wouldn't want to be around to see it". Not long after finishing it in July, 1945, he sent it to Nathen and wrote:

... it has its own quality, which makes it a bit different from anything else of that kind - at least, as far as my knowledge goes. And it gives you an idea of how the others in the series will be done."

The play, undoubtedly, poses a challenge to the creative potentialities of any imaginative producer, especially in the portrayal of the Night Clerk with his unmasked face, and also because some of the best things in the play have been written in the stage directions. One possible solution could be that part of the important stage directions could be read by a speaker (in the form of a running monologue or commentary in the manner of Epic theatre) while the clerk could voice his own speeches. The noises from the street-a role played against the Clerk, could be given an emphatic treatment. This would to some extent pertain to Brechtian method of production and O'Neill in writing the play probably wanted to experiment with this idea.
Nevertheless, its success at the world premiere by Stockholm's Royal Dramatic Theatre in 1908, as reported by Henry Heise, vindicated the author's viewpoint. Mr Heise observes how Josef Elmund who plays Eric Smith .... has truly begun to penetrate ... potentialities of his role .... Mr Elmund plays Eric less as a cheap Broadway sharpie than as a complicated victim of life's record. 225

Another feature of O'Neill's technique in Junius is in keeping it free from any important plot. It is somewhat Chekovian. There is more poetry than usual in its lines despite its plentiful use of colloquialisms from the twenties and from Broadway. As in The Great God Brown, not in a similar milieu and working out the same thesis that man cannot live with out illusions, that he must cling to his pipe dreams, even knowing they are pipe dreams, in order to be able to survive - O'Neill is again writing in canonical along. 226

IX - Illustrating Dialogue

The fluctuating dialogue of Junius of the Root - the Cyclopean produced posthumously - proceeds through a series of marked and unmarked states of mind. Despite its period setting and historical context, the emotional, psychological aspects of the story predominate. Major Johnaing (Son) Bolley, son of an Irish Innkeeper himself and the play's central figure, lives in the past tense and in given stature by stories about his heroic feats as an officer in the Wellington army, as a Bon Jour, as a gambler: "There was a civil war and a civil war, civil war", his cousin Jamie Creane remarks with admiration. He suffers from obsessive self-delusion. His pretensions to refinement cost his family - his wife Rose and daughter Cara - dearly and make him a lonely man in the Massachusettis of 1898 where he operates a tobacco inn. He won't mix with the "Irish men" around Boston and he is not accepted by the Yankee aristocrats. His wife withstands the insults showered on her by Bolley, in under, drunkenness, on both. She is a peasant girl who has tricked him into marrying her. Then has managed her husband, love her love. There are continual tensions between father and daughter, who needs him for living in a pipe dream, yet cannot help advising the hero of the battle of Malavera. The exiles in these family relations is accentuated by Simon Samford, a Yankee Idealist in love with Cara. He is
upstairs convalescing from an illness and is kept offstage throughout the play. Simon's father insults Con by trying to buy him off and Con furiously sets out to avenge his and the family honour. But on his return after Nora's tense, anxious hours of waiting he is completely disillusioned with his private world of dreams where, he believed, duels are still possible; he moves woodenly and his outer appearance is not far different from another O'Neill hero - Macao. Jones: "...he passed, unharmed, and turned away..." His own nonentity and lifelessness. The mental shock is equally important: he is now ready to kill the ghost of the Major, by shooting his thoroughbred view - one of the few remaining symbols of his social pretensions. In the midst of the banquet Irish evening in the box down stairs, not as a squire, but as a truthful son of his trickster father, a chessex keeper back home in Ireland. His life has come full circle.

Con Velody's two roles or masks obviously occupy a key position in the play. His first role especially is demonstrated when he is made to stand in front of a mirror and assume a self-admiring pose every now and then and recite from Byron's Childe Harold, as if it were an incantation by which he summons great power to justify his life to himself:

...I have not loved the world, nor the world me;...
In the crowd they could not see me one of such...I stood among them, but not of them...

In alien, traditional, prejudiced Irish stranger in a foreign land, Con Velody has:

...the face of an adult; formal, grave, with...manual prude in his face...a look of moral distinction about it...An immovable and fixed voice...the manner in feet of an...officiousness...the Irishness of his accent...as suave as it was haughty...as careful as it was confident...in every gesture he had became nominal...Con Velody held in him...

With his pseudo-Irish background he feels both his wife and daughter beneath him in social status: "Silent! You dare you talk to us like a common, ignorant...You're my daughter, aren't you." Suffering from bitter, overwhelming pride he uses it to protect a myth he has had to make of himself: "Which, I say, we will confess my being a weakness...a pride unshakable at any
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Critically inclined, he tells Solomon's story. Believing himself with the
belief that there is no other idealist, the cynical, and the poet in him he is
critically contemptuous of the material—driven Jacob of "Joan's father the
Is", money-grubbing Solomon of the "oral tree", who receives bits of money -
but, God, help me, where's the money? What is simply missed: "Money?-
Were they busy enough not been good? ... He returns to his newspapers.
Interspersed further interest in money matters. He even helps Joan for being-
'a common, greedy, calculative, cunning, present girl, whose only thought is money'.
He denounces the "cursed destiny" of "these decadent times", where "everywhere
the men come to the toy": His pipe dream - not hallucination - is imposed upon
his wife Joan and his daughter Sue, both tired and exhausted from trying to-
keep up a way of living appropriate for the master of the house and his thorough
bad name. Oshe's more understandable and sympathetic description of hunting can-
be compared with Seume's lyrical outburst when considering about the sun
(Francis, 1919, pp. 1-2):

... Helen and I in the days that's gone ... I love each
winter, when us ... Give us a leisure to love and I'll try
quite to win ... and after the month ...

Dissatisfied with such observations, "for Helen and "Helen, darling", he is
numerically obsessed of his wife's presence before him and "Helen's tentative...-
Monday, ... then his attempts to recall the days to his mind ...". He
Boards "Helen" in Joan's "Helen", Jovials he seems to arise under Joan's phone:

... You see a rising, stop you stoning"

Further, "on loves

... to be alone in quiet ... with my memories,
so he

... poems to himself, standing on attitude ... a woman-
love, noble, underdrawn, Meditatively, forking his mind
into a logical every mark device!

Once before the mirror, which is an escape, a refuge from the bitter present,
he gives his arrogant self full play. In fact, a sharp contrast is made be-
 tween what he thinks of himself and what his surroundings do. Both Con and
Simon - each with a touch of the poet in him - live upstairs, above the rough realities of this world and the domain of the woman. Along with the mirror, which is attached to Melody's role as a gentlewoman and a hero and is a specific object of action for him, this mask is more specifically created with the help of his old uniform taken from the attic to celebrate the anniversary of Salveira. As Mr. Selby have remarked, it can be compared with Mary Tyrone's wedding gown in Eugene O'Neill's Journey Into Night. Both of these beloved costumes help their owners to leave the unhappy present and non-existent future and revive their glorious past. According to Con's own words the uniform makes his "feel at least the ghost of the man", he was then. His uniform is a pipe dream that has become a costume.

But both the dream and the costume are scratched before the play is over.

Con's daughter Care rocks at his mask of false pretensions:

All right, Mother; I'll leave him to look in the mirror, like he loves to, and remember that he said, and be proud of himself. 345

Again,

All I hope now is that whatever happened makes him from his lies and mad dreams so he'll have to face the truth of himself in that mirror. 346

However, beneath this mask in the real Con Melody, which emerges at the end after the mask of false social veneer is torn and thrown off. After shooting his favourite "thoughtless men" dead he talks to his wife and daughter in brogue his

"natural ----------
natural tongue, and yours,"

and doesn't

put on airs like the late disreputable liar and lunatic, Major Cornarius Melody, as His Majesty's Seventh Dragoons, used to do;

the Major, he says, is

Dead now, and his lost bit of lyin' pride is

exhorted and stinkin'. 347

From this day on he will be content to stay myself in the proper station he was ... bring to 268
... I've want to tell you often, only the Major, damn him, had me under his proud thumb. 268

With... his old Linkseley bravado... gone
he is now... fresh as a man not born. 250

He leaps into the air:

... By Jove, if it isn't the mirror the dull bum
was always admiring his cap in while he quoted Byron
in the corner and a touch of the poet's spirit entered my eyes after a man with a nose in another world.

"I have not loved the world..."

He... the noise in the box brings to an exposure of lechery...

Boldly looks away from the abusers to the box near. Be god,
I'm alive and in the crowd they can deem no one as such:
I'll be among them and cry them, too... and make up for the
lonely dog's life the Major led me. 255

He passes into the bar and plunges heartily into the wearing and trinking of
his fellow Irish men.

It is noteworthy that no less an Don Bolles makes to himself from his
freedom, his utterances are marked by a note of confidence and self-assurance as
he slips into his natural bearing.

Here, with "A curious illusion in him of which one usually concedes..." 222
.."lamentation and inward overflowing", 225 has been shown of mental conflicts.
He returns to the Irish because then the wants to have or provide him. I shan't
this in an audible way given to him. Don't put on the Heave, now. You know
how to hate to him you, 224 Tom, tells him.

Being the central character here in the moment in mind, due to her
unconscious feelings, he is assuring and mind that in her devotion to God:

... I've pride in my love for him! I've loved him since
the day I set eyes on him, and I'll love him till the day
I die! 255

Yet even she fluctuates in her attributed monologue, sustained as a part of the
central scene picture in the play - the scene of love and care keeping vital
early in Act IV. The scene has poetic overtones. Nora, on return from
Simon's room, is in a different person, as the audience knows:

There is a chance in her. All the bitterness and
coldness have disappeared from her face. It looks
renewed and calm ... Democracy heart and soul ... 367

Her mere presence forms a counterpart to Nora's long and serious noted
monologue. Nora's first speech after her exit makes beginning, "Sally? Me,
it's you, darling." 368 is continued with seventeen stage directions written
between her sentences. In this and in the following fluctuating speeches
there emerges a full picture of her character and of her relation to Son. It
reveals how she sees through the pretense of her husband:

Has he ever cared for anyone except himself and his
pride? ... His pride, indeed: What is it but a lie?
that's in his veins, God pity him, but the blood of
thieves' and robbers - oh, the lutt of a dirty scoundrel?
but then is horrified at herself as if she had blasphemed." 369
She nobles and loves; she is about to leave the tavern and go to the paletot to
confess, yet looks the courage because of Son:

As I feel his and betrayed him and his word and my
love for him - and all his wrong, he knows my
love is all he has in the world to do with him. 369

The possibility of betrayal, central in all of O'Neill's plays, is here
related: to O'Neill this is a final period of Nora's love.

The counterpoint between mother and daughter is further developed
when Nora starts developing her love scene with Simon. In the first place ther
is close parallel between their situation: Nora married Son under
circumstances similar to those now seen or heard on the stage. Against this
background of identical situation O'Neill builds a scene of inter-timed
monologues. The characters comment on one another: Sam speaks of Simon:

Joy. That's what's come over me. I'm happy, both ... because I know not Simon is mine, and no one can ever
take him from me. 361

And both talk of love:

Honor nor not, why should the children have their
lives and their love destroyed!
...and Sara:
I was a great fool to fear her mother would turn him against me, no matter what happened. 365

Nora's description of her future husband is confirmed by her middle-aged mother: there is a touch of the poet in their men, and their attitude to this dreamer is the same:

Sara: So I kissed him and told him he was too a poet,
and always would be, and it was what I loved most
about him.

Nora: the police! Let one av him lay his dirty hand
on Con's body, and he'll knock him senseless
with one blow. 364

By and by, both are led toward the point where Nora suddenly realizes what her daughter is talking about and what has happened:

Nora: Yes darlin', I know.
Sara: You ... know, mother?
Nora: I know what? what are you sayin' ... I can see ...
you let him; you wicked, sinful girl! 365

From the modified monologues, spoken in deep, personal pre-occupation, they now drift into dialogue, as in A|chie under similar circumstances, although the scene does not mark the climax of action as in the other play. The emphasis, here, is
not on the moment of communication but on the relation between the characters.

The surprise moment has been eliminated; the audience knows or guesses where Sara has come from. The theme of difficulties in communication is not as central in this play as it was in A|chie. Further, this scene follows the formula of typical O'Neillian dramaturgy: Nora and Sara are not compelled to actions, but to decisive monologues - or more accurately - Sara both acts and speaks.

A touch of the Fool ends with Sara on her way toward her final unselfish solution in more sibling fashion and with Nora's curtain line: "Shame on you
to cry when you have love. What would the young lad think of you?"366 But there
is a discrepancy in the role of Seosam: her puzzling appearance in the tavern
gives one the impression that she tries to warn Sara against marrying Simon, not
out of possessive love, but because she knows that marriage with a Harford is
nothing to envy. Perhaps this lack of continuity can be connected with...
autobiographical confusions (The Long Day's Journey into Night, A Moon for the Meddler). O'Neill's late style, his dynamic realism, depends rather heavily on the modified monologues, and these seem to harmonise better with autobiography than history. Obviously his paradoxical characters when viewed from a distance of a century instead of being studied from closest quarters of time and family fate are more impervious and inflexible. Besides, the awkward exposition and the melodramatic elements of the play are too obvious. For instance, a surprise moment in the play is worn out by letting other characters interrupt Con in an inapt moment, not once or twice but five times. The closest point of comparison to A Touch of the Poet is A Moon for the Meddler, yet none of its scenic pictures excels the virgin and son image in the moonlight of the latter for its striking and unconventional quality except it be the scene between Nora and Son which achieves the level of quietly insistent poetry for the theatre.

At its best, the play, as Atkinson points out in "theatre" besides having "substance, a point of view" and "human principle". 

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References


8. Ibid.


11. Gasmer, Directions in Modern Theatre and Drama, P. 45.

12. See Gargill et al., Pp. 11 ff for a survey of the attitude of the critics to O'Neill's language.


18. Ibid., P. 199.


20. In a letter to George Jean Nathan, June 13, 1942 O'Neill pointed out that when writing the speeches for Eric in Hughie he had tried to "stick to the type's enduring lingo, and not use stuff current only in 1928 but soon discarded. Being too meticulously timely is not worth the trouble and defeats its purpose, any way". Reprinted in Tornqvist, P. 186.


27. Stark Young is one of the few critics who praises O'Neill for understanding "the depth and subtlety that lie in repetition and variation on the same design". Young, P. 179.


30. It is interesting to compare the opposite views of the two directors of the play. Eric Bentley found the repetitions superfluous: "one can cut a good many of Larry's speeches since he is for ever rephrasing a pessimism that is by no means hard to understand the first time", Eric Bentley "Trying to like O'Neill" Kenyon Review, 14 (Summer 1952). Reprinted in In Search of Theatre (London, 1960) (New York, Alfred A. Knoff, 1955 (1953), P. 205. Jose Quintero, on the other hand, subscribed to O'Neill's view of the repetitions. The Iceman Cometh, he finds "resembles a complex musical form, with themes repeating themselves with slight variations, as melodies do in a symphony. It is a valid device, though O'Neill has often been criticised by those who do not see the strength and depth and meaning the repetition achieves". Jose Quintero, "Post Script to a Journey Theatre" Theatre Arts, 41 (April 1957). It is of note that Quintero's production was far more successful than Bentley's.

31. Tornqvist, P. 199.


34. "Nothing is more certain than that the soliloquy is the most intimate and potent of all the instruments of discourse in Theatre; it is of perennial power in a medium that has ranged from heaven to hell and can explore the internal as well as the external world". Coghill, Pp. 130-131. In the hands of O'Neill it was to be an exceptionally potent instrument: "More than most creative writers, O'Neill concerned himself with the inner thoughts and feelings of his protagonists and of himself". Carpenter, P. 47.


37. Cargill et al. P. 450: a reprinting of Kenneth Macgowan's article

38. Bound East for Cardiff, P. 486

39. Ibid.


41. Frederick Fleisher, "Strindberg and O'Neill", Symposium, 10 (1956), 85-86

42. Before Breakfast has been compared with Den Starkare (The Stronger) by Strindberg, by Frederick Fleisher. The thematic parallels, however, are negligible.


46. Ibid., P. 17.

47. Beyond the Horizon, P. 89.


49. Ibid., P. 147.


51. Ibid., P. 167.

52. The Straw, P. 371.

53. Ibid., P. 382.

54. Alan S. Downer, American Drama and its Critics (The University of Chicago, 1965), P. 250.

55. The Emperor Jones, P. 186.

56. Ibid., P. 176.

57. Ibid., 192.

58. Ibid., P. 196.

59. Ibid., P. 198.

60. The Happy Are, P. 208.

61. Ibid., P. 212.

62. According to Blackburn "... O'Neill builds up the dialogue and the action in this play by a pattern arrangement because he is striving for a certain emotional effect rather than for verisimilitude in speech and in action. ... Some of O'Neill's best lyric poetry is found in the first scene of this play". Blackburn, 13, 2 (May 1941)
63. The Hairy Ape, P. 212.
64. Ibid., pp. 215-14.
65. Ibid., p. 215.
66. Ibid., p. 226.
67. Ibid., p. 219.
68. Ibid., p. 229.
69. Brophy J. Foucher, "Modern Dramatic Structure", The University of Missouri Studies, 3 (October 1933), 171.
70. The Hairy Ape, p. 231.
71. Ibid., pp. 242-243.
72. Ibid., p. 250.
73. According to Gump, "It would be completely wrong to interpret The Hairy Ape mainly as a social drama, as an attack on social injustice. "In the Cage she sees "a symbol of a much more general oppression and bewilderment that metaphysical anguish which Kafka's heroes experience". Gump, 4, 4 (Fall, 1957) 182-33. Brustein calls a modern dramatist "essentially a metaphysical rebel, not a practical revolutionary..." Brustein, pp. 8-9.
74. The Hairy Ape, p. 252.
75. Edmund Wilson, who is otherwise sharply critical of O'Neill's language, agreed with Walter Feinhard Raton after seeing The Hairy Ape that O'Neill made sailors speak and improvise "roll in a kind of wild organ music". (Miller, Playwright's Progress..., p. 74).
76. Raton remarks about The Hairy Ape: "no such fusion of dialogue and scenery, of the intellectual, the emotional, the spiritual, and the pictorial, into a single thing which is only to be described by the word theatrical, has ever before been accomplished by an American Playwright". Miller, Playwright's Progress..., p. 75.
78. Cranville Barker similarly asks about the inconsistent definitions of time in Romeo and Juliet: "But what audience will understand them as they flash by?" Barker, p. 302.
79. The Hairy Ape, pp. 213 ff.
80. Ibid., pp. 224 ff.
81. Desires Under the Elms, p. 204.
82. Ibid., p. 239.
83. Ibid., pp. 236-238.
84. Ibid., P. 245.
85. Ibid., P. 255.
86. Ibid., P. 214.
87. Ibid., P. 260.
88. Ibid., P. 266.


90. Leech, Eugene O'Neill, P. 55
91. Desire Under the Elms, P. 204.
92. Ibid., Pp. 229-235.
93. Ibid., P. 249.
94. Ibid.
95. Lazarus Lunched, P. 280.
96. Ibid., Pp. 289-90.
98. Ibid., Pp. 324-25.
100. Ibid., Pp. 329-30.
101. Ibid., Pp. 245-46.
103. Ibid., P. 319.
107. Raleigh calls the play a partial failure because "the repetition of simple and abstract words ..., accompanied by repeated exclamation points do not a poem make". Raleigh, P. 215.
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110. In 1906 Miller was astounded as to the use of this innovation by O'Neill. According to him, O'Neill's "soliloquy style exploded the bomb ... without previous warning"; yet he himself catalogues several earlier occurrences of monologues. Miller, Eugene O'Neill and the American Soliloquy style exploded the catalogues several earlier occurrences of monologues. Miller, Eugene O'Neill and the American


112. Ibid., p. 246.

113. Casmer, Directions in Modern Theatre and Drama, p. 171.

114. Ibid.


116. Ibid., p. 438.

117. Ibid., p. 441.

118. Ibid.

119. Ibid., p. 455.

120. Ibid., p. 460.

121. Ibid., p. 455.

122. Ibid., p. 490.

123. Ibid.


126. Ibid., p. 487.


128. The series of exclamation marks which belonged to the realm of expression are condemned as an O'Neillian means of expression by Miehl. Miehl, Four Plays, Pp. 381, 891. Carpenter speaks of emotion "so overstrained that it seldom falls below the level of hysteria", and of "the exaggerated intensity" of the dialogue. Carpenter, Pp. 34, 47.

129. Four Plays, p. 270.

130. Heldal, p. 490.

131. Ibid., Eugene O'Neill: The Man and His Plays, p. 91.

132. It is interesting to note that O'Neill's own way of speaking was marked by frequent, often long, silences between speeches. G. Beulon, p. 26; Seila, Pp. 152, 259.

133. Heldal, p. 490.
Block rightly observes that while the traditional aside serves to reveal what is hidden in a very factual sense, O'Neill's thought aside, in much closer to the Shakespearean soliloquy in spirit, serve to reveal inner processes. See Block, The Changing World in Plays and Theatre (Boston, 1939), p. 165.


John Howard Lawson, Theory & Technique of Playwriting (New York, 1936). p. 137. Each of the first seven acts begins with one or several long thought aside - or better, thought soliloquies - which serve to inform us of what has happened before the act. A good example of the preparatory function is found at the end of Act I in Professor Leeds's adaptation of his death. (p. 27)

The thought aside in Strange Interlude hardly amount anywhere to a stream of consciousness of the Molly Brown type (cf. Engel, The Haunted Heroes of Eugene O'Neill, p. 226). O'Neill may, however, well have been inspired to his thought aside by James Joyce's Ulysses, which he apparently read shortly after its appearance in 1922 (Gehle, p. 475).

Langer, p. 236.

Strange Interlude, p. 39 f.

Ibid., p. 73 f.

Ibid., p. 103.

Ibid., p. 159.

Strange Interlude, p. 168.

Ibid., p. 175.

Ibid., p. 125.

Ibid., p. 16.

Ibid., p. 97.

Ibid., p. 103.

Ibid., 129.

Ibid., 130.

Ibid., 170.

Ibid., 117.

Ibid.


Strange Interlude, p. 26 f.

Ibid., p. 36.
132. Unlike the thought-aside in *Strange Interlude*, those of the Night
Clock are printed as part of the stage directions. This has resulted in
different interpretations of O'Neill's purpose with them. In the original
stockholm performance they were left out of the play; in American per-
formances they have been spoken aloud in *Strange Interlude* fashion.
O'Neill himself seems to have been hesitant about the production method.
According to Gelbs (p. 34) he contemplated using "a flexible background
and sound track" for the play. So George Jean Nathan (June 13, 1942)
quoted in *New York* p. 25, he said about the plays in the projected
verse series of *Odd* of which only *Habie* was completed that they
were written "more to be read than staged, although they could be
played".

131. Edmond H. Gagey, *Revolution in American Drama* (New York, Columbia Uni-

183. O'Neill's comment on the play as quoted in Clark, _James O'Neill, the Man and His Plays_, p. 120.


185. Ibid., p. 423.

186. Ibid., p. 427.


188. Ibid., p. 474.

189. Ibid., p. 471.


191. Ibid., p. 429.

192. Ibid.

193. Ibid., p. 430.


197. Moses thinks that O'Neill might have found the new technique "more or less unsatisfactory from the point of view of actual production on the stage". _Moses_ _Problematique Académie Scientifique de France_, 3, 110, 3 (Hendricks, 1963), 33. It can be disputed whether the asides are more fit for a radio performance than for the stage.


199. _Rome, Scitely Handsome_, p. 17.

200. Ibid., p. 119.

201. Ibid.

202. Ibid., p. 126.

203. Ibid., 129.

204. Ibid., p. 185.

205. Ibid., p. 186.

206. Ibid., Pp. 188-195.
207. Ibid., p. 123.
208. Ibid., p. 138.
209. Ibid., Pp. 70-80.
211. Clark, European Epics of the Bronze Age, Pp. 334-335.
213. Ibid., p. 153.
214. Ibid., p. 31.
215. Ibid., p. 17.
217. Ibid., p. 51.
218. Ibid., p. 51.
219. Ibid., p. 164.
221. The Iliac Tradition, p. 622.
222. Ibid., p. 647.
224. "... O'Neill rejects the heroic teachings of Nietzsche repudiating superhuman salvation while affirming humanity, pity, and love. ... Larry's facile parsimony, his epigones and his fascination with death are all qualities found in O'Neill's earlier romantic heroes, but these are now exposed as mere attitudinising." Frantzen, p. 347.
225. The Iliac Tradition, p. 683.
227. Ibid., p. 139.
228. "... O'Neill, p. 15.
231. The Iliac Tradition, p. 711.
235. The Occasional Satirist, p. 662.

234. The chorus, an adornment in *Long Day's Journey*, is employed by the nature of O'Neill as a direct form of expression.


237. Ibid., p. 36.

238. Ibid., p. 41.

239. Ibid., p. 43.

240. Ibid., p. 45.

241. Ibid., p. 76.


244. Ibid., p. 41.

245. Ibid., p. 29.

246. Ibid., p. 59.

247. Ibid., p. 64.

248. Ibid., p. 13.

249. While Raleigh admits that Edmund "is capable, sporadically of a certain eloquence" (p. 235) and that O'Neill learned "three things: the necessity for restraint, the tonic value of irony, and the sine qua non for the drama, some propriety of speech to speakers" (Pp. 237-38), he does not fully consider the scenic merits of the dialogue. To him "the plays are but words on pages, as in all literature finally, and the words themselves very often have little about them that can be called distinctive". (p8 236).


251. Ibid., p. 90.

252. Ibid., p. 124-125.

253. Ibid., p. 125.

254. Ibid.,

255. Ibid., p. 143.

256. Ibid., p. 191.
277. Long Boy's Journey Into Light, p. 147.
278. Ibid., p. 155.
279. Ibid., p. 150.
281. Ibid., Pp. 155-156.
283. Ibid., p. 117.
284. Ibid., p. 105.
286. Raleigh, p. 194.
288. Ibid., p. 117.
289. Ibid., p. 125.
290. Ibid., p. 148.

271. Raleigh remarks that in O'Neill's late plays, the final disclosures are
"hinted at, almost from the beginning of the play... as a result there
is not almost immediately a continuous tension between the present and
the past". Raleigh, p. 199.

272. A Loop for the Liebmann, p. 17.
273. Movers, p. 129.
274. A Loop for the Liebmann, p. 35.
275. Ibid., p. 27.
276. Ibid., p. 100.
277. Ibid., p. 125.
278. Ibid., p. 127.
279. Ibid., p. 125.
280. Ibid., p. 150.
282. Ibid.

283. According to a critic this is "one of the most unbridled and clumsy,
and at the same time most extraordinarily touching scenes in modern
theater... is more present not at a dialogue but at a struggle in the
depths". Elia Kazan, "Eugene O'Neill", American Drama, 39, 8
293. "In the final act of this last play, all the contradictions of O'Neill's contradictory life and dramatic art combine to produce a single unforgettable image," Carpenter, p. 167.

294. A Loom for the Blackbird, p. 284.

Hachia, p. 9.

Ibid., p. 51.


Ibid., p. 27.

Ibid., p. 19.

Ibid., p. 37.


Golda, p. 244.

Rogallo et al., p. 226. Quoted from Henry How, Saturday Review (October 4, 1939).

According to Casper, O'Neill's "surprisingly vivid and rhythmic dialogue" scene here "utterly authentic in its colloquialism and slang". Casper, Eugene O'Neill (University of Minnesota, 1965), p. 42. Raleigh calls O'Neill's monologue "the real O'Neill tour de force in the use of American slang". (p. 223). "Broadway slang" is "the language of hope and courage" in Aulis; in Lonnie's Journey into Light and Human Desire, Elizabethan, it is "the language of hope, optimism and illusory". (p. 223). - The phrase "Little" in a clue to his small-town background. (Hachia, p. 14) - is furnished with quotes in the list of characters, but not elsewhere in the play.

A Touch of the Poet, p. 17.

Ibid., p. 152.

Ibid., p. 45.

Ibid., p. 44.

Ibid., p. 112.

Ibid., p. 39.

Ibid.
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286. Ibid., p. 40.
287. Ibid., p. 113.
288. Ibid., p. 27.
289. Ibid., p. 102.
290. Ibid., p. 37.
291. Ibid.
292. Ibid., p. 57.
293. Ibid., p. 600.
295. Ibid., p. 61.
296. Ibid., 150.
297. Ibid., p. 163.
298. Ibid., p. 170.
299. Ibid., 174.
300. Ibid., p. 175.
301. Ibid., p. 176.
302. Ibid., p. 177.
303. Ibid., p. 15.
304. Ibid., p. 27.
305. Ibid., p. 25.
307. A Touch of the Poet, p. 156.
308. Ibid., p. 155.
309. Ibid., p. 150.
310. Ibid., p. 139.
311. Ibid., p. 141.
312. Ibid., p. 142.
313. Ibid.,
314. Ibid., p. 145.
365. "Ibid., p. 146.


388. Brooks Atkinson in Miller, Angus O'Neill and the American Critic ... , p. 137.