

MOTHERS IN EUGENE O'NEILL'S *STRANGE INTERLUDE* AND *LONG DAY'S JOURNEY INTO NIGHT*

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Abstract

Critical approaches to E. O'Neill address some of the important and recurrent questions that could be broadly referred as autobiography, psychological aspects, intellectual and literary kinship among other related subjects. From psychoanalytic perspectives, the studies carried on provide insight into his art and his creative process in the plays. There is a definite nexus of personal memories and the works of art that he shapes. Art, in fact, in his case, serves as a psychobiography that unravels his inner self specially related to mother and other family members in a sustained manner. However, this factor has also exposed him to diverse theoretical stances. Oedipal dynamism among others has variably been referred to as a peculiar component of his art and life. It is however, contended here that this factor involves complexity that no single theoretical position could adequately explain. The paper therefore adds Kleinian perspective on personality development and child-mother relation to highlight this complexity. It concludes that preoccupation with subjective experiences and peculiar nature of experiences explained in terms of both Freudian and Kleinian perspectives instruct O'Neill's art with depressive and sadist outlook as well as create problems of representation for his art.

Key words: O'Neill's plays autobiography, psychoanalysis, and representation

1. Introduction

Eugene O'Neill is undeniably the foremost American dramatist who established American drama on respectable footings for the subsequent generations of great literary/imaginative artist like Tennessee Williams and Arthur Miller. Critical approaches to O'Neill address some of the important and recurrent questions/areas that could be broadly referred to as autobiography, psychological aspects, different oriental and occidental influences, intellectual and literary kinship, and melodrama among other related subjects. The subjective/autobiographical nature of O'Neill's art has been highlighted in several studies. D. Alexander substantiates "that the plot, character and imagery of O'Neill's plays have been shaped by a specific nexus of personal memories brought into activity by pressing life problem" (1992: 21). This factor, she argues links his entire dramatic career into a single unified whole. Likewise, L. Sheaffer (1973), C. Bowen (1956), T. Bogard (1988), E. L. Shaughnessy (2002), and scores of articles uniformly

establish close association between his life and the dramatized world in his plays. There is a definite nexus of personal memories and experiences in the work of art that he shapes. Art in his case serves as a psychobiography that unravels his emotive and thought pattern specially related to mother and other family members in a sustained manner to the audience/readers. Nevertheless, it has also exposed him to diverse theoretical stances. Oedipal dynamism among others has variably been referred to as one peculiar component of his art and life as the text of his plays of all periods amply substitutes the oedipal dynamic artwork in his life and art. It is however, contended here that this factor involves complexity that no single theoretical position could adequately address and explain. The study therefore adds Kleinian perspective on personality development and child-mother relation to highlight this complexity. It concludes that preoccupation with subjective experiences and peculiar nature of experiences explained in terms of both Freudian and Kleinian perspectives instruct O'Neill's art with depressive and sadist outlook as well as create problems of representation for his art.

2. Art as Psychobiography

From psychoanalytic perspectives, the studies carried out on O'Neill, as cited above, provide rich insight into his art and creative process. C. Bowen (1956), for instance, integrates his analysis of O'Neill's biography around the concept of 'curse' that hangs over the destiny of the family, manifesting itself in disease, neurosis, and addiction. He also dilates upon their core domestic problems that gave rise to familial discord which he believes sprang from alienation and isolation from each other. S. Watt (1986) uses "Double" to investigate fragmentation between "fear of life and fear of death" in O'Neill's characters in the light of Otto Rank's *The Double* (1914) and *Trauma of Birth* (1936). T. Bogard (1988) has also used the Rank theory of Double to study fraternal rivalry for the Mother as object of love from oedipal perspectives. B.J. Mann (1988) likewise analyses O'Neill's personality in his *Long Day's Journey* as a reflection of two distinct selves in the light of Abrams's view of creative autobiography that involves the simultaneous presence of author's two selves that provide "a rich self portrait of the artist by allowing us to experience the older self returning in time to re-enact and mediate upon the discovery of his younger self of his life's work". His younger self in the play is "naïve, immature, two dimensional Edmund Tyrone" who provides a great deal of understanding about his parents, and brother and the specific reasons that "spawned their guilt and anger". E. A. Engel (1955) made initial psychoanalytic investigation into O'Neill's creativeness on the premise that his plays are continuous dramatization of the inner struggle between life and death with temporary exaltation of life in such plays as *Lazarus Laughed*. M. Manheim's *Eugene*

O'Neill's *New Language of Kinship* (1982) offers insightful co-relation between O'Neill's creativity and the determining influences on his creative urges that were "his mother's dope addiction", death of his mother and his brother Jamie, and D. Alexander's *Tempering of Eugene O'Neill* (1956) is another important account of O'Neill's personal and artistic life. In her book, D. Alexander focuses on certain key relations - like father and mother - that contributed to the making of the artist as well as his education. She also reads the oedipal nature of the familial relation. S. A. Black (1994: 2) also suggests a close relationship between O'Neill's personal life and what he created. He sees a pattern in the playwright's occupation that moves around personal tragedy, especially the death of his father, mother, and brother, which drove him deep into his work and to a greater understanding of himself: "Through the exploration of the family portraits and themes, O'Neill does the work of mourning that goes on at a glacial pace and encompasses most of the playwright's working life" (Black 1994: 2). But writing remained a safe mechanism for him as "one can follow in the plays his resistance to grief and his erratic progress toward accepting his losses" (Black 1994: 2). His *Long Day's Journey* demonstrates the playwright's urging to come to terms with terrible loss:

By the time it is finished, he knows better than ever that they are lost; and the dedication testifies to the sadness he finally lets himself feel.

No patient waiting, no efforts to understand or tolerate or earn it will bring him the love from his mother and brother that he needed. What he learns by the end of writing *Long Day's Journey* is that they simply could not love him as anyone needs to be loved. That is the terrible understanding he has resisted over the decades (Black 1994: 11).

The most persuasive psychoanalytic account of interaction between psychobiography and playwright's creative process, however, comes from R.F. Moorton (1991) who argues in favor of subsistence of destructive oedipal lesion in the personality of this sensitive dramatist. R.F. Moorton (1991) specifically reads *Mourning Becomes Electra* and *Long Day's Journey* in oedipal terms with the idealized mother, dramatized through effective strategies like the use of Greek myths in *Mourning Becomes Electra* and realistic characters subtly executed in *Long Day's Journey*. He interprets *Mourning Becomes Electra* along with *Long Day's Journey into Night* as an efficient history of "Oedipal portraits of himself, his father and his mother". In *Eugene O'Neill's Century: Centennial Views on America's Foremost Tragic Dramatist*, Martoon writes:

the Oedipal dynamics of O'Neill family can be forthrightly portrayed because the original identities of the characters are well disguised by being split into multiple personae simultaneously identified with archetypal characters from Greek myth and fictionalized characters set

in post bellum New England. In contrast, the characters in *Long Day's Journey* are transparently drawn from members of O'Neill's family; therefore he feels constrained to represent the sexual tension between them in a realistic, that is suppressed manner so subtly executed as to elude detection by those unaltered to their presence (1991: 187).

D. Alexander, in her *Creative struggle* (1992), blends autobiographical and psychoanalytic elements all through O'Neill's pervasive oedipal relation with the mother. *Strange Interlude* is analyzed as a play about O'Neill oedipal and sexual conflicts through the personas of Marsden and Nina Leeds (Alexander 1992: 118-124). However, she looks upon it in terms of "opportunity to confront and solve a pressing life problem" (Alexander 1992: 21).

3. Kleinian Perspective

However, the oedipal pattern does not adequately explain the nature of his relationship with the mother and its complex nature in his art. It involves a great degree of complexity that no single notion could adequately explain. J. Barlow (1993) states that his maternal figures have no specific motherly role to play. They could easily fit into any one of the roles of prostitute, virgins, childless wives, and affectionate mother goddesses mentioned above. However, whatever the role they assume in the play, it is the male, and as J. Barlow (1993) writes, the masculine perspective that invests them with the motherly desire or the absence of that. Feminists, however, have raised concern on the treatment of women from male perspectives in O'Neill's theatre. T. Drucker complains about "O'Neill's notable inability to distinguish virgin from whore [which] reflects the generally faulty sense of identity shared by most of his women" (1982: 8). After analyzing the plays and the playwright, she diagnoses O'Neill as suffering from "psychological myopia" towards women (1982: 8). Burr (1989) terms his attitude towards women as characterized by "remarkable empathy" caused principally by her unhappy marriage with James (38-39).

Thus, there is a definite division in the artist's relationship with the mother. She is not only the desired object that the desiring subject yearns for possession and undergoes sense of loss and mournfulness on her absence. Quite contrary to the desirable impression, there are plays where this mother figure assumes a negative/destructive role and create impression of anxiety or fear as the case may be. The study explains this with reference to M. Klein's good and bad breast stance.

M. Klein made very important but controversial contribution to modern psychoanalysis. She worked within the Freudian psychoanalytic traditions and is one with him on number of basic psychoanalytic creeds like the existence of the unconscious, the part played by human sexuality, the

Oedipus complex etc that Freud had postulated earlier. However, she is also different from him on certain issues. For instance, she asserts that the object (mother here) is knowable from the very beginning of life (infancy) and that the Oedipus complex was functional long before Freud had thought of it. She argued in favor of early stages of oedipal complex that had its origin in oral and anal drives, and that it was constructed on the basis of part objects and not at this stage on the whole object relationship. But the projected object, the mother's breast, for instance, is far from being idealized here. In Klein's analysis there exists a "paranoid-schizoid position" for all infants "extending through the first three to four months" (Klein 1986: 179), displaying the death and life instincts sporadically. The first object of infant's desire is the mother's breast, which in child's mind, becomes split into a good and bad breast. The good in breast is vital to the ego formation and contributes vitally to physical growth, but the death instinct becomes the source of disturbance, and its earliest manifestation "is felt as the fear of annihilation (death) and takes the form of fear of persecution". The ego also projects this fear outward to the breast, which consequently becomes the symbol of persecution. She terms it the paranoid-schizoid position of all infants. But this paranoid-schizoid position gives way to anxiety and a depressive position that is related to the awareness of object as a whole and not in bits (breast) only. He becomes as Segal says, more able to perceive his mother as one "who comes and goes, who is the source of gratification but also the source of frustration and pain" (1983: 258). R. Parkin-Gounelas explains Klein's position in these words:

For Klein the object has as much to do with phantasy as it does with reality. When the baby introjects the primary objects or rather part objects (the mother's breast, the father's penis), s/he does so in response to an already existing, innate "knowledge" of these objects. The objects, having been established as "images" within ego form the basis of what is then projected out onto "real" objects actually encountered. This simultaneous process of introjections and projection means that objects both construct and are constructed by the subject. [...] It is a misconception to assume that Klein was interested either in the mother as a subject or active agent, or to idealize her as source of all good; when Klein talked about the "good" and the "bad" breast, this had little to do with the mother's treatment of the child . . . Rather, it defines the *child's* innate capacity to oppose good (that which satisfies) and bad (that which deprives), and its subsequent internalization and reformulation of this opposition (Gounelas 2002: 33).

Klein thus refers to the role of childhood experiences in the origination of what constitutes individuals psychopathology. Importantly she refers to factors other than sexual drives that, in her opinion, are anxiety, induced by

fear particularly of annihilation. Here, in O'Neill, the vital opposition between the good and the bad in the mother is not meant to idealize the mother, but it reflects the paranoid-schizoid position of the artist that he continued to project in his dramatic works.

4. Split Mothers in O'Neill's Plays

The Kleinian dual good and bad breast image strongly emerges in some of his female characters. Barlow's analysis could not address this perspective of his female characters and what association it holds for the artist himself. It does not deny oedipal, but projects the other destructive aspect of the mother as an object. Importantly, the alteration between her image as a desirable and threat-full entity reflects the paranoid-schizoid position of the artist himself and not psychopathological identity of the mother as an object, which means that Klein's theoretical stance serves to highlight the psychopathological identity (schizoid-paranoid) of the subject. The present paper uses this labeling and identification to investigate O'Neill's divisive personality in respect of his mother and establish oedipal type psychopathological identity of the artist in his plays *Long Day's Journey into Night* and *Strange Interlude*. In *Strange Interlude* O'Neill projects the innate fragmentation towards the mother interchangeably between Nina and Mrs. Evans. Nina Leeds is one of the most significant creations in his art, suffering from deep psychic derangement on account of death of her fiancée Gordon in the war. It leaves her simply shocked and traumatized for she not only lost her fiancée, but also failed to have sexually a gratifying matrimonial relation with him (Karim 2010). Her mental condition of loss and depressiveness could be realized in one of the most sensuous monologues in the play that hover around her last meeting with him: "That last night before he sailed - in his arms until my body ached - kisses until my lips were numb - knowing all that night - something in me knowing he would die, that he would never kiss me again - knowing this so surely yet with my cowardly brain lying, no, he'll be back and marry you, you'll be happy ever after and feel his children at your breast looking up with eyes so much like his, possessing eyes so happy in possessing you!"¹ Two related things are made apparent in this monologue: firstly, she has a deeply sensuous personality and secondly she associates sensuous love with marriage, pregnancy, birth and breast-feeding. Her desire for motherhood is further fortified in her next dialogue with Marsden: "Gordon wanted me! I wanted Gordon! I should have made him take me! I knew he would die and I would have no children, that there would be no big Gordon or little Gordon left to me" (19). All these signify her good breast role, desiring to procreate and possess nurture the baby. However, Gordon's accidental death in the war leaves her sexually unfulfilled as well as possibility of mothering his child. The desire, however, remains firmly

there. She gets an opportunity to fulfill desire for motherhood through marital relation with Sam Evans.

A very strong indication of the persecutory mother emerges in Nina's face-to-face confrontation with Sam's mother Mrs. Evans on the question of abortion. The confrontation assumes terrific pattern at the verbal level/communicative level between the two. It is thoroughly wrapped in intense anxiety, irritability, tension and gradual rise in the inevitability of abortion. However, the inevitability as it shapes at the verbal level between the two mothers reveals simultaneous existence of dual motherly traits of nurturance/love and persecution in both ladies. Nina Leeds reflects good breast image in insisting upon having the baby and Mrs. Evans plays the bad breast role in forcing her to abort. Mrs. Evans' attempt to force Nina to abort is symptomatic of her destructive/threat-full role of the mother. Her fear of hereditary insanity that may affect the new born in the family may be a legitimate one, but the cold-hearted insistence with gradual, but intense rise in pressure imparts to her the bad breast image. Nina on the other hand with her motherly desire and affection for the fetus appears here as woman who symbolizes faith in motherhood to nurture and protect her baby from annihilation. As the interaction between the two ladies develops, the constructive and the destructive roles are played interchangeably which furthers the complexity involved in the situation. The whole situation, however, goes on to divulge O'Neill's own inner fragmentation towards her own mother. Here, two women, one mother and the other expecting baby unearth the good and the bad, the constructive and the destructive in the mothers interchangeably. The dialogue pattern begins with Mrs. Evans asking Nina, "Are you going to have a baby, Nina?" (57). To Nina's reply, "I want a baby" (57), Mrs. Evans first presses Nina not to have baby now as Sam's financial position would not be able to sustain a new addition to the family. But her major point of not allowing her to have a baby at all rests on her fear of that there run a problem of hereditary insanity in the family and the baby may be born with this taint. The concern here is legitimate, but the whole dialogue process reveals the cruel and hard heartedness of a mother who denies the womanly affection of having a baby to another woman. Once the conception has taken place, she stresses abortion as the only remedy to stop the baby being born. Besides, in the process of convincing Nina to abort, she reveals her own persecutory mother nature. She instills the fear of insane baby coming into the world through her own example: "I pray'd Sammy was born dead, and Sammy's father prayed, but Sammy was born healthy and smiling, and we just had to love him, and live in fear. He doubled the torment of fear we live in. And that's what you'd be in for" (58). Nina burst into anger and frustration: "*(hysterically resentful)* what do you mean? Why don't you speak plainly (violently) I think you're horrible!

Praying your baby be born dead! That's a lie! You couldn't!" (59). Mrs. Evans, remains irresponsible to what Nina is undergoing and continues to build the pressure: "It's the curse on the Evanses. My husband's mother - she was an only child - died in an asylum and her father before her. I know that for fact. And my husband's sister, Sammy's aunt, she's out of her mind" (62). Nina would not accept the argument saying, "I don't believe you! I won't believe you" (60), but Mrs. Evans carries on the pressure, "My husband, Sammy's father, in spite of all he and I fought against it, he finally gave in to it when Sammy was only eight, he could not keep up any more living, in fear for Sammy, thinking any minute the curse might get him. . ."(60). Desperation and conflict continue to rise in Nina. She is desperate to have children, but the fact placed so tenaciously beginning to shake her confidence in her love and relation with Sam:

Nina (breaking away from her, harshly) well I don't love him [Sam] I only married him because he needed me - and I needed children! And now you tell me "we've got to kill my - Oh, yes, I see I've got to, you needn't argue any more! I love it too much to make it run that chance! And I hate it too, now, because it's sick, it's not my baby, it's his! (With terrible ironic bitterness) And still you dare to tell me I can't even leave Sam! (61).

Mrs. Evans holding on her position tenaciously would not loosen the pressure and brings Nina to the point where she cries in desperation: But I'll be so lonely! I'll have lost my baby! (She sinks down to her knees at Mrs. Evans feet - oh mother how can I keep on living?

And Mrs. Evans jumps to catch the moment with and instill the thought of picking some healthy male for another conception to which Nina agrees and decides to abort the child: "Oh, my baby. . . my poor baby. . . I'm forgetting you . . . desiring another after you are dead! . . . I feel you beating against my heart for mercy . . . oh! . . . (64).

What emerges in this interplay of complex emotions, which mothers demonstrate for their babies, is the mothers' attitudes to their babies. Mrs. Evans, who is disturbed by her early experience of giving birth to Sam in fearful conditions of hereditary insanity, wished for her child to be born dead and, now, forced by the concern for her own son makes Nina to abort her baby. Nina initially resists the pressure to abort, but ultimately gives in, signifying the persecutory mother's role that she ultimately performs. Thus, the mothers here work in contrary directions of being caring as well as persecuting ones.

In his *Long Day's Journey*, Mary Tyrone appears to possess the dual Kleinian role in a marked way. This could be observed differently in her thoughts, mental disposition towards the sons, and verbal expressions. The good breast role is to be found in her deep motherly affection and caring

attitude for the younger son Edmund in the play. She shows deep sense of concern on his ill health and possible tuberculosis. It makes her develop open and direct confrontation with her husband and accuses him of miserliness and saving money at the cost of Edmund's health. It also makes her develop antipathy towards Dr. Hardy who has been advising medical treatment to Edmund. She charges him as a third degree cheap doctor, "I wouldn't believe a thing he said, if he swore on a stack of bibles!"². Edmund, as the play opens, seems to be suffering from some disturbing health problem that has taken away his appetite and affected his physical appearance. He seems to be growing thin with sallow complexion that distinguishes him from strong and sturdy elder brother Jamie. Mary's motherliness is evident in her deep desire to see him healthy and fully recovered from the trouble. It even makes her behave bizarrely in building illusions about his health and returning to terrible morphine addiction. Having lost a son earlier through infected measles, she cannot bear the very idea of losing another son through another disease. Therefore she consoles herself verbally that what troubles Edmund is just a common cold that has taken away his appetite, and a bit of care will do him perfectly well, "James, it's Edmund you ought to scold for not eating enough. . . I keep telling him that but he simply has no appetite. Of course there's nothing takes away your appetite like a bad summer cold" (16). And in response to James assurance that "it's natural and don't let yourself get worried", Mary retorts "Oh I'm not. I know he'll be all right in a few days if he takes care of himself" (16). These verbal expressions however, are contradicted by her thoughts and mental disposition. In fact, one of the strong reasons for her recent return to morphine lies in her deep concern about Edmund's health and possible tuberculosis. Her genuine motherliness is evident in her infrequent verbal expression to Edmund himself. For instance, the mere sound of his coughing for instance alarms her to a disproportionate level. Warm motherly affections are evident when she finds Edmund coughing nervously: Mary. "*(Goes worriedly to Edmund and puts her arm around him)*. You mustn't cough like that it's bad for your throat. You don't want to get a sore throat on top of your cold" (12) with James and Jamie very early in play. It is her concern for his well being that makes her deny Edmund having any serious problem, and for her "It's just a cold!" (13), and to James remarks that "doctor Hardy thinks it might be a bit of malarial fever he caught when he was in the tropics" Mary retorts with contemptuous expressions, "Doctor Hardy! I wouldn't believe a thing he said, if he swore on a stack of Bibles!" (27).

But the bad breast role is equally evident and in fact more vocal, but annihilating than of nurturance, motherliness and affection. It is evident in her failure to act responsibly in leaving young Eugene to die of infected measles at home. As a mother, she should have taken it her first

responsibility to look after the baby or take proper measure in that direction if she had to leave. She becomes directly responsible for his immediate death through measles. It is equally evident in her whole attitude after Eugene death. It fills her with deep sense of guilt for the whole life that is evident in the following pathetic expressions:

I blame myself. I swore after Eugene died I would never have another baby. I was to blame for his death. If I hadn't left him with my mother to join you on the road, because you wrote telling me you missed me and were lonely, Jamie would never have been allowed, when he still had measles, to go in the baby's room (87).

Secondly, it compels her to behave unnaturally and un-motherly in her avoidance to procreate another baby (Edmund in this case). Hinden (41) terms her attitude to Edmund birth as one of denial of his identity, something that is "clouded in refusal" (41) and if it is procreated at all, it is necessitated by the desire to blot out the guilt of personal responsibility in the death of Eugene earlier. Mary tells Tyrone plaintively,

"Above all I should not have let you insist I have other baby to take Eugene's place, because you thought that would make me forget his death. I knew something terrible would happen. I knew I'd proved by the way I'd left Eugene that I wasn't worthy to have another baby, and that God would punish me if I did, I never should have born Edmund"(88).

Here the bad breast role emerges strongly in her character. Procreation is essential to motherhood as is evident in Nina Leeds' strong desire to procreate in *Strange Interlude*. On the other hand, a woman who refuses to procreate without any valid reason that could be biological in fact denies her natural motherly self and attempts to annihilate the possibility of a child being born. In Mary's case, the refusal was based on certain unfounded fears rather than on her inability to play a role of nurturance and care that resulted in death of the helpless baby. Then, her attitude to Edmund, when he is born, is indicative of her negative self on several occasions in the play. In the first place, his birth coincided with his miserable lonely existence in dirty hotels, morphine injections to relieve her of birth pain for which he could not be blamed. In fact, it was Edmund's birth that put her on the lifelong morphine addiction. These particular memories make her respond aggressively, irritably and negatively to Edmund, which contrasts with her motherliness to him and reveal the deep fragmentation in her personality. Her attitude to Jamie, the elder one, is marred by hostility, neglect, annihilation and denial of her duty. Jamie — "the jealous elder brother, the cynical tempter of innocent youth, pans, Mephistopheles Can . . ." (34) is a miserable failure in life. Drunkenness, prostitution and jealousy dominate his depraved personality that he deliberately and persistently pursued as a self-destructive strategy for evasion from the initial brought up in the family. Mary blames

the past for making him so, "It's wrong to blame your brother. He can't help being what the past has made him any more than your father can or you or I" (88). In fact, his ruined state and personality is largely so because of his mother's inability to play a constructive part in nurturing his personality along healthy lines. Mary's conduct has ingrained in him a deep-seated jealousy and a self-destructive attitude that is related strongly to Jamie's need of caring/nurturing mother. A positive motherly attitude would have developed his personality and rescued him from such negative traits as despair and extreme jealousy.

4. Conclusion

Art as an autobiography has remained a popular practice among the artists and the critics/commentators of the art. This phenomenon has in particular governed twentieth and twenty-first century literary works and critical methodologies. O'Neill's psycho-biographical approach to his art clearly signifies that the author despite strong reservation on the part of the new theorists like the New Critics, the formalists and the structuralists, who have all along challenged the very role of the author as the originator of textual meaning, continues to remain the centre of analysis. Similarly, the author's emotional and psychological moods and disorders continue to find projection in the works in its different aspects. In fact, the very pattern of art as a psychobiography has moved into modern and post-modern theatre. The studies of Schneiderman (1988), Bower (2003), and Pizzato (1998) substantiate close relation between the personal psychopathology and the creative works. Pizzato's work in particular treats works of such postmodern dramatist as Artaud and Genet essentially in terms of psychobiography, using Freud, Klein and Kristeva's theoretical notions on personality development and art-artist relations. However, persistence of a particular mode of representation that reveals artist's neurosis or/and paranoid-schizoid condition individually and jointly impart a depressive, pessimistic and sadist account to the whole vision and art. This also creates certain limitations on art and the most specific limitation belongs to the representation aspect of a literary work. If we understand and believe that human mind is a conglomeration of disparate impulses, emotions, and thoughts and emits a variety of shades/messages simultaneously, we would not fall to an understanding that structures the mind around certain constrictive emotive states and thought processes like as analyzed above. Both oedipal and paranoid-schizoid identifications are inherently constrictive theoretical dimensions of the personality development and do not reflect a mental condition or personality type that is capable of showing disparate impulses, moods, and reflection in ever changing perspectives. Besides, human consciousness never works in certain confined modes. It is in constant state

of change and movement, which make human consciousness non-representative in its nature. It is a strictly individual and isolated phenomenon. O'Neill's preoccupation with loss and resultant neurosis or a mode of anxiety, fear, as conditioned by dual motherly role, keeps the creative art confined to a peculiar psychic mode that is regressive and psychopathological.

NOTES

1. **O'Neill, Eugene 1982.** *Strange Interlude* in *O'Neill's Plays*, Vol. III. Modern Library, Edition. 19. All subsequent citations have been made from this volume. Page numbers are included in parenthesis in the text.
2. **O'Neill, Eugene. 1955.** *Long Day's Journey into Night*, New Haven: Yale University Press. 27. All subsequent citations have been made from this edition. Page numbers are included in parenthesis in the text.

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