

LONG DAY'S JOURNEY INTO NIGHT

EUGENE O'NEILL

LIVING LITERATURE SERIES

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE

GUIDE WRITTEN BY MARY ELLEN SNODGRASS

SYNOPSIS

Set in a single day in August, 1912, the four-act play opens at the Tyrone family's seaside summer home. The family is optimistic that Mary, the nervous, discontented wife of actor James Tyrone, has overcome her addiction to morphine, which a well-meaning but inept hotel doctor gave her following the painful delivery of her third child. James, a former matinee idol, faces old age with the constant dread of poverty, which plagued his childhood and forced him to quit school at the age of ten following his father's suicide. Jamie, his promising but shiftless 33-year-old son, irritates his father's chauvinistic dreams of Ireland and past glories on the stage by his sarcasm.

Central to the family's tenuous interrelations is the attempt to accept the declining health of Edmund, the third son, who is ten years younger than Jamie. Conceived to replace the second son, Eugene, who died in childhood, Edmund is his mother's favorite, yet suffers guilt because his birth caused her dependence on drugs. Jamie, a hopeless drunkard, worships his younger brother, but frequently fights with him out of jealousy over Edmund's favored position.

The family's weaknesses manifest themselves in failed attempts to carry on a normal life. Because of her longing for the ideal home, Mary returns to the detached, semi-existence of drugs and dreams of her girlhood in a convent and her fantasy of a career as a concert pianist. By venting her anger at Tyrone for his nomadic career on the theater circuit, she antagonizes her husband, even though she truly loves him.

Tyrone and the boys, unable to face another round of stupor and madness in Mary, drown themselves in whiskey. Family failings create a vicious cycle of backbiting and recrimination: Tyrone pinches pennies and falls prey to real estate schemes which deprive his family of a stable home; Jamie, unable to maintain a career, works as the family handyman for pocket money and needles his father over the family's penury; Edmund, sensing that his life is threatened by disease, retreats into nihilist philosophy and esoteric literature, which angers and alienates his father.

By the end of the day, Mary potters about upstairs, searching a trunk for her wedding gown. Tyrone, seated in the light of a single reading lamp and drinking heavily, awaits the return of the boys from a carouse at the local inn. Edmund, coming to grips with the treatment he must undergo for consumption, wanders in from a stroll in the fog. He and Tyrone discuss Jamie's penchant for seedy bars and brothels. When Jamie reels home in semi-darkness, Edmund helps him into the room, where Jamie passes out. Mary, oblivious to their hopelessness,

returns to the downstairs and sits at the piano, gazing into nothingness and trying to make her rheumatic fingers play a Chopin waltz.

BIOGRAPHICAL SKETCH

Considered America's finest dramatist, Eugene Gladstone O'Neill (1888-1953) was born in New York City near the theater district he would one day influence. The second son of James, an unfulfilled Irish actor who spent 16 years doing the melodramatic lead in *The Count of Monte Cristo*, and Ella Quinlan O'Neill, a shy, religious woman, Eugene suffered extreme guilt from the knowledge that his birth led to his mother's addiction to morphine. He battled his family because of his father's tight-fistedness, his mother's vengefulness, and his brother's cynicism and lack of affection.

O'Neill attended a Catholic school and Connecticut prep school. He followed his older brother James' lead in sampling alcohol, bordellos, and nihilist literature, particularly that of Nietzsche. He enrolled in Princeton in 1906, dropped out the following year, and sailed on a tramp steamer to Buenos Aires as a common seaman. After six years of derelict wanderings about harborfronts, he wrote news and poetry for the New London *Telegraph* near Monte Cristo, his family's summer home in Connecticut. He was briefly married to Kathleen Jenkins in 1909 and fathered a son, Eugene, Jr., who committed suicide at the age of 40. From 1912 to 1913 O'Neill was treated for tuberculosis at a Wallingford sanatorium, where he settled on writing as his life's work.

He returned to college in 1916. After a year at Harvard, he began producing one-act plays. In 1918, he married his second wife, writer Agnes Boulton, the mother of his second son, Shane, and daughter, Oona, who later married Charlie Chaplin. In 1928, O'Neill cut all ties with his family and married actress Carlotta Monterey, to whom he dedicated his autobiographical play *Long Day's Journey Into Night* (1940). The couple lived at Tao House in Danville, California, where O'Neill wrote some of the best of his 47 plays.

A failure as a father and husband, O'Neill grew too ill to work and tried to destroy his uncompleted manuscripts. Among three rescued plays was *Long Day's Journey Into Night*. Estranged and frightened, he died of bronchial pneumonia in a Boston hotel room on November 27, 1953. In 1988, the city of New London immortalized their controversial favorite son with a statue depicting the pain he suffered from early childhood.

CRITIC'S CORNER

Long Day's Journey Into Night, O'Neill's most personal glimpse of his life, earned the playwright his fourth Pulitzer Prize, which was presented posthumously in 1956. A Nobel Prize winner in 1936, he stymied critics' attempts to pin down his genius. His experimentation with technique led from realism to naturalism, symbolic expressionism, fable, and the adaptation of Greek tragedy; he perpetually turned to themes of depression and alienation. His most notable works are *Beyond the Horizon* (1918), *Anna Christie* (1920), *The Emperor Jones* (1920), *The Hairy Ape* (1920), *Desire Under the Elms* (1924), *Strange Interlude* (1927), *Mourning Becomes Electra* (1931), *The Iceman Cometh* (1939), and *Moon for the Misbegotten* (1943).

The elusive, pitifully vulnerable quality of Eugene O'Neill kept him out of the intellectual circle that glorified his work but never came to grips with the motivations of the man. Critics devalue the subjectivity of the author, who warred endlessly with his own nature and past. They champion his major strength—the pared-down, muscular dialogue which comprises his tightly constructed scenes. Overall, respect for O'Neill's works centers on his earlier successes because later works proved less substantial and more disappointing as his gift dwindled.

GENERAL OBJECTIVES

1. To analyze the difference between sarcasm and genuine humor
2. To differentiate between verbal and situational irony
3. To set the drama in time and place
4. To evaluate methods of family management, child rearing, economics, worship, health care, and dealing with problems
5. To recognize the conflict between the older and younger generations
6. To discuss the confines of setting
7. To discuss the theme of self-reliance as an organizing motif
8. To examine the Tyrone family's values
9. To enumerate minor conflicts which escalate into major blowups
10. To note methods of manipulation in character relationships
11. To discuss the bonds of love that contain the family
12. To enumerate and explain examples of slang and dialect
13. To note the importance of props, particularly the wedding dress, chandelier, whiskey bottle, and cards

SPECIFIC OBJECTIVES

1. To discuss Tyrone's attempts to control the outflow of money
2. To analyze Tyrone's relationship with his wife
3. To isolate techniques by which the two sons confront the family's past

4. To separate family members by role and responsibility
5. To comment on the effect of difficulties, particularly sickness and loss
6. To comment on the response of outsiders to the Tyrone family's hardships
7. To name the character traits which Tyrone considers worthwhile
8. To characterize Mary's concept of the ideal home
9. To explain why the two boys fail to grow into worthy adults
10. To discuss why Edmund's ill health alters the family's interaction

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MEANING STUDY

Below are words, phrases, sentences, or thought units that have particular meaning in the play. Explain the meaning of each. Act, scene, and page numbers are given so that you can note the context from which the item is taken.

1. Combined with his habitual expression of cynicism it gives his countenance a Mephistophelian cast. (Act 1, p. 19)
(O'Neill compares James's expression to that of Mephistopheles, Satan's lieutenant in the Faust legend, which has served as the basis for plays by Marlowe and Goethe and an opera by Gounod. Mephistopheles, the fallen angel, is cold-hearted, cynical, and witty as he maneuvers Faust into selling his soul.)
2. He's a wily Shanty Mick, that one. (Act 1, p. 22)
(Tyrone, an Irish native, draws on his background for a degrading epithet suitable for Shaughnessy, his grubby, disrespectful tenant, who is content with a humble existence in a rented house. Tyrone compounds the insult with the addition, "He could hide behind a corkscrew.")

3. Never mind the Socialist gabble. (Act 1, p. 23)
(Tyrone objects to Jamie's phraseology as Jamie tries to capture the social differentiation between Shaughnessy and Harker. To Jamie, Harker, with his Standard Oil connections, expects obeisance from Shaughnessy, who is too highhanded to accede to "noblesse oblige.")
4. Keep your damned anarchist remarks to yourself. (Act 1, p. 24)
(Tyrone heatedly counters Edmund's comments about dim-witted "ruling plutocrats" who achieve wealth by inheriting family money rather than by their own intelligence.)
5. He began by shouting that he was no slave Standard Oil could trample on. (Act 1, p. 24)
(Shaughnessy refuses to allow the big petroleum interests, founded by John D. Rockefeller in 1859, to take advantage of him.)
6. Butter wouldn't melt in your mouth, I suppose. (Act II, Scene 1, p. 52)
(Cathleen, a coarse, unrefined serving woman, leaps to the conclusion that Edmund is pretending to be innocent of the urge to take a drink when no one is looking.)
7. I've never lectured you, but Doctor Hardy was right when he told you to cut out the redevye. (Act II, Scene 2, p. 55)
(James makes a slangy reference to Edmund's fondness for cheap whiskey, which Doctor Hardy forbids in an effort to save Edmund from consumption.)
8. Your pet with the unpronounceable name, for example . . . Nietzsche. (Act II, Scene 2, pp. 76-77)
(Jamie, who is less scholarly than his younger brother, ridicules Edmund's interest in the writings of Friedrich Nietzsche [pronounced nee' chuh] (1844-1900), who rejected military might and religion as channels for human faith and creativity. In his most renowned and influential work, Thus Spake Zarathustra, Nietzsche makes his famous declaration that "God is dead.")
9. Then before his father can react to this insult to the Old Sod, he adds dryly, shrugging his shoulders. (Act II, Scene 2, p. 80)
(Tyrone, eager to defend Ireland, claims that James has his map on his face, meaning that James has Irish looks. To insult his father's strong sense of nationality, James implies that the "map" on his face is merely dirt.)
10. Bad cess to it. (Act III, p. 98)
(Cathleen uses common Irish slang to wish bad fortune to the droning foghorn, which keeps Mary awake and reminds Cathleen of a wailing banshee. The derivation of cess is unclear. Linguists think that it is a short form of success.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers with quotations from the play.

Questions 1 - 5 Literal Level

1. Cite examples of slang used in play. Explain the meaning of each.
 - (the dope sheet on the ponies, p. 21—a guide to horse races*
 - A hick town rag, p. 36—a small town newspaper*
 - I wouldn't give a trauneeen for a teetotaler, p. 101—I wouldn't give a tuft of grass for a person who does not drink*
 - a honky-tonk table top, p. 152—a table top in a cheap bar*
 - Nix on the loud noise, p. 155—stop the loud noise*
 - Can the wise stuff, p. 156—stop being philosophical*
 - putting on the old sob act for you, p. 157—appealing to your sympathy*
 - fat tarts, p. 159—overweight prostitutes*
 - John Barleycorn, p. 160—alcohol*
 - thought I'd gone bughouse, p. 160—thought I was insane*
 - the hophead, p. 161—the drug addict*
 - she had it licked, p. 162—she conquered it*
 - spill so much bunk, p. 163—divulge so much nonsense*
 - That last drink—the old K.O., p. 167—the drink that knocks you out)*
2. Cite examples of unidentified literary allusions in the play. Name the source of each.
 - (The Moor, I know his trumpet, p. 21—Shakespeare's Othello, Act II, scene i, line 178.*
 - You can't change the leopard's spots, p. 31—the Bible, Jeremiah 13:23*
 - How sharper than a serpent's tooth it is . . . To have a thankless child. p. 89—Shakespeare's King Lear, Act I, scene iv, line 312*
 - We are such stuff as dreams are made on, and our little life is rounded with a sleep, p. 131—Shakespeare's The Tempest, Act IV, scene i, line 148*
 - The fault, dear Brutus, is not in our stars, but in ourselves that we are underlings, p. 152—Shakespeare's Julius Caesar, Act I, scene ii, line 134*
 - a little in love with death, p. 154—paraphrase of Keats's "Ode to a Nightingale," stanza 6, line 2*
 - Old Gaspard, the miser in "The Bells," p. 158—a dramatic adaptation of Erckmann-Chatrian's Le Juif polonais*

If I were hanged . . . would follow me still, p. 161—a line from Kipling's "Mother 'o Mine."

Therefore put money in thy purse, p. 165—Shakespeare's Othello, Act I scene iii, line 345

In vino veritas, p. 165—Plato's Symposium, line 217, and Pliny the Elder's Natural History, Book XIV, line 141

Look in my face . . . Too late, Farewell, p. 168—from Dante Gabriel Rossetti's "A Superscription"

The Mad Scene. Enter Ophelia!, p. 170—Shakespeare's Hamlet, Act IV, scene 5)

3. Discuss James and Mary Tyrone's relationship. (*The Tyrone's suffer from serious enmity. Mary, who thought seriously of convent life and a career in piano, was smitten by love for James Tyrone in girlhood. She chose a life with an itinerant actor of dubious reputation. Their relationship tottered early on when she discovered that James drank to excess. Still, they remained loving and dedicated to their growing family during difficult years.*)

After Eugene's death, Tyrone thought another child would smooth over the hurt. He continued thinking of Mary's welfare after her addiction to morphine, even purchasing a secondhand car to delight her. James adores his wife, but shudders to think of the madness and disorientation that mark her addiction. He tries to shield her from suffering, but has given up hope that she can be cured. In his declining years, his marriage is in shambles, but he still loves his wife and compliments her beauty.)

4. Discuss the family's tendency toward victimization. (*In a constant state of denial, the members of the Tyrone household shuck off responsibility for their individual weaknesses by blaming each other for their failings. James Tyrone blames himself for falling prey to an easy role, which lured him away from more rigorous theater parts. Mary blames Jamie for causing Eugene's death from measles and also blames Edmund for a difficult birth, which led to her crippling rheumatism and her addiction to morphine. She credits the hotel doctor for deliberately making her dependent on his care. She concludes that James' life on the theater circuit deprived her of a stable home and sense of belonging.*)

Jamie, too, places blame externally for his dissolute life. He accuses Edmund of being the family's pet and of forcing Jamie to seek love by competing with his brother, whom he obviously loves. He blames James for being too cheap to pay for proper care for Mary and Edmund and for scrimping on their home, car, and servants' pay. Edmund, victimized by disease and alcoholism, returns Jamie's accusations with his own recriminations. He believes that Jamie lured him into debauchery by setting a poor example.)

5. Discuss the Tyrone family's position in society. (*The Tyrone's, for good reason, dwell in the periphery of society. James, once a famed matinee idol, keeps up a pretense of gentility, yet dresses in a ragged suit*

when he greets passersby. His shoddy real estate deals are held up to scorn. His penurious treatment of family and property make him a laughingstock.

Mary, who longs for women friends, finds herself wandering on the outskirts of propriety. Because she married an actor who got into an entanglement with a former mistress, her girl friends castigated and pitied her. As an adult, Mary continues to hunger for social acceptance. However, she is obviously known in town as an addict, as the druggist indicates in his confrontation of Cathleen. When James urges her to go for a ride in the car, she is so alienated from others that she can't think of anywhere in the area to go.

With Jamie and Edmund wandering around drunk in public places and along the beach, local people cannot help their ostracism. Also, the servants have knowledge of shabby goings-on, such as James' attempt to lock up his whiskey in the cellar and Jamie's employment as the family handyman. The tensions and patchwork emotions that hold them together as a family are not suitable ground for building friendships with others.)

Questions 6 - 8 Interpretive Level

6. Contrast Mary and James' backgrounds. (*In Mary's mind, she and James came from diametrically opposite family situations. Her position as the convent-educated pampered darling in a household headed by a respectable grocer contrasts with James' place in a fatherless immigrant family of four. James differs with her in his own view of her father's dissolution once he turned to champagne for solace. In contrast with Mary's fantasies of religious piety and normalcy, James, from the age of ten, received no public education and worked in a file factory to help support his mother, sister, and two brothers. His father, rumored to have committed suicide, returned to Ireland to die.*

In terms of refinements, James appears polished and talented. However, he admits that he taught himself to speak proper English and learned Shakespeare as a preparation for his stage career. Mary, on the other hand, studied piano and gave thought to a career on the concert stage after she jettisoned notions of becoming a nun. In both characters, their past lives bear little resemblance to the self-inflicted hell they live as a family.

7. How does Edmund's failing health affect the family? (*The family, which usually clashes openly on numerous matters, backs off from open warfare when Edmund comes into the fray. Rather than castigate him for his dissolute life, Mary gently urges him to rest, guard his throat, and stop drinking so that he can combat his "summer cold." Her denial of his impending hospitalization causes Edmund more tension because he fears that the family believes he is going to die.*

Jamie unleashes his foul temper and resentment against James' stinginess when he finds out that his father has selected a state sanatorium because he believes that Edmund's health is a lost cause.

Edmund, on the other hand, is amused at his father's inability to spend money to make him well. As Mary is drawn into the controversy, she covertly returns to morphine to help her float above the issue in a self-induced fog. Like Edmund, she believes that withdrawal is the only way she can endure the pain of seeing her favorite brought low by consumption.)

8. What is the family attitude toward religion?

(The Tyrone family are ostensibly Catholic. Mary, who once venerated the Virgin Mary and reported a vision of the Blessed Virgin at a shrine of Our Lady of Lourdes, tried to make a life for herself in the convent. After Mother Elizabeth forced her to confront the world, Mary found that love was a better foundation for her life. However, she never forgave herself for abandoning her faith. In her morphine stupor, she continues probing the past for ties to the old assurance that the Virgin Mary will bless and protect her from the pain of life.

James, a true son of Ireland after over half a century in the United States, maintains lip service to Catholicism. Unfortunately, religion for James amounts to reproving his sons for their profligacy and sacrilege and encouraging them to return to the old faith, even though he himself never practices it. The boys, too old to be influenced by their parents, find atheism more to their taste. Edmund, a reader of Nietzsche, emulates his older brother through hedonism.)

Questions 9 and 10 Critical Level

9. Explain the symbolism of the fog.

(The atmosphere of the play is charged with the encroaching fog and the dismal groan of the foghorn, which keeps James and Mary awake at night. To Mary, the fog represents her mental state after she succumbs to morphine. It is the cessation of her loneliness and isolation as well as a numbing of her fears that Edmund may die of consumption.

The foghorn, an intrusive voice into her rest, keeps her awoken at night. She laughingly connects the sound with James' snoring. [Cathleen, the servant girl, comments that snoring is proof of sanity.] But overall, the foghorn represents reality that refuses to allow Mary to crash on the rocks of denial. It prods her consciousness, rudely impelling her to face the issues that divide the family and refuse them peace.

To Edmund, fog represents withdrawal on a grander scale. As he accustoms himself to the mortal danger of consumption, he confronts death, which is still at some distance from his acceptance. Edmund deliberately envelops himself in out-of-body experiences on shipboard, both on deck and in the crew's nest, where his oneness with the forces of nature brings the peace and escape that he cannot find elsewhere. In the evening, he shares his ten dollar bill with Jamie, then wanders from bar to beach, meshing alcoholic stupor with the soft, woolly never-never land of the fog. As he justifies exposing his fragile body to the night chill, he comments, "That's what I wanted—to be alone with myself in another world where truth is untrue and life can hide from itself.")

10. Explain the significance of the title.

(O'Neill chose well in naming his play *Long Day's Journey into Night*. The play itself covers the events of a single day. The night into which the Tyrone family travel is a convoluted nothingness, made up of varying negative strands. For Mary it is addiction. For James and the boys it is alcoholism. For Edmund it is also the possibility of death. For the family as a whole it is denial and escapism.

The significant factor in the title is not that day leads into night but that the day the Tyrone family are living is lengthy and arduous. O'Neill indicates that, above the usual sufferings of people caught up in the journey that is life, the Tyrone family compound their difficult path with unhealthy emotions and a belief in a golden past that never existed. The family's dysfunction destroys any sense of accomplishment or satisfaction. In place of normal human sensibilities, the Tyrone family allow themselves only faults, accusations and hopelessness.

The night that O'Neill uses as a unifying symbol is the denial of everything worthy and positive. The Tyrone family busily destroy themselves, negating bit by bit any sign of wellness or recovery. Jamie receives no encouragement to establish maturity; Edmund learns too well that his mother holds him in a love-hate purgatory because he inadvertently brought on her addiction by his difficult birth. James, as the main source of the family's woes, created no nest in which his family could prosper. And Mary, the gentle spirit that sought love from James Tyrone, found only a snakepit of alcoholism, insecurity, and bombast.)

Questions 11 and 12 Creative Level

11. Write a theme about the importance of thrift to James Tyrone.
12. Discuss the importance of love, trust, and generosity to individual family members in the play.

Student Involvement Activities

1. Read *The Glass Menagerie*, *I Remember Mama*, *Our Town*, or *A Doll's House*. Write a comparison of family values and problems in the play as they apply to those of the Tyrone family.
2. Compose a scene depicting the Tyrone family during their early years when Eugene was small. Include mention of hard times in dirty hotel rooms and Mary's longing for her family and a stable home.
3. Create a setting for the upper level of the house. Indicate the location of the trunk that holds Mary's wedding dress.
4. Give an oral report on the position of Eugene O'Neill's works in the canon of American drama. Discuss its first production, including names of the theater, director, and actors.

5. Conduct a formal interview with Eugene O'Neill. Have two students take the roles of the playwright and a famous critic or news reporter, such as Mike Wallace, Barbara Walters, or Rex Reed. Pose questions that will result in an intimate knowledge of the influences which led to O'Neill's mastery of American tragedy.
6. Draw a genealogy of the Tyrone family, complete with grandparents and any available dates and locations.
7. Write a theme which analyzes O'Neill's frequent references to light and dark. Discuss what these images symbolize.
8. Lead a discussion of co-dependency as it is revealed in the Tyrone family. Comment on the family's lack of internal strength and the need of family members to victimize each other through sarcasm and perpetual carping.
9. Suggest a method by which the four Tyrones can overcome their dependence on drugs, alcohol, and rationalization. Emphasize a way that they can cut out ties to the past and improve their emotional health.
10. Explain why each family member, including Eugene, was ill-prepared for a rootless life on the theater circuit. Describe how each responded to inner emotional demands.

LONG DAY'S JOURNEY INTO NIGHT

VOCABULARY TEST

A. Circle a synonym for the underlined word in each of the following phrases.

1. with . . . a focused, tender, girlish smile
(sultry, buxom, amiable, rapt, embittered)
2. His vanity irritated—testily
(exasperated, averted, piqued, accentuated, sallow)
3. in a coy schoolgirlish pose
(flouted, demure, parched, resonant, unpretentious)
4. kisses her cheek spontaneously
(reprovingly, contemptuously, admonishingly, impulsively, inoffensively)
5. with a restricted air
(huffy, placating, fastidious, mollified, constrained)
6. the beguiling idler
(ne'er-do-well, parody, antagonist, hobnob, evader)
7. despite marks of disintegration
(tonsure, undercurrent, dissipation, solicitude, cynicism)
8. graphically careless
(intermittently, slovenly, evocatively, picturesquely, furtively)
9. impassive, earthy peasant
(aquiline, stolid, innate, wry, derisive)
10. a cunning real estate wheeler-dealer
(speculator, scallywag, plutocrat, anarchist, blackguard)

B. Supply an unused answer from Part A as a synonym for each of these words:

1. soothed _____
2. shearing _____
3. steamy _____
4. yellowish _____
5. imitation _____

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COMPREHENSION TEST A

Part I: Character Identification (30 points)

Name the character who is speaking in each sentence below. Select your answer from the list that follows. You will have answers left over when you finish.

- _____ 1. I've loved him dearly for thirty-six years.
- _____ 2. Ah, sure, everybody healthy snores. It's a sign of sanity, they say.
- _____ 3. You never knew what was really wrong until you were in prep school.
- _____ 4. I let him have the place for almost nothing, just to keep someone on it, and he never pays that till I threaten to evict him.
- _____ 5. I'm knocked speechless. This isn't a dollar. It's a ten spot.
- _____ 6. It's a lie! I did want him! More than anything in the world!
- _____ 7. I wouldn't care so much if Smythe was a fine, handsome man like some chauffeurs I've seen—I mean, if it was all in fun, for I'm a decent girl.
- _____ 8. What a bastard to have for a father! Christ, if you put him in a book, no one would believe it!
- _____ 9. And because I once wanted to write, I planted it in your mind that someday you'd write! . . . You're my Frankenstein!
- _____ 10. It was like walking on the bottom of the sea. As if I had drowned long ago.
- _____ 11. After I left her, I felt all mixed up, so I went to the shrine and prayed to the Blessed Virgin and found peace again because I knew she heard my prayer and would always love me and see no harm ever came to me so long as I never lost my faith in her.
- _____ 12. I know what doctors are. They're all alike. Anything, they don't care what, to keep you coming to them.
- _____ 13. And keep your dirty tongue off Ireland, with your sneers about peasants and bogs and hovels.
- _____ 14. You've both flouted the faith you were born and brought up in—the one true faith of the Catholic Church—and your denial has brought nothing but self-destruction!
- _____ 15. You—You're only just started. You can still stop. You've got the will power! We'll all help you. I'll do anything! Won't you, Mama?

Bridget
Cathleen

Edmund
Harker

James
Jamie

Mary
Smythe

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Part II: Quotation Completion (20 points)

Complete each quotation below with a word or phrase from the list that follows.

1. I've never understood anything about it, except that one day long ago I found I could no longer call my _____ my own.
2. It's what you thought. He's got _____.
3. 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 so lonely, Jamie would never have been allowed, when he still had _____, to go in the baby's room.
4. I know it's a waste of breath to convince you you're not a cunning _____ speculator.
5. _____ is ten years younger than his brother, a couple of inches taller, thin and wiry.
6. He was delighted because he'd had a fight with your friend, _____, the Standard Oil millionaire, and won a glorious victory.
7. I earn my board and lodging working on the _____.
8. I wish to God we could keep the truth from her, but we can't if he has to be sent to a _____.
9. If there was only some place I could go to get away for a day, or even an afternoon, some woman friend I could talk to—not about anything serious, simply laugh and gossip and forget for a while—someone besides the servants—that stupid _____ !
10. Oh, I'm so sick and tired of pretending this is a _____ !

Bridget
Cathleen
consumption
Edmund

Eugene
grippe
grounds
Harker

home
malaria
measles
quinine

real estate
sanitorium
soul

Part III: True/False (20 points)

Mark the following statements either **T** for true, **F** if any part is false, or **I** if there is insufficient evidence to draw a conclusion.

- _____ 1. Jamie deliberately gets drunk so that he won't think about Eugene's death or Edmund's illness.
- _____ 2. James believes that he wasted his talent in the years he spent playing the same part over and over.
- _____ 3. Mary frequently turns her thoughts to her home, parents, and girlhood years spent at the convent.
- _____ 4. The boys convince their father to stop buying worthless property.
- _____ 5. Most of the family's misery derives from dependence on alcohol and drugs.
- _____ 6. When she was first married, Mary did not realize that James had a drinking problem.
- _____ 7. Jamie accepts Dr. Hardy's diagnosis of grippe and does not suspect that his brother is dangerously ill.
- _____ 8. Mary claims that the foghorn keeps her awake at night.
- _____ 9. The family car is the only purchase of first rate goods that James makes.
- _____ 10. Jamie takes his share of Edmund's money and spends it on Fat Violet and on drinks at the local inn.

LONG DAY'S JOURNEY INTO NIGHT

COMPREHENSION TEST B

Part I: Short Answer (20 points)

Supply a word or phrase in answer to the following questions.

- _____ 1. Which character is fascinated by Baudelaire's poetry?
- _____ 2. Who stated, "That young man is playing Othello better than I ever did!"
- _____ 3. How many years have the Tyrones been married?
- _____ 4. What game do James and Edmund play?
- _____ 5. Who insisted that Mary leave the convent before making up her mind about becoming a nun?
- _____ 6. What family member died of consumption?
- _____ 7. Who purchases drugs for Mary?
- _____ 8. Who meets James to offer a piece of property for purchase?
- _____ 9. Where does James' father go to die?
- _____ 10. What drink did Mary's father prefer when he began drinking?

Part II: Identification (20 points)

From the list below select the place where each of these events occurs. You will have answers left over when you finish.

- _____ 1. Shaughnessy fights with Harker.
- _____ 2. Jamie performs his handyman's chores.
- _____ 3. Mary is treated for morphine dependence.
- _____ 4. Mary walks late at night.
- _____ 5. Mary finds her wedding dress.
- _____ 6. James selects Fat Violet.
- _____ 7. Edmund feels "alone, and above, and apart."
- _____ 8. James played Brutus to Edwin Booth's Cassius.
- _____ 9. James learned to make files.
- _____ 10. Edmund tried to commit suicide.

attic
padlocked in the cellar
Chicago

crow's nest
the dock
James' farm

Jimmie the Priest's
machine shop
Mamie's dump

prep school
sanitorium
spare room

LONG DAY'S JOURNEY INTO NIGHT

Part III: Completion (30 points)

Complete each of the following quotations with a phrase from the list below.

- _____ 1. Your season will open again and
- _____ 2. He gave a look at you and
- _____ 3. That God-damned play I bought for a song and made such a great success in—a great money success—
- _____ 4. Then the hand lets the veil fall and you are alone, lost in the fog again, and
- _____ 5. Well, that made me feel sorry for Fat Violet, so
- _____ 6. Old Gaspard, the miser in "The Bells,"
- _____ 7. You're all I've got left.
- _____ 8. Now I have to lie,
- _____ 9. It's the books you read!
- _____ 10. I knew buying the car was a hard thing for you to do, and
- _____ 11. See how hazy it's getting.
- _____ 12. What I'm afraid of is, with your Irish bogtrotter idea that consumption is fatal,
- _____ 13. God is dead:
- _____ 14. There's little choice between the philosophy you learned from Broadway loafers, and
- _____ 15. And yet it was exactly the same type of cheap quack who first gave you the medicine—and

- A. it ruined me with its promise of an easy fortune.
- B. God bless you, Kid.
- C. said, "Oh," and went to get the medicine.
- D. that's a part he can play without make-up.
- E. I can hardly see the other shore.
- F. I squandered two bucks of your dough to escort her upstairs.
- G. of His pity for man hath God died.
- H. we can go back to second-rate hotels and trains.
- I. the one Edmund got from his books.
- J. you stumble on toward nowhere, for no good reason!
- K. it proved how much you loved me, in your way, especially when you couldn't really believe it would do me any good.
- L. Nothing but sadness and death!
- M. you never knew what it was until too late!
- N. especially to myself.
- O. you'll figure it would be a waste of money to spend any more than you can help.

Part IV: Essay Questions (30 points)

1. Explain the significance of James' comment: "What the hell was it I wanted to buy, I wonder, that was worth—Well, no matter. It's a late day for regrets."
2. Explain the multiple meanings of the title.
3. Discuss the family members' many talents.

LONG DAY'S JOURNEY INTO NIGHT

ANSWER KEY

VOCABULARY TEST

- | | | | |
|-----------|------------------|-----------|--------------|
| A. | 1. rapt | B. | 1. mollified |
| | 2. piqued | | 2. tonsure |
| | 3. demure | | 3. sultry |
| | 4. impulsively | | 4. sallow |
| | 5. constrained | | 5. parody |
| | 6. ne'er-do-well | | |
| | 7. dissipation | | |
| | 8. picturesquely | | |
| | 9. stolid | | |
| | 10. speculator | | |

COMPREHENSION TEST A

PART I: Character Identification (30 points)

- | | |
|-------------|------------|
| 1. Mary | 9. Jamie |
| 2. Cathleen | 10. Edmund |
| 3. Jamie | 11. Mary |
| 4. James | 12. Mary |
| 5. Edmund | 13. James |
| 6. Mary | 14. James |
| 7. Cathleen | 15. Edmund |
| 8. Jamie | |

PART II: Quotation Completion (20 points)

- | | |
|----------------|---------------|
| 1. soul | 6. Harker |
| 2. consumption | 7. grounds |
| 3. measles | 8. sanitorium |
| 4. real estate | 9. Cathleen |
| 5. Edmund | 10. home |

PART III: True/False (20 points)

- | | |
|------|-------|
| 1. I | 6. T |
| 2. T | 7. F |
| 3. T | 8. T |
| 4. F | 9. F |
| 5. I | 10. T |

PART IV: Essay Questions (30 points)

Answers will vary.

COMPREHENSION TEST B

PART I: Short Answer (20 points)

- | | |
|---------------------|------------------|
| 1. Edmund | 6. Mary's father |
| 2. Edwin Booth | 7. Cathleen |
| 3. 35 | 8. McGuire |
| 4. casino | 9. Ireland |
| 5. Mother Elizabeth | 10. champagne |

PART II: Identification (20 points)

- | | |
|----------------|-------------------------|
| 1. James' farm | 6. Mamie's dump |
| 2. hedge | 7. crow's nest |
| 3. sanitorium | 8. Chicago |
| 4. spare room | 9. machine shop |
| 5. attic | 10. Jimmie the Priest's |

PART III: Completion (30 points)

- | | |
|------|-------|
| 1. H | 9. L |
| 2. C | 10. K |
| 3. A | 11. E |
| 4. J | 12. O |
| 5. F | 13. G |
| 6. D | 14. I |
| 7. B | 15. M |
| 8. N | |

PART IV: Essay Questions (30 points)

Answers will vary.

TEACHER'S NOTES



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