

Tyrones as a Dysfunctional Family in Long Day's Journey into Night by Eugene O'Neill

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Abstract

Despite being written in 1941–1942, *Long Day's Journey into Night* wasn't released until 1956, two years after the author's death. The Tyrone family is at the centre of the narrative, advancing the plot and creating further avenues for the characters to develop. The article explores the various aspects of the play that indicate that the Tyrones are a dysfunctional family. The critical analysis of the play and its various themes conclude that Tyrone in "*Long Day's Journey into Night*" displays many characteristics of a dysfunctional family while certain behavioural patterns of each one of the family are enough to show that the family is dysfunctional. The article presents a critical analysis of Eugene O'Neill's *Long Day's Journey into Night*. Various modes of reading were employed, including thematic analysis, close reading of the text, and a deconstructive reading of the play. These methods support the exploration of how the Tyrones are depicted as a dysfunctional family. James and Mary's children, Edmund and Jamie, are central to the drama. Edmund is suffering from tuberculosis, while Mary struggles with a morphine addiction. The play is set at the Tyrones' Monte Cristo Cottage in seaside Connecticut, on a single day in August 1912, from roughly 8:30 a.m. until 12:00 a.m. The Tyrones are painted in a highly negative light as a dysfunctional family, as the parents and sons accuse, lash out, and harbor grudges against one another and in various situations. They possess traits that encourage pitiful and futile endeavours as well as strong desires for their circumstances to improve.

Keywords: Tyrones, modern dysfunctional family, *Long Day's Journey into Night*, Eugene O'Neill, dysfunctional family.

The family is society's smallest and most fundamental unit of social relations. When humans are born, their first point of contact is usually with their family. Love, attachment, support, care, beliefs, protection, and shelter are supplied. The ultimate effect on how someone views and values the world is family. Furthermore, family influences how a person's character develops. Freud argued that adult behaviour is rooted in childhood experience and because childhood happens within the context of the family in general, the family plays an important role in determining someone's character and personality. Parenting in a family is an important ability for children's growth. A dysfunctional family is a psychological term that defines problems that disrupt a family's regular functioning (Amen et al., 2019). Either a regular or dysfunctional family must have gone through crises and challenges. The difference between them is how they respond to a problem. When a normal family returns to function after a crisis, the dysfunctional family cannot cope with the problem and instead exaggerates it. The dysfunctional family model has some effects on family members, particularly children. Impacts endanger their lives when they are children or when they reach adulthood. A dysfunctional family may physically or emotionally/psychologically damage children. In general, children feel inadequate and lack self-esteem in their lives (Xiang et al., 2019).

The article presents a critical analysis of Eugene O'Neill's drama "Long Day's Journey into Night." Various modes of reading were employed, including thematic analysis and close reading of the text. The subject of the investigation is Eugene O'Neill's drama "Long Day's Journey into Night." A deconstructive reading of the play was conducted, breaking down scenes, rhetorical techniques, character analysis, and so on through reading, identifying, classifying, and selecting. The text of the play is analyzed by displaying, discussing, and interpreting its many elements.

Review Literature:

The practice of examining unstructured and semi-structured text data for significant insights, trends, and patterns is known as play analysis. It is generally utilized when vast amounts of text-based data need to be processed for insights but would otherwise be too resource and time-intensive for people to assess manually. The analysis refers to qualitative results obtained by decoding human language, allowing for experimentation and the discovery of crucial discoveries. When analyzing a play, it is critical to remember that it is intended to be performed in front of an audience. Analyzing a play is breaking it down into sections and then examining how those parts contribute to the overall effect or theme. Therefore, while analyzing the play, it is important to take into account the title and playwright, setting/time, main and supporting characters, conflicts, resolution and climax, etc.

A dysfunctional family refers to the conditions that interfere with the normal functioning of a family (Benton, 1997). Family, just as any other system, consists of structure and function. In a normal healthy family, when conflict occurs, all its members can cope and face it in some ways, such as; they can express their feelings and emotions, asking about each other's condition, giving attention and help, and keeping up communication. Each member is treated accordingly. In literature, techniques such as Historiographic Metafiction and Magical Realism are often employed to challenge traditional narratives and offer new perspectives on such dynamics, revealing deeper truths about family structures and societal norms (Heidarzadegan & Abdulrazzaq, 2022). Roles and flexibility are depending on particular needs and situations. The children are given the freedom to carry out their responsibilities according to their age, while parents are responsible for the care of children, physically and emotionally. Therefore, when the disruption

is over, all the functions of the family can work as before. On the contrary, when a disruption occurs in a dysfunctional family, no one talks about it. As a result, the problem remains and extends to a variety of completely different problems. The malfunction of a family occurs when the role of a family cannot be achieved (Kerr & Bowen, 1988).

The causes of a dysfunctional family include the following:

- i. Verbal or physically abusive, addictive (Hanć, et al., 2015), strict controlling and/or authoritarian parent(s) are the main reason for family dysfunction. Some parents might think that they have full control and power over their children's lives and that the children are unable to make any decisions and choices. As a result, the children feel inadequate and have low self-confidence in their life.

- ii. On the contrary, the soft control of parent(s) over their children (Garcia et al., 2029), obeying all the children's desires and not imposing any sanction/punishment when the children make mistakes, also results in family dysfunction.

- iii. In large and extended families (Tamarsit, 2022) the parents cannot give proper attention and need to the children.

- iv. Personality disorder in family members and the abnormal psychological condition (Myllyaho, et al., 2021) of one of the family members also affects normal family dynamics.

- v. A chronically sick or disabled child (Kolemen et al., 2021) in the family who needs the attention, care, and responsibility of parents results in drags automatically all the attention of the family and consequently, other members get ignored.

- vi. Unfortunate events such as divorce (Raley & Sweeney, 2020), affairs (Thorson, 2021), losing a job (Blom et al., 2018), unstable finances (Fauziyati et al., 2016), death of a member (Kölves, 2020), single parent (Vodnik, 2019), and so on also make family dysfunction.

- vii. Family values, culture, and ethnic differences between the members of a family and

society (Lo et al., 2023) usually harm parenting styles, gender roles, and the power of individuals as family members.

There are some characteristics or signs that commonly a dysfunctional family shows:

- i. A lack of empathy, compassion, and sensitivity towards certain family members while demonstrating enormous empathy or appeasement for one or more members with true or perceived special needs. In other words, one member of the family is constantly given far more than they deserve, while another is sidelined.

- ii. Denial or refusal to accept abusive behaviour, with the possibility that the situation is normal or even excellent; is sometimes referred to as the "elephant in the room."

- iii. Inadequate or missing self-boundaries, such as putting up with inappropriate behaviour from others, failing to communicate what is acceptable and unacceptable treatment, and accepting physical, emotional, or sexual abuse.

- iv. Disregard for others' boundaries, such as unwanted physical contact, breaking significant pledges without justification, or willfully violating a boundary expressed by another person. Taking personal belongings and privacies without the owner's permission.

- v. The inequitable or unjust treatment of one or more family members due to their birth order, genders, age, family function, ability, colour, caste, or other criteria, such as frequent appeasement of one member at the expense of others, or uneven/inconsistent enforcement of rules. When this isn't the case, parents insist on treating their children fairly (Marsh et al., 1998).

- vi. Prolonged disagreement and fighting, whether verbal or physical, occurs between parents and children or siblings (Flores et al., 2014). Jealousy or other controlling habits are abnormally high. Conflict influenced by marital status, between separated or divorced parents, usually related to or arising from their breakup, or conflict between parents who remain married, often for the "sake" of their children, but whose

separation or divorce would remove a negative influence on those children.

vii. Relatively less universal characteristics are 1) the role reversal or role shift between parent and child, 2) family isolation due to restricted relations outside the house, 3) extreme secrecy rule, 4) perfectionism and unrealistic expectations of a parent toward the child beyond his/her age, skill, and ability, 5) Divorcing parents who are unable to do so owing to financial, societal, religious, or legal restraints 6) Children who are frightened to discuss what is going on at home, either within or outside the family, or who are generally terrified of their parents, 7) insufficient time spent together, especially in leisure and social activities 8) Family members, including children, who reject each other unilaterally or bilaterally or refuse to be seen together in public. 9) Children of parents who use drugs or binge drink are more likely to have a substance use disorder later in life (Greco et al., 2012).

The signs and symptoms of a dysfunctional family are the following:

i. As a way to remove the pain, family members try to control and be disrespectful triggering low respect and low self-esteem.

ii. Isolated and empty feeling.

iii. Feel intimidated, anxious, and sensitive about the conflict situation because of the emotions accumulation.

iv. Tend to vent dysfunctional family issues by adopting them to other destructive love and friendship relationships.

v. Behave either super-responsibility or super-irresponsibility.

vi. Feel guilty when they take care of themselves.

vii. Find difficulties in expressing their emotions and feelings.

viii. Due to the fear of being abandoned and rejected, they feel dependent. They keep staying in an unhealthy relationship and prevent the opportunity of another healthy relationship.

ix. Feel hopeless and helpless due to prolonged denial and isolation.

x. Have trust-issue

xi. Unable to control the situation when it comes to a mess.

Family dysfunction is one of the predictors of adolescent behaviour and behavioural changes, such as self-induced vomiting to reduce weight or seek the attention of their caretakers, whether parents or family members. Furthermore, young members seek to replicate or follow parental behaviour patterns; poor self-esteem also correlates to stress-related psychosomatic conditions that harm health (Hunt, 2014). Dysfunction in the family process has the most serious consequences for children, who are a vulnerable group. It not only causes worry and despair, but it also causes self-neglect (Irawati et al., 2021).

Analysis of Long Day's Journey into Night:

Non Supportive, addictive, verbal or physically abusive, strict controlling and/or authoritarian parent(s) (Hanč, et al., 2015): The absence of a strong parent figure to take charge of the care of the family's members is the primary justification for the Tyrones' dysfunction. There is a strange void at the top of this family, where there is no respected leader and a large number of people who want assistance and care. The drama's failure to uphold familial responsibilities is a serious issue because none of the characters has someone, they feel they can turn to in difficult situations (Mambrol, 2019).

Without loving parents, the kids are left to care for both their parents and themselves, and they are just not up to the task. James' Irish father abandoned him when he was 10 years old, forcing him to work right away to support himself. As a result, James developed a strong work ethic and an appreciation for money, which led to strong financial prudence that was almost stingy. James used to be a famous actor who toured the US with his wife, Mary. He's the one everyone in the family blames for not spending money. He exemplifies the word "miser," failing miserably to give Mary a decent place to live or quality health treatment to assist in her sobriety.

Throughout the play, James's miserliness is portrayed as a literal handicap, leading him to ignore not only his alcoholism but also the issues facing his entire family. The numerous diseases of the Tyrones are never totally cured. For instance, Jamie's alcoholism is never even attempted to be treated. Since it is reasonable to presume that there are cures available for all of the characters' maladies, the decision to forego treating his family's limits is, in a sense, a deliberate one. Although 1912 treatments would have been much more primitive than those used today, their main goals would have been to get the patient to stop taking the addictive substance and, in Edmund's particular situation, to clean his lungs. James keeps his family's addictions and disabilities under check by failing to spend the proper amount of money. Simply put, he prevents people from becoming sober. In actuality, James Tyrone undermines his family, exacerbating their problems by causing them to experience the same impotence and denial as he does (Pasmanick, 2021). James's potential debt, however, just serves to highlight a key aspect of him: he might not be a miser, save for when it comes to his family.

The family's matriarch, Mary Tyrone, the other parent figure in the play, is captive to morphine addiction. Since her morphine addiction is significantly more incapacitating than her husband's drunkenness, it is of particular relevance. After coming back from the pharmacy with the morphine prescription, she says to the housekeeper Cathleen: "It's a special kind of medicine. I have to take it because there is no other that can stop the pain, all the pain, I mean, in my hands" (O'Neill, 1956, p. 54). The word was purposefully italicized to emphasize the opiate's ubiquitous effects, which can lessen pain in both the body and the psyche. Her newly discovered fear of parenting may be seen as a direct result of her morphine addiction: "I was afraid all the time I carried Edmund. 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 borne Edmund. I never should have borne Edmund" (O'Neill, 1956, pp. 45-46).

James' pitiful selection of a doctor, who became the first casualty of his miserliness, is more damning: "If you'd spent money for a decent doctor when she was so sick after [Edmund] was born, she'd never had known morphine existed" (O'Neill, 1956, p. 76). James is alone responsible for these two decisions—to push for a third child and to choose subpar medical treatment—which demonstrate James's lack of a strong parenting role.

Personality disorder in family members and the abnormal psychological condition (Myllyaho, et al., 2021): Mary relives Eugene's death while carrying Edmund, rendering her psychologically and physically incapable of facing the birth of her youngest son (Wendell, 2006, p. 247). Because Mary's attention is divided between Eugene and Edmund, the past, and the present, delivery, which is already physically and mentally demanding, becomes even more so. Because a terrible death resulted in a traumatic birth, the doctor who delivered Edmund provides her morphine as a coping tool (O'Neill, 1956, p. 45). She feels incredibly anxious throughout Edmund's pregnancy and then gets sick right away. Instead of treating the physical pain of childbirth, the morphine is mostly utilised to treat her psychological difficulties.

It is clear from character psychoanalysis that none of the Tyrones has a strong support system. Most of the time, the father behaves childishly, and Jamie, the oldest son, at least, does not regard him favourably. He needs the least attention, but that is mostly because he and his parents believe he is hopeless. Edmund, the younger son, is the family's ailing infant. The favoured child of the parents, he struggles to organise his adult life. The characters are defenceless. Edmund is challenged by Mary, who has to be safeguarded from her wrath and that of the family (Mambrol, 2019).

Mary claims that Edmund's existence was intended to soften the shock of the baby's passing. While this may be the case, it is debatable to what extent Mary's suffering was relieved by Edmund's birth. Even more intriguing is the sudden change from broad to specific, from all to her hands. This change emphasises her hands' rheumatism, a subsequent disability. Rheumatism, also known as arthritis, is regarded as a disability because it restricts motor function, and, consequently, everyday living tasks. Her hands' incessant motion, however, might not at all be a sign of rheumatism. The restlessness, anger, depression, tremor, weakness, nausea, vomiting, and pain, in the muscles and joints, that Mary exhibits, are all signs of opiate withdrawal. Her twisted joints have a crippled appearance that suggests long-term side effects from abusing morphine, not rheumatism. Rheumatism is essentially a misdiagnosis and not a distinct restriction; regrettably, it is merely a side effect.

O'Neill established a household in which members' addictions reinforce each other (Pond, 1985, p. 1). They are all handicapped, with conditions characterised by a health-related or psychiatric problem. They are people who have limitations that significantly impede their principal everyday activities. Their dysfunctional condition is synonymous with disability, handicap, limitation, and illness. As a result, the alcoholic father and eldest son Jamie frequently blame others for their drinking, including Mary Tyrone and the youngest son Edmund, who also drinks heavily. He did not show an early inclination for alcohol, but he will eventually follow in the footsteps of his father and sibling, corroborating Greco et al., (2012).

A chronically sick or disabled child (Kolemen et al., 2021): However, because his overall health has been harmed by consuming, Edmund is special. One gets a strong sense of Edmund's health through the mix of his incapacitating illness and potential drunkenness. When Mary returns after her therapy and sees Edmund's health, she is immediately frightened

and advises her family that they must provide more help for her to become well: "The doctor there [in the sanatorium] had warned me I must have peace at home with nothing to upset me, and all I've done is worry about you" (O'Neill, 1956, p. 48). "He appears to be in bad health with his ashen complexion, sunken cheeks and persistent cough, eventually getting a diagnosis of tuberculosis" (Hulihan, 2022).

Unfortunate events (Raley & Sweeney, 2020; Thorson, 2021; Blom et al., 2018; Fauziyati et al., 2016; Kölves, 2020; Vodnik, 2019): The history of the family is full of unfortunate events. It's interesting how James' description of entering an easy street in the theatre reminds people of the behaviours typical of alcoholics. His craft and career are put at risk as a result of his pursuit of quick money:

"[B]efore I bought the damned thing I was considered one of the three or four young actors with the greatest artistic promise in America...I'd be willing to have no home but the poorhouse in my old age if I could look back now on having been the fine artist I might have been" (O'Neill, 1956, p. 83).

His epiphany comes too late. He is destroyed by the same routine year after year; because while he gains large amounts of money, this is all he gains.

The death of Eugene is another tragic event. Mary unfairly blames Jamie: "I know [he] was only seven ..." (O'Neill, 1956, p. 45). Since he is still a young child when Eugene passes away, he is oblivious to the dangers of visiting his sick sibling. Then, after James persuades her to travel with him, Mary accuses him of being to blame. She regrets giving in to pressure and being forced to choose between her spouse and her kids. She, therefore, travels alone, leaving her kids with her mother, to prove her love for James. Eugene dies as her mother is watching.

At the age of ten, James starts working, saying to Edmund:

And what do you think I got for it? Fifty cents a week...We never had clothes enough to wear, nor enough food to eat ... [Mother's] one fear was

she'd get old and sick and have to die in the poorhouse. It was during those days I learned to be a miser. A dollar was worth so much then. And once you've learned a lesson, it's hard to unlearn it" (O'Neill, 1956, pp.81-82).

James picks up his mother's incessant fixation with escaping the poorhouse, making it his obsession as well. In reality, he learns a harder lesson about loss as a result of his obsession with financial restraint. He fails to consider the thought that there might be anything more significant than money at a time when he is raising his social standing. James stops enjoying acting since he no longer has the variety of challenges that come in different parts. In the end, he is likewise unable to spend the money he has worked so hard to accumulate. James struggles to recall why he required so much cash. He is more interested in the prospect of the money than what he could accomplish with it. His motivation is simply the fact that he can make "A fortune in those days—or even in these" (O'Neill, 1956, p. 83). One discovers the causes of his miserliness at last. James does not have a comfortable upbringing or anything akin to what he gave his sons.

However, the play leaves open the issue of James's family's true wealth throughout. It's impossible to know for sure if James has a stable financial situation. On the one hand, James has several years to put on the theatrical performance he buys where it makes "thirty-five to forty thousand net profit a season" (O'Neill, 1956, p. 83). His miserly behaviour combined with a significant sum of money suggests that he may have a sizable wealth. James, on the other hand, frequently makes investments in real estate that don't seem to be sound.

Family Conflicts and Jealousy (Flores et al., 2014): The play also imagines a world in which there is no longer any kind of communication. Characters' strange inability to communicate despite their frequent arguing is one of the play's major problems. For instance, the fights amongst the males over Mary's addiction are common, but no one wants to address Mary head-on.

Instead, they let her deceive herself about Edmund's condition and her addiction. Up until the third act, when Jamie finally admits his sibling's jealousy and desire to see his brother fail, Edmund and Jamie are unable to interact successfully. Jamie drinks to numb himself, but it is in these drunken moments that he discusses his shortcomings and the hidden motivations behind how he treats his brother Edmund: "I've been a rotten bad influence. And worst of it is, I did it on purpose...to make a bum of you...Never wanted you to succeed and make me look worse by comparison. Wanted you to fail. Always jealous of you" (O'Neill, 1956, p. 93). Drunk, Jamie tells the truth. To lessen some of the strain from his family, he deliberately tries to steer Edmund in the same direction as himself: "[Y]ou'd better be on your guard. Because I'll do my damndest to make you fail. Can't help it. I hate myself (emphasis mine). Got to take revenge. On everyone else. Especially you" (O'Neill, 1956, p. 93).

James, too, is only able to criticise his boys, but his obstinacy prevents him from accepting criticism. All of the characters have things they want to say, but they struggle to do it positively. Due to the buildup of emotions, the family members experience feelings of intimidation, anxiety, and sensitivity regarding the conflict situation. For the Tyrones, the past is remarkably alive because most of the bones that need to be picked up are from that time. Mary in particular is unable to let go of the past or her former aspirations to become a nun or a musician. Jamie has consistently disappointed James, who has had great expectations for him as well. The past's disputes and issues can never be forgotten and seem destined to be repeated day after day. The family's continued descent into hopelessness is shown to the audience as a result of their continued ties to a history that they are unable to both forget and forgive. As a result, the play offers no hope for the family's future, which can only be understood as a single extended cycle of a past that has been locked in place by booze and opiates. The Tyrone family is not unusual, and

many of the difficulties and personalities are simple to relate to.

Absence of a good support Network: Within the Tyrone family, a strong support system is lacking. James' onstage bragging of his reliability resembles the usual alcoholic's attempt to persuade others that he doesn't have a drinking problem, according to O'Neill's *Use of Drinking and Alcoholism in Long Day's Journey into Night* (Bloom, 1984, p. 167). He uses definite terminology to deny his alcoholism, but in the end, this same language incriminates him and causes him to unintentionally accept that he is dependent on booze. James continues his conversation with Mary and adds: "If I did get drunk it is not you who should blame me. No man has ever had a better reason" (O'Neill, 1956, p. 42). James keeps his innocence by using the conditional phrase. His use of words refutes Mary's charge while also reinforcing his alcoholism.

Edmund comes home from an evening out in the city in Act 4 and sits down at the table with his father. James has been drinking quite a bit at this point. Instead, while impaired, he discusses those errors and how far they have progressed with Edmund.

Mary wrongly accuses Jamie of killing Eugene and holds James responsible for convincing her to have a third child. James not only coerces Mary into carrying Edmund to term, but he also significantly contributes to his wife's relapse once she returns from the sanitarium: "Oh, I'm so sick and tired of pretending this is a home! You won't help me! You won't put yourself out the least bit! .. You don't want one! ... Then nothing would ever have happened" (O'Neill, 1956, p. 34). Mary reassures the family that she has begun using morphine in Act 2 after stating this. However, in this case, Mary is right; James's tendency to refrain from spending money is not to aid his wife but to further injure her. Their house is not a setting that is good for recovery. "In a real home, one is never lonely. You forget I know from experience what a home is like. I gave up one to marry you—my father's

home" (O'Neill, 1956, p. 37). Mary is stigmatised and goes through social isolation and rejection. Her house is not a joyful place. James places Mary in a summer house, which is supposed to be a temporary residence but which he makes permanent; he can get used to this concept, but she can't. The person turns to the "childish" idea that he and his place of residence are the foci of the universe for solace at subsequent times of stress and scarcity. Mary's situation prevents her from even having the benefit of a stable home setting to aid in her recovery and detoxification. Her house, on the other hand, seems to have the reverse effect—it contributes more swiftly to her relapse; she lacks a central figure to lean on at difficult moments. James' thrifty nature forces her into a perpetual state of anguish by forcing her to deal with a transitory predicament.

Her stress is increased by knowing about her family's struggles, which finally makes her recuperation impossible. She depends entirely on James and the rest of her family: "I have no friends...If there was a friend's house where I could drop in and laugh and gossip for a while. But, of course, there isn't" (O'Neill, 1956, p. 44). She has no friends since James forbids them in their house. When James is unable to overcome his penury even in the direst and most deserved situations, one should anticipate her attempts at recuperation to be unsuccessful. Mary's inability to recuperate on her own without assistance from others, rather than a lack of effort on her own, leads to the realisation that she is doomed. Mary's final words are evidence of her realism: "Then in spring something happened to me...I fell in love with James Tyrone and was so happy for a time" (O'Neill, 1956, p. 100). It is clear from the past tense that Mary is no longer content. Her spouse is painted in the most irreparable light by the conclusion with James. According to Mary, James is the root of all her problems with addiction and the only person to blame for her whole disability (Amir, 2020).

The two adult children of the Tyrones are held hostage by their vices. Like James, alcohol

is to blame, and like Mary, James is chiefly to blame for his kids' addicted behaviours. James introduces Jamie and Edmund to alcohol and teaches them various things about it. James is informed by Mary about his impact on Jamie:

"You brought him up to be a boozier. Since he first opened his eyes, he's seen you drinking. Always a bottle on the bureau in the cheap hotel rooms! And if he had a nightmare when he was little, or a stomachache, your remedy was to give him a teaspoonful of whiskey to quiet him" (O'Neill, 1956, p. 59).

James uses alcohol as a painkiller and medicine for his kids. When it comes to treating ailments, drinking alcohol becomes a habit with Edmund: "[James] didn't know any better...His people were the most ignorant kind of poverty-stricken Irish. I'm sure they honestly believed whiskey is the healthiest medicine for a child who is sick or frightened" (O'Neill, 1956, p. 59). However, the kids don't see alcohol as a danger. Because alcohol is used medicinally, it seems safer and is easier to get. Alcohol is used as an anaesthesia for Edmund in particular, who becomes ill as an adult, not to treat the illness but to dull his emotions to the distressing realisation that he has consumption: "What I've got is serious, Mama. Doc Hardy knows for sure now...He called in a specialist to examine me, so he'd be sure" (O'Neill, 1956, pp. 63-64). It's interesting to note that Edmund attempts to tell Mary the truth about his illness while he's sober, but she can't hear him because of the morphine's haze. He leaves the house to go out drinking with Jamie because he is frustrated with his mother and his situation (Pasmanick, 2021). Additionally, Edmund takes alcohol to relax before speaking to his mum. Edmund is agitated at the moment described above when Mary accuses James of giving the kids alcohol for the first time. He is unable to help himself to a drink quickly enough:

"EDMUND. Papa! Are we going to have this drink, or aren't we? / TYRONE. You're right. I'm a fool to take notice. Drink hearty, lad. [Edmund drinks...]" (O'Neill, 1956, p. 59)

Edmund uses the same technique to block out Mary's charge that James gives his kids alcoholism. Thus, Edmund is now indirectly adopting the same strategy with Mary that James used years ago to quiet and calm his children. He drinks to avoid listening, not to give her booze to make her stop talking. He is one of just a handful of *playa* characters that can be said to have two real infirmities. His look is affected by tuberculosis. He is already showing signs of consumption as the play opens, and his emaciation suggests that his immune system has already been seriously damaged. The subsequent respiratory issues Edmund experiences further demonstrate this. His health worsens as the play goes on. James is liable for many of the consumption's negative effects even if the consumption itself was undoubtedly not his responsibility. One learns early in Act 1 that James struggles to locate any suitable medical care close to the start of his son's sickness. The problem is money once more. James takes far too long to understand the gravity of Edmund's condition. Meanwhile, his frugal behaviour merely exacerbates the negative symptoms of the condition.

In addition to the actual harm caused by alcohol drinking, the family utilises illness as motivation for Edmund to abstain from it. Jamie tries to stop Edmund from drinking because he thinks it will make his brother's already precarious health situation worse. Jamie has a reason to be wary of Edmund because Jamie is aware of his drinking. However genuine Jamie's intentions may be, one way he dehumanises Edmund is by limiting his alcohol use. What was formerly regarded as acceptable and even encouraged behaviour is no longer the case. Jamie speculates that mixing alcohol and consumption will only make Edmund's problems worse; it may even be fatal.

Edmund's consumption carries much more of a stigma. Jamie believes that Edmund's demise is imminent as a result of the illness. Edmund thus becomes a representation of death as a result of Jamie performing these actions to

maintain his brother's health. But when Jamie realises that Edmund's future is closely related to James's riches, his attempts are foiled: "I'm no millionaire who can throw money away" (O'Neill, 1956, p. 41). Jamie is worried about the restrictions James may impose on Edmund's therapy because he is well aware of how his father operates. James wants to help his kid, but because of his miserliness, he sets expectations that restrict the type and extent of support that may be provided. James recoils at the thought of spending more money on a sanatorium, even when Edmund grows incensed about the restrictions his father lays on his care. James informs Edmund: "You can go anywhere you like. I don't give a damn what it costs. All I care about is to have you get well. Don't call me a stinking miser...Any place I can afford. Any place you like—within reason" (O'Neill, 1956, p. 82). James contradicts himself by saying that cost is irrelevant in one sentence and that the price of the therapy must be fair in the next. He demonstrates his inability to reconcile his desire to save money with preserving his son by tying this reasonableness requirement to his request. As a result, it is unclear where Edmund will receive medical attention or how well it will be provided when the play is over. In the end, money triumphs, and Edmund is no closer to achieving better health than he was at the play's commencement.

While Edmund feels denigrated by the stigma of his drinking, Jamie receives criticism for his drunkenness. James tells Jamie in Act 1 that he is furious with his son for suggesting that he is inadequate in his duty as the provider: "That's enough! You're not drunk now! There's no excuse" (O'Neill, 1956, p. 13). The fact that James views his sober son's statements as being on par with those of a drunk man highlights two crucial facts: first, James's inability to tell the truth; second, Jamie continues to be stigmatised. There is no denying that Jamie is an alcoholic. However, Jamie is not drunk in this scenario. He is saying the things he is implying about James' father to try to sway James' choices in the future.

Jamie's addiction is only made worse by James' lack of respect for him. Although the father-son connection may at first seem acrimonious, James and Jamie's true relationship is far more convoluted:

"You've never saved a dollar in your life...You've thrown away your salary each week on whores and whiskey!...If you weren't my son, there isn't a manager in the business who would give you a part...You made no effort to find anything else to do...You never wanted to do anything except loaf in barrooms!...After all the money I'd wasted on your education, and all you did was get fired in disgrace from every college you went to" (O'Neill, 1956, p. 1619)

One may argue that James' tremendous sadness over seeing his eldest son—a youngster with so much promise—go unfulfilled causes him to be apathetic towards the cause of his son's downfall: alcohol. James's passivity is not without cause, though. James, in contrast to every other family member, acknowledges paying for Jamie's schooling. Even more convincing is the fact that it is clear that James finances many universities. James' conduct pattern changes when it comes to Jamie. He is quite kind to his oldest child financially. This obvious change in attitude might be due to several factors, including the fact that Jamie is the oldest or the fact that James sees a lot of himself in him. Whatever the motive, Jamie exploits the circumstance—something James won't allow to happen again.

Jamie's actions have disastrous consequences. He demonstrates to his father the benefits of his exhaustion and, thus, his frugality. The one instance in which James demonstrates true goodness without limitations is when he is disappointed in his kid. What's worse, despite all of James' generosity, nothing good comes of it. James has little possibility of being taken advantage of when he is thrifty. Because he won't have his heart shattered, he sees safety in austerity. Therefore, one can only see James as a person who utterly disregards himself and the rest of his family.

As a result, James is once more contributing to the limitations of his entire family because his miserliness has now been extended to Jamie. Jamie's alcoholism is undoubtedly known to James, who is indifferent and chooses to ignore it. He completely ignores his eldest son as a beneficiary of any treatment since he is afraid to invest in Jamie again for fear of the repercussions. Additionally, there is a clear correlation between Jamie's prior actions regarding his father's help and the kind of attention Edmund and Mary get today. They are treated for their illnesses, but only under certain conditions since their spending habits is once again a deciding factor. James exemplifies partiality since he is eager to assist his family by getting therapy, but he only provides a particular amount of assistance to some of them. Because his father keeps picking and repeating a list of his misdeeds, Jamie is unable to get over his previous transgressions. Jamie subconsciously remembers them as soon as James remembers them. Jamie's addiction is sustained because of James because he causes memories to be triggered. Jamie supposedly uses booze to help him forget his mistakes.

What appears to be a drunken diatribe is not one. Jamie's hatred of himself is shown to be the cause of his issues. Perhaps because he recalls the same errors his father mentioned before, he despises himself. Both moving beyond them and undoing them are impossible for him. James is once more the cause of Jamie's limitations. He only reminds his kid of Jamie's addiction to alcohol rather than seeking treatment for him. Jamie feels compelled to exact revenge on others because of memory. For Edmund to join him in his whole sorrow, he makes drinking romantic for Edmund. Jamie will be able to reclaim some of his lost autonomy and pride if Edmund imitates him. Sadly, it appears that Jamie will never fully recover since there are simply too many memories and opportunities for others to remind him of his failures (Black, 1999).

The tragic tragedy of the Tyrone family's lack of care for one another is amplified in Act

4's closing scenes. The play's unfinished ending serves to highlight the four protagonists' unavoidable infirmities. Mary is unable; the morphine has reduced her to a little girl in terms of maturity. Due to his illness-related anxiety, Edmund is left helpless at the table and begs his disabled mother for assistance. After receiving a handshake across the mouth from his younger brother, Jamie sits inebriated and ashamed. Last but not least, James sits stoically attempting to awaken from his helpless coma (O'Neill, 1956, p. 90). He still refuses to acknowledge that the depressed group he is observing results from his behaviour. By the play's conclusion, the audience understands that James is the one who pushes his kids to drink by ignoring the potential negative effects of his behaviour on them. James is the one who rules out the notion of funding long-term treatments that may help his family get back on their feet. Finally, James denies Mary her wish for a decent house, worsening an already bad position for his wife. James ignores his drinking as well, which further deepens his denial about his family's disability and furthers the situation's complexity. Each character is a unique, degraded being since they are all so incredibly disordered (Baker-White, 2015). James Tyrone's miserliness is to blame. The cost of receiving quality care alone may have made a difference in his family's health. In essence, James' family also stays the same since he doesn't change. Most crucially, he cripples his family members since he also dictates their level of living, just as he restricts his quality of life and paralyses himself in the process. James Tyrone's monopoly of power eventually monopolises everyone, even the one who established it.

Conclusion:

Based on the analysis, it is concluded that Tyrone in "Long Day's Journey into Night" depicts various characteristics of a dysfunctional family. The play is based on a typical day of the family from morning to night indicating their problems as a dysfunctional family. They discuss

their problems throughout the day but do not solve them. The parents are abusive, addictive, and miser. As a result, the children feel inadequate and have low self-confidence in their life. Personality disorders in family members and abnormal psychological conditions are also visible. A chronically sick child i.e. Edmund is also there and needs the attention, care, and responsibility of parents. Unfortunate events

such as unstable finances, work problems, the death of a child, and so on also make this family dysfunctional. In short, certain behavioural patterns of each one of the family are enough to show that the family is dysfunctional.

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