

CHAPTER IV
EDMUND'S PSYCHOLOGICAL
STRUGGLE FOR SELF-REALIZATION

Being together with the family at that particular day is the most important in Edmund's life. Since that day is a day of struggle, heart-ache, pain, suffering and despair—but more important, that day is a day of growth. Edmund learns about the world, about life, about other members of the family and himself, the doubts he experiences, the pain he feels—all contribute to his mental development as a sensitive and perceptive youth whose ambition is greater beyond his condition. The destruction of his hopes for happiness because of his tuberculosis, of the possibility of an early death for him, does make him face his difficulties directly, however, he exhibits strength. In fact, his dream life develops his real life.

In this chapter, the writer would illustrate how the character gains his knowledge and understanding about the others and himself during that day. That day for all the Tyrones has been a long day's journey into night, but for Edmund it becomes, in the last analysis, a long day's journey into the 'light'. The day's journey for Edmund is his attempt to find himself and then to accept what he found.

IV.1 THE CONFLICTS AMONG FOUR HAUNTED TYRONES

Having just finished breakfast, Tyrone and Mary enter together the living room from the back parlor, seemingly happy and somewhat playful. As a matter of fact, their manner and their conversation at their first entrance helps the writer to understand them and their relationship. The playful hug which Tyrone gives Mary as they enter the living room indicates the love and affection they have for one another. And the writer sees that from the way he says and does, Tyrone seems to be trying to help and protect Mary. But the compliment on the twenty pounds she gained indicates she has been ill. The comment about her lack of appetite at breakfast indicates the husband's continued concern. Hearing Jamie's and Edmund's voices from the dining room, Tyrone jokingly comment about the boys' scheme to touch 'The Old Man'. He lights the cheap cigar, and continues to talk about the real estate bargains which are quite successful. Here, the writer sees about Tyrone's concern with money. But, coughing from the dining room calls attention of them. The coughing, which indicates Edmund's illness, always worries Mary, though she likes to think the coughing is the result of a summer cold. When Tyrone tells Mary she should not allow the coughing to upset her in her condition, Mary becomes defensive, asking him

not to watch her all the time. As the story progresses, Mary's condition is slowly revealed, yet, there is always a mystery about what is wrong. Tyrone tells her that she has to take care of herself, that she seems 'a bit high-strung', that it is wonderful to have her back, 'her dear old self again'.

Before Jamie and Edmund actually appear, the conversation is enough to explain the hostility between the father and the boys. When Mary wonders what they are laughing about, Tyrone says it is probably some joke on him. And when the father remarks that Jamie is always sneering at somebody, Mary tells him not to start in on poor Jamie. With the entrance of the two boys, the family's conversation is rather forced. The mother attempts to be gay, but her merry tone is actually a bit forced. The boys comment about how well the mother looks, but Jamie eyes her with an uneasy, probing look. Tyrone remarks about Jamie often scathingly and contemptuously, and Edmund responds irritably and attempts to ignore what is said. Here, the hostility between the father and the two sons is in evidence. But, the joking comment about Tyrone's snoring almost develop into a complete argument. Edmund kiddingly says to his mother: "I'll back you up about Papa's snoring. Gosh, what a racket!" (21), and Jamie quotes Shakespeare in a humorous vein. Beginning playfully, the talk turns to accusations, when the father blames Jamie for lack of ambi-

tion, but the mother tries to smooth things over. However, the discussion provides the first important conflict among the family: Jamie and Edmund versus the father. Later, Mary versus Tyrone, Edmund versus Jamie, Mary versus Jamie, and so forth.

Immediately, the family shares a comic moment, when Edmund tells the story of Shaughnessey's pigs bathing in the millionaire Harker's pond. Even here Tyrone accuses his sons for their 'Socialist gabble', but he can not hide his genuine pleasure in hearing of the Irishman's rough treatment to the Yankee. The family's Irishness allows them to turn their hostility away from each other and towards the world outside. The comic moment immediately turns serious when Tyrone's criticism of Jamie causes Edmund to leave the room coughing. Jamie thinks his brother is really sick, but seemingly any conversation about illness is being prevented. Herein, the first important indication that they are all trying to hide something comes out. As the story develops, the writer will see that a dark secret they all share at the beginning seems to provoke more disagreements and prevent more attempts to maintain the peace within the family.

Tyrone's affectionate concern for Mary keeps the writer aware of the deep feeling they have for each other. When he kisses her, one can see in her face 'the girl she had once been', but the girlishness fades when she reminds herself: "It wasn't until after Edmund was

born that I had a single grey hair. Then it began to turn white" (28). Edmund's birth, which is mentioned here, will prove to be an important event in the family's past. At the moment, Tyrone and Jamie tries to keep the conversation light and gay for the mother's sake. But as soon as the mother leaves, they begin to argue about Edmund's illness—since they both know he probably has a consumption (tuberculosis).

The focus of their discussion produces the story's most repeated question—who is to blame? Jamie blames Edmund's tubercular condition on Tyrone's stinginess; Edmund should have been sent to a 'real doctor' when he first got sick instead of cheap quack Hardy. Tyrone blames Jamie for Edmund's condition and mentions Jamie's bad influence on Edmund; he taught him about whores and whiskey, and fed him with his cynical worldly wisdom. Tyrone also mentions Mary, who will be affected by Edmund's illness; she had been doing so well since she came home from the sanatorium two months ago.

The writer wonders at first what Mary's illness is, but it will be soon discovered. Her curiosity is aroused more when Jamie mentions: "It was her being in the spare room that scared me. I couldn't help remembering that when she starts sleeping in there, it has always been a sign" (38). Though they are suspicious, Tyrone and Jamie hope that their suspicions are unfounded, but from the beginning they have suspected the truth. Jamie is the

first to be suspicious, but when he mentions his suspicions to his father, Tyrone is angry. When Tyrone starts to say: "It would be like a curse she can't escape if worry over Edmund—It was in her long sickness after bringing him into the world that she first—" (39), then Jamie says that the doctor was to blame, the writer begins to suspect that the mother is a dope addict, and she possibly uses drugs again if worry over Edmund.

Mary's entrance ends the Tyrone-Jamie confrontation. She tells them if they are going to work on the hedge, they should take advantage of the sunshine before the fog comes back. Just before Jamie goes out, he tells his mother that they are all proud and happy, but she has to be careful, and she must not worry so much about Edmund. With a stubborn, bitterly resentful look, she replies she does not know what he means. Here, Jamie versus the mother. Although they both know the truth, they are afraid to admit it to themselves or to each other. When the two men leave the house to cut the hedge outside, Edmund descends the stairs in a fit of coughing. Mary springs to her feet, as if she wanted to run away from the sound. Here, the writer sees that Mary is deeply affected by Edmund's condition, but in the things she says and does, she attempts to deny the truth.

When they talk about the Chatfields and people who live in this town, Mary's remarks indicate her dissatisfaction with her life, her home and her family. She

remarks that she has always hated this town and everyone in it, that she never wanted to live here, but her husband insisted on building this house, and she has had to come here every summer. Then, she expresses her feelings about the house, which was never a "home" because Tyrone did everything in the cheapest way. He never cared for "family friends" but preferred to "hobnob with men at the Club or in a barroom" (44). Her complaints include Jamie and Edmund, whose disgraceful behaviors prevent any respectable girls from receiving them. Edmund partially defends his father by suggesting that people could not come to the house because of her condition. Pitifully, she says, "Don't. I can't bear having you remind me" (45). Edmund tells his mother that it is bad for her to forget, and she must be on her guard because of 'what happened before'. From their conversation, the writer realizes that Edmund suspects that his mother again uses drugs. Edmund is the last to suspect and the last to know, but he is the first to understand and the first to help—he tries hard not to do something to upset her.

It is just afternoon and there is a faint haziness in the air. As far as the writer's concerned, the haze or fog which obscures reality equals the attempts of each member of the family to obscure or hide reality. As Edmund sits reading, he listens for some sound from upstairs, knowing but at the same time attempting to

deny the truth about his mother. The episode with the whiskey bottle expresses the togetherness of the two brothers and again shows them united to rebel against the father. But, the important points are stressed in this section—Edmund's secretive attempt to take a drink and to replace the liquid in the bottle with water encouraged by the brother is underhanded and sneaky. As a matter of fact, all the Tyrones are always attempting to put something over on somebody, and thus obscure the truth. When they discuss about the mother, they both think that she has started using drugs again, but they do not want to admit it. Tyrone, Jamie, and Edmund all try so hard to deny the truth and to blame each other for her suffering, yet at the same time they all feel some guilt and some responsibility for what has happened to her.

As Mary appears from upstairs room, her actions and manner indicate that she is somewhat withdrawn under the influence of narcotics. Edmund becomes anxiety, on the other hand, Jamie knows after one probing look at her that his suspicions are justified. His face sets in an expression of embittered, defensive cynicism. But they all act as if everything were all right as they have done before. When Jamie makes a sneer at the father, Mary rebukes him:

It's you who should have more respect! Stop sneering at your father! I won't have it! You ought to

be proud you're his son! He may have his faults. Who hasn't? But he's worked hard all his life. He made his way up from ignorance and poverty to the top of his profession! Everyone else admires him and you should be the last one to sneer—you, who thanks to him, have never had to work hard in your life! (60)

Jamie is deeply stung by her criticism, but more important—the things past is revealed. Mary defends her husband because she knows the truth, and because she is proud of him, she won't let anyone to sneer at him. Then with 'a strange, abrupt change to a detached tone', she says, "None of us can help the things life has done to us" (61). She believes that they have no control but life, and that they should eliminate free-will and self-responsibility, so that one is not responsible and one is not to blame. Mary, speaking of Jamie's insinuation, reprimands Edmund not to blame his brother because he can not help being what the past has made him.

When Mary returns from the kitchen to prepare lunch, again she prattles on the house. Her comments reveal not only her drifting away from reality but also her continued concern about the past. With increasing excitement, she says:

Oh, I'm so sick and tired of pretending this is a home! You won't help me! You won't put yourself out the least bit! You don't know how to act in a home!

You don't really want one! You never have wanted one—never since the day we were married! You should have remained a bachelor and lived in second-rate hotels and entertained your friends in barrooms! *(She adds strangely, as if she were now talking aloud to herself rather than to Tyrone)* Then nothing would ever have happened. *(They stare at her. Tyrone knows now. He suddenly looks a tired, bitterly sad old man. Edmund glances at his father and sees that he knows, but he still can not help trying to warn his mother)* (67)

As the family returns from lunch, the writer witnesses that the family togetherness is moving towards the family separation. Tyrone, with condemnation in his face and helpless resignation, avoids touching Mary or looking at her. He is not with her as he was in the similar entrance after breakfast. There is a change in his attitude and demeanor; the vigorous, self-satisfied husband becomes a dejected, angry old man. Jamie's face shows the defensive cynicism he feels, and Edmund shows he is heartsick as well as physically ill. And, Mary appears indifferent as if she was in her own world. Again she talks about the house in a disordered wandering way:

It was never a home. You've always preferred the Club or a barroom. And for me it's always been as lonely as a dirty room in a one-night stand hotel.

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. (72)

Here, the writer sees what she really thinks about the house; since their home has always been as lonely as the hotel rooms. In this situation, Mary really evokes the writer's sympathy, but the writer is moved towards a conclusion. As Mary's desire for a real home becomes more and more indefinite, and as she becomes more desperate, the writer might conclude that the house represents something in her experience which can not be fulfilled. The writer would say that Mary's attempt to go back to the past is to make the present tolerable. But, since she has fallen back to her old habit, the doctor was to blame. She says they first gave you the medicine—and you never knew until it was too late.

When the three men attempt to fathom why the mother has fallen back to the habit again, the writer notes there is a constant difference of each thinking and philosophy. Jamie says there is no cure and that they have been saps to hope. Edmund believes that Nietzsche must be right since the father has prayed to God these many years for the mother but God can not help her: "God is dead: of His pity for man hath God died" (78). In spite of this, Tyrone believes that if Mary has not denied her faith (belief in the doctrines of the Catholic Church), she would have the spirit needed to fight

against the curse. Tyrone comments the philosophy Jamie learned from Broadway loafers, and the one Edmund got from his books are both 'rotten to the core'. Then, he accuses they both have denied the true faith of the Catholic Church that has brought nothing but self-destruction.

When Doctor Hardy telephones, Tyrone and Jamie are not surprised to know that Edmund has got a consumption. Tyrone tells Jamie about the possibility of a cure for Edmund if he obeys orders in a sanatorium. Jamie suggests him to send Edmund to a good place and not some 'cheap dump'. When Jamie says, "What I'm afraid of is, with your Irish bogtrotter idea that consumption is fatal, you'll figure it would be a waste of money to spend any more than you can help" (80), the writer notes the reference to the father's stinginess. Tyrone replies Jamie is a fine one to sneer, with the map of it on his face. But immediately, they forget their quarrel, when they remember the seriousness of Edmund's illness. At last, they both agree to go uptown with Edmund.

When the mother appears, she addresses her husband: "What's the matter with Jamie? Have been nagging at him again? You shouldn't treat him with such contempt all the time. He's not to blame. If he'd been brought up in a real home, I'm sure he would have been different" (81). Again, she mentions the house, and complains of her husband's rough treatment to his elder son. Since

they both know that Mary is taking dope again, their remarks become more bitter and their statements more cutting. Mary says he [Tyrone] will come home drunk, and he says no man had better reason. She says they will go out and leave her alone, and he says she is 'leaving' them. She mentions his former mistress, and he mentions the night when she screamed for it and ran out of the house in her nightdress half-crazy, to throw herself off the dock. So, each trying to hurt the other because each has been hurt.

Bitter at her relapse, Tyrone remarks that he spent a lot of money he could afford to help her. But, Mary's comment—"Not try to understand what we cannot understand, or help things that cannot help—the things life has done to us we cannot excuse or explain" (85)—again indicates that Mary feels no responsibility for what has happened to her and the family. She indicates it is fate and there is nothing they can do about it.

When Mary recounts events from the past, the writer witnesses how she shares the blame for the things the family does; Jamie was to blame for Eugene's death because Jamie gave the baby measles; Edmund's birth caused her sickness; the father's miserliness urged him to get a cheap doctor who prescribed dope to kill the pain. Mary's remark—"I've never been able to forgive him for that" (87)—recalls that Jamie was responsible and to blame for the baby's death, and in a sense he

started the whole thing. Although she often defends Jamie before his father, her action reveals the hatred she still feels towards Jamie. In spite of everything, Mary's comments about Edmund, which are actually the most revealing and the most honest, hold much interest for the writer. She says:

He has never been happy. He never will be. Nor healthy. He was born nervous and too sensitive, and that's my fault. And now, ever since he's been so sick I've kept remembering Eugene and my father and I've been so frightened and guilty— (88)

Mary tells her husband how frightened and guilty she feels, since Edmund has been so sick. In spite of this, the writer would claim that the mother's frailty is the root cause of Edmund's illness and unhappiness.

When Tyrone gives Edmund ten dollars, Edmund is genuinely pleased and grateful for a moment, but, he adds cynically, "Did Doc Hardy tell you I was going to die?" (90). Definitely, his remark results in the mother's frightened anger. She says it is 'such morbid nonsense' saying he is going to die. Then, she continues:

It's the books you read! Nothing but sadness and death! Your father shouldn't allow you to have them. And some of the poems you've written yourself are even worse! You'd think you didn't want to live! A boy of your age with everything before him! It's just a pose you get out of books! You're not

really sick at all! (90)

Mary wants to convince herself that the fact is untrue. She does not want to believe that Edmund is really sick. She hates the books Edmund reads and the poems he writes, because she hates the fact that Edmund might die. When Mary again recollects her days at the convent and her faith in the Blessed Virgin, she yearns for the peace and shelter she once knew but now she has lost. As she sits alone, her speech illustrates the conflict and uncertainty which she feels; she says she is lonely yet at the same time she is glad they are gone.

It is around half past six in the evening. Dusk is gathering in the living room, an early dusk due to the fog which has rolled in from the Sound. A foghorn is heard, moaning like a mournful whale in labor, and from the harbor itself, comes the warning ringing of bells on yachts at anchor. When Mary and the second girl, Cathleen, are discovered, the writer sees that Cathleen is holding an empty whiskey glass while Mary is chattering like a naive, happy schoolgirl. The spectacle of Mary talking to Cathleen with a confiding familiarity, but neither really understands nor cares what the other has said is at the same time humorous and pathetic. Both apparently somewhat lose contact with reality—Cathleen because of whiskey and Mary because of narcotics. Their conversations more reveal the background of the family's present plight and more emphasize the importance of the

past.

The fog can be related to Mary Tyrone's view of the world. When she is forced to face life without drugs, she hates the fog, perhaps because it suggests to her a mystery of death; and perhaps it represents her unpleasant drugged condition. When she is filled with dope, she loves the fog because it does exactly what her dope does—"It hides you from the world and the world from you. You feel that everything has changed, and nothing is what it seemed to be. No one can find or touch you any more" (98). What she hates all the time is the sound of the foghorn. It usually reminds her of danger when she is without drugs. But it does just the opposite when she uses drugs—"It's the foghorn I hate. It won't let you alone. It keeps reminding you, and warning you, and calling you back" (99). That is, the foghorn reminds the drugged Mary that she must return to the real world and becomes a responsible wife and mother; the sound pierces her self-guilty, which is happily hidden in the 'fog' of her drugged state.

When Mary more reveals her days at convent, the writer begins to know her dreams of becoming a nun and a concert pianist. She says she was a very pious girl who was brought up in a respectable home, and educated in the best convent in the Middle West. She used to pray to the Blessed Virgin and worked so hard at her music in the convent. She believes she was much happier before

she met James Tyrone, since she expected herself to comply with the true faith of the Catholic Church. In spite of everything, Mary had fallen in love with James Tyrone, a matinee idol. When Tyrone married her, she learned herself being trapped in the life of theater. She says:

Even though Mr. Tyrone has made me go with him on all his tours, I've had little to do with the people in his company, or anyone on the stage. Not that I have anything against them. They have always been kind to me, and I to them. But I've never felt at home with them. Their life is not my life. (102)

Here, Mary's comments reveal that she has never felt at home with people in the theater, since their life is contrary to her life in convent. Mary, speaking of her belief in the doctrines of the Catholic Church, then becomes very disappointed at losing her dreams of becoming a nun and a concert pianist. The house, which is something specific at the beginning, for this reason, represents her unfulfilled expectations.

With Mary under the influence of narcotics and Tyrone and Edmund under the influence of alcohol, no one is kind in comment or in attitude. Each says what he or she thinks with little regard for the feelings of the others. Mary says that Jamie wants to make Edmund as hopeless a failure as he is. She mentions Jamie who was once so likable and such a brilliant student. But after

Jamie began to drink, his teachers had to expel him. She accuses Tyrone for bringing him up to be a boozier. Since Jamie first opened his eyes, he has seen his father drinking. And if he had a nightmare when he was little, or a stomach-ache, the father's remedy was to give him a teaspoonful of whiskey to quiet him. When Tyrone attempts to defend himself against Mary's accusations, he says that when she has the poison in her, she wants to blame everyone but herself. But in spite of everything, the love which Tyrone and Mary feel for each other remains strong, and in spite of their love for each other, they continually hurt each other.

Mary talks to her youngest son about the father:

Your father is a strange man, Edmund. It took many years to understand and forgive him, too, and not feel contempt because he's close-fisted. His father deserted his mother and their six children a year or so after they came to America... Your father had to go work in a machine shop when he was only ten years old. (117)

Edmund says he has heard Papa tell that machine shop story thousands times, but the mother's reply expresses the common family's failing: "Yes, dear, you've had to listen, but I don't think you've ever tried to understand" (117). However, she does exactly what she says to Edmund, since she does not want to understand how sick Edmund is, even she refuses to listen to him, when he

tries to tell her he has to go to a sanatorium. In the writer's opinion, this lack of understanding or inability to communicate, actually, is the root cause of the family's unhappiness and distrust. In case of Tyrone family, this lack of communication is a failing among each member of the family.

It is around midnight. The lamp in the front hall has been turned out, so that now no light shines through the front parlor. The living room is dark with only the reading lamp on the table lighted. Outside the windows the wall of fog appears denser than ever. The foghorn is heard, followed by the ships' bells from the harbor—the foghorn recalls the mother's comment about its being a warning, or a signal of danger. Tyrone is discovered playing solitaire. The two bottles of whiskey indicate the father's attempt to escape by forgetting. Since the father's stinginess has been revealed, Tyrone's desire to turn out the light is reasonable and understandable. When Edmund comes in, he leaves the hall light on. This results in the father's anger. He says there is no reason to have the house ablaze with electricity at night, because it is burning up money. Edmund gives some reasonable comments about the cost of electricity, but Tyrone does not believe in him—he believes only what he wants to believe. When Edmund does not obey him, the father threatens to thrash him. The father is pictured as an unreasonable tyrant who demands unquestioning

obedience. Remembering Edmund's illness, Tyrone instantly becomes guilty and ashamed, then he proceeds to turn on the three bulbs in the chandelier, commenting that they will probably all end up 'in the poorhouse'.

When Tyrone and Edmund talk about Jamie, Edmund quotes Symon's translation of Baudelaire's *Epilogue*. He says it is about Jamie and Broadway. When Jamie is drunk he often recites poetry to some fat whore who does not understand what he is saying. The father, who believes in the doctrines of the Catholic Church, says, "It's madness, yes. If you'd get on your knees and pray. When you deny God, you deny sanity" (134). Now, both the father and the son are face-to-face with concerns and ideas that Jamie enjoys pleasures 'the vulgar heard can never understand'. But they begins to argue about Edmund's taste in literature, when Edmund tells the father why he feels a kinship with Ernest Dowson, an English poet. Tyrone indicates the small bookcase at rear:

Voltaire, Rousseau, Schopenhauer, Nietzsche, Ibsen! Atheists, fools, and madmen! And your poets! This Dowson, and this Baudelaire, and Swinburne and Oscar Wilde, and Whitman and Poe! Whoremongers and degene-rates! Pah! When I've three good sets of Shakespeare there (*he nods at the large bookcase*) you could read. (135)

The contrast in the literary tastes of the father and the son is much stressed in this section. However,

Tyrone will not compare Shakespeare with the authors in Edmund's library whom Edmund sometimes imitates, often reads, and always admires.

Hearing the mother moving around upstairs, Tyrone tells Edmund he should not pay too much attention to her tales of the past. He says that she did not see things as they really were—her wonderful home was ordinary enough, her father was not the great, noble Irish gentleman but a steady champagne drinker who died of consumption, the piano playing and her dream of becoming a concert pianist was put in her mind by the nuns flattering her. In point of fact, these tales of the past are the illusion of the mother needed to make reality tolerable as she remarked earlier. As she tells Cathleen her medicine kills 'the pain', because she can go back to the past when she was really happy.

Edmund remarks that the mother builds the blank wall around herself—a bank of fog in which she hides and loses herself. Since she is moving around in that dark upstairs room, going deeper and deeper into her night, Edmund refers to her as 'a ghost haunting the past', and perceptively claims that she intentionally is moving out of their reach. Edmund, speaking of his mother, says, "It's as if, in spite of loving us, she hated us!" (139). Here, the writer is aware of the ambiguous feeling which the mother has for the other members of the family. This ambiguity is one of the main

sources of the conflicts in this family which develops the unresolved situation.

When Jamie returns from Mamie Burns' whorehouse, and he is completely drunk, he tells Edmund a lot about the worst of himself, his mother and his father. His words and manner are bitter and cynical, and his are the most terrible comments on his mother's dope addiction, because his disappointment is the greatest. His whole life seems to depend on his mother's condition. However, his heavy drinking can be linked to his mother's dope addiction. He tells Edmund, "This time Mama had me fooled. I really believed she had it licked.... I suppose I can't forgive her—yet. It meant so much. I'd begun to hope, if she's beaten the game, I could, too" (162). His sobbing horrible because it is sober, causes Edmund to cry out, "Stop it, Jamie!" Jamie continues to reveal the painful realization of the mother's frailty: "I've known about Mama so much longer than you. Never forget the first time I got wise. Caught her in the act with a hypo. Christ, I'd never dreamed before that any women but whores took dope!" (163).

Mother and whore come together in Jamie's mind; his interest in prostitutes is the substitute for his Oedipal interest in his mother. His choice of Fat Violet to sleep with rather than the other prostitutes at Mamie Burns' place makes it clear. During the day, Jamie tries to reach his mother, who draws away from him, as she

does from Edmund and Tyrone, but he does not succeed. His love for mother and his need for her affection feed his jealousy of Edmund, 'Mama's baby', as Jamie calls him. This jealousy causes Jamie to corrupt his brother, as his confession to Edmund. With painful sincerity, brought by his advanced state of drunkenness and his sure knowledge of his mother's return to dope, he warns his brother against himself, "Mama and Papa are right. I've been a rotten influence. And worst of it is, I did it on purpose" (165). His confession is filled with hatred and love:

And it was your being born that started Mama on dope. I know that's not your fault, but all the same, God damn you, I can't help hating your guts—! But don't get wrong idea, Kid. I love you more than I hate you. My saying what I'm telling you now proves it. I run the risk you'll hate me—and you're all I've got left. (166)

Declaring that he can not help himself and that he hates himself, Jamie tells Edmund he will continue to try to make him fail. Before he drunkenly falls asleep, he mutters:

That's all. Feel better now. Gone to confession. Know you absolve me, don't you Kid? You understand. You're a damned fine kid. Ought to be. I made you. So go and get well. Don't die on me. You're all I've got left. God bless you, Kid. (167)

His confession is agony for Edmund, who 'buries his face in his hands miserably'. He has been forced to recognize the jealousy and hatred behind the love and the companionship his brother had always displayed. He has discovered the bitter truths behind appearances. Edmund must now live with a new image of Jamie, though he does not deny the love he feels for his brother.

After midnight, the conflicts grow more complex and finally reach the climax since Mary alludes to the past when she fell in love with James Tyrone, and carries her precious wedding gown on her arm. Before, she enters the room, where Tyrone and Jamie are sleeping lightly and Edmund is tensely alert, the lights in the front parlor are turned on and the piano playing is heard. Both Tyrone and Jamie are now awake, all three men listening frozenly. When she appears in the doorway—her face youthful, wearing a 'mask of girlish innocence', her white hair in pigtails, wedding gown 'carried neglectfully, trailing on the floor'—the three men stare at her. The terrible silence of her dreaded entrance is broken suddenly and viciously with Jamie's 'The Mad Scene. Enter Ophelia'. Tyrone and Edmund turn on him fiercely, and Edmund slaps him. Tyrone's anger—"I'll kick you out in the gutter tomorrow, so help me God" (171)—suddenly turns to regret when Jamie begins sobbing.

Mary begins to speak, and the men freeze into silence again, staring at her. She tells her playing piano for Sister Theresa at the convent. Tyrone gently takes the wedding gown from her, fears that she will step on it. Not recognizing him, she says, "It's a wedding gown. It's very lovely, isn't it?" (172). As she walks around the room dazedly, looking for something she has lost, each of the men tries to appeal to her. Tyrone: "Mary!" Jamie: "Mama!" Edmund: "Mama! It isn't a summer cold! I've got consumption!" (172-174). In between these appeals, Jamie recites from Swinburne's *A Leave-taking*, containing words which interpret what is happening at the moment: "There is no help, for all these things are so,/ And all the world is bitter as a tear./ And how these things are, though ye strove to show,/ She would not know" (173). Mary is too far gone to respond to any of these appeals.

After Tyrone takes the wedding gown, Mary moves like a sleepwalker around the chairs on which Jamie and Edmund seat. Her movement brings her physically close to each of the men in her life before she moves away from them. She is now separated from the men in both space and time; she has taken leave. Just before her final monologue, the men seat at the table, pass the bottle around. They lift their glasses to drink, but before they can do so, Mary speaks, and they slowly lower their drinks to the table, forgetting them.

Mary's face is now 'extraordinarily youthful and innocent', as she tells about Mother Elizabeth who suggested that before she became a nun she should put herself to a test by going home after graduation. After praying to the Blessed Virgin, she did so. Her last words: "That was in the winter of senior year. Then in the spring something happened to me. Yes, I remember. I fell in love with James Tyrone and was so happy for a time" (176). The dope has brought Mary deeply into the past, so deeply that she can escape completely from the reality of the present.

IV.2 EDMUND'S STRUGGLE FOR SELF-REALIZATION

Edmund Tyrone, a sensitive and perceptive young man, greatly attracts the writer's attention concerning with the conflict analysis of the play. He is twenty-four years old with the quality of the mother's extreme nervous sensibility. At the beginning of this chapter, it has been noted that Edmund is 'plainly in bad health'. He appears 'much thinner than he should be', his eyes looks feverish and his cheeks are sunken. Jamie thinks his brother is really sick: "It's not just a cold he's got. The Kid is damned sick" (20). But the mother does not want to accept the truth that he is really sick. When Doctor Hardy diagnoses Edmund's illness (as a

consumption), she says he understands nothing, and he is exactly the same type of 'cheap quack' who first gave her the medicine.

Tyrone and Jamie both are concerned about the mother, who is possibly affected by Edmund's illness. She should have this to upset her, just when she needs peace and freedom from worry. (She has been so well, since she came home from sanatorium two months ago). Tyrone, being conscious of her frailty, says to Jamie:

Yes, this time you can see how strong and sure of herself. She's a different woman entirely from the other times. She has control of her nerves—or she had until Edmund got sick. Now you can feel her growing tense and frightened underneath. I wish to God we could keep the truth from her, but we can't if he has to be sent to a sanatorium. What makes it worse is her father died of consumption. (37)

He believes it will be hard for her knowing about Edmund's illness. After all, she feels so frightened and guilty, because she borne Edmund nervous and too sensitive. Thus, she can not forgive herself for that. Her saying—"He has never been happy. He never will be. Nor healthy" (88)—more reveals about Edmund's suffering or unhappiness.

Edmund is sensitive like his mother, looks like his mother, and loves the fog as his mother does. He is very sensitive to his mother's need for encouragement

and trust. When Tyrone and Jamie suspect the truth that she is returning to use drugs, he can not bear their suspicions, because it is too painful to accept. When he learns for sure of his mother's addiction, he comments, "God, it made everything in life seem rotten" (118). He admits that he knew, but he tried to make believe it was not true; he preferred illusion to reality.

Edmund's feeling towards his mother grows more sensitive, when he learns about her return to dope. He hopes against hope that his suspicions are unfounded. But, when he knows how she suffers a great pain when she has to face the reality, he comes to understand that she uses drugs to escape from the reality and return to the past when she were really happy. Recognizing her weakness, he is trying to help her and deliberately not to upset her, while the others keep up their suspicions on her. He, trying to convince her, says to her with deep affection: "Mama! Please listen! I want to ask you something! you—You're only just started. You can still stop. You've got the will power! We'll help you. I'll do anything! Won't you, Mama?" (92).

When Mary is filled with dope, she loves the fog because it isolates her from the world outside. The drugged Mary's love of fog resembles Edmund's attitude towards fog, "I loved the fog. It was what I needed" (130). Edmund tells the father he was walking in the fog:

The fog was where I wanted to be.... Everything looked and sounded unreal. Nothing was what is. That's what I wanted—to be alone with myself in another world where truth is untrue and life can hide from itself. Out beyond the harbor, where the road runs along the beach, I even lost the feeling of being on land. The fog and the sea seemed to part of each other. It was like walking on the bottom of the sea.... (131)

Edmund, like his mother, does not want 'to see life as it is'. The reality of life seems unbearable to him, and the fog may foreshadow a terrible disaster. His walk in the fog, which he links the sea with death, can be regarded as the revelation of the unconscious mind in fantasies, spontaneous associations, and dreams (free associations). Edmund, the sensitive and perceptive youth, who has the touch of the poet in him, at the same time impresses and depresses the father with his morbid thought. Tyrone comments the son's taste in literature is for 'filth and despair and pessimism', and he calls the authors in Edmund's library 'whoremongers and degenerates', while Shakespeare had everything worth saying. Edmund, being obsessed with death, significantly, connects himself with the father's fear, anxiety, and hopelessness. He has a fear of reality that he is going to die. Thus, Edmund's overwhelming death fear may be interpreted psychoanalytically as a symbolic wish for

his father's death (an unconscious anxiety that he will kill his father) accompanied by an overriding guilt resulting in unconscious self-punishment for this wish. (In the conversation with his father, he mentions his trying to commit suicide at Jimmie the Priest's, and almost successful).

Since both father and son are trying to forget their troubles in drink, Edmund quotes a translation of Baudelaire's prose poem, "Be always drunken.... With wine, with poetry, or with virtue, as you will." To escape the horrible burden of time, he says to be drunk-en continually, so that one is not conscious of the fear of reality. Edmund, commenting about the men's drunkenness, says, "Well, what's wrong with being drunk? It's what we're after, isn't it? Let's not kid each other, Papa. Not tonight. We know what we're trying to forget" (132). Edmund looks deeply within that they need the alcohol to escape from the reality, to forget what they are trying to forget, like the mother (with narcotics).

When Edmund recites Baudelaire's *Epilogue*, he says it is about Jamie and Broadway. As a matter of fact, Edmund is most influenced by his brother Jamie, but he will not follow Jamie's steps to harm his mother. Tyrone, commenting on Jamie's bad influence, says:

It's the truth! You've been the worst influence for him. He grew up admiring you as a hero! A fine example you set him! If you ever gave him advice in

the ways of rottenness, I've heard of it! You made him old before his time, pumping him full of what you consider worldly wisdom, when he was too young to see that your mind was so poisoned by your own failure in life, you wanted to believe every man a knave with his soul for sale, and every woman who wasn't a whore was a fool! (34)

Jamie, trying to defend himself of Tyrone's accusations, says it's foolish ideas, because he knows better about his brother, "His quietness fools people into thinking they can do what they like with him. But he's stubborn as hell inside and what he does is what he wants to do, and to hell with anyone else!" (35). Perhaps this quality provides the defense-mechanism Edmund performs towards the world outside. But in spite of his sensitiveness or quietness, Edmund has the quality of 'stubborn as hell inside' that is the likeness of him to his father—he does only what he wants to do. But, he is much better than Jamie, because he has made a start to become a writer and reporter on a newspaper, while Jamie were never willing to start at the bottom. Jamie, admitting the fact, says he [Edmund] has certainly made a damned good start; some of the poems and parodies he has written are damned good.

Edmund, ignoring Jamie's bad influence, always admires his brother, even after he recognizes the harm that he has done, he is still morbidly fascinated by

him. Edmund, despite the love-hate conflict which each feels, is able to understand and forgive his brother. (He knows he can not change him, nor his father nor his mother). He realizes that Jamie is hunted by himself and whiskey, hiding in a Broadway hotel room with some fat whore—he likes them fat—and reciting Dowson's *Cynara* to her. Edmund thinks it's completely nuts, because Jamie never loved any *Cynara* and was never faithful to any woman in his life. Jamie lies to them, kidding himself he is superior and enjoys pleasures. Edmund, speaking of his brother's crazy custom, realizes that neither Jamie nor himself is superior. He has done the same failure, but it's no more crazy than Dowson himself. Edmund tells the father he feels a kinship with Dowson, since booze and consumption has got him.

When Tyrone tells Edmund about the mother, the writer begins to understand about her. The father says with deep feeling to Edmund:

Your mother was one of the most beautiful girls you could ever see.... She was a bit of a rogue and a conqutte, God bless her, behind her shyness and blushes. She was never made to renounce the world. She was bursting with health and high spirits and the love of loving. (138)

The fact that Edmund has a deep affection or great fondness for his mother and makes a consequent rivalry with the father is because of his Oedipal interest in

her. Compared to Jamie, his interest to her in many ways directly and indirectly arises the conflict between the father and the son. This rivalry would apply in a constant bickering of the son's morbidness and the father's stinginess. Edmund, reiterating the father's culpability for the mother's condition because of his stinginess, remarks:

Christ, you have to make allowances in this damned family or go nuts! I have tried to make allowances for myself when I remember all the rotten stuff I've pulled! I've tried to feel like Mama that you can't help being what you are where money is concerned. But God Almighty, this last stunts of yours is too much. It makes me want to puke! (145)

At the moment he realizes that life involves 'give and take', he can not bear having recognized the father's inclination towards stinginess. Since he has consumption, he says he will not go to any damned state farm just to save Tyrone a few lousy dollars to buy more bum property with.

When James Tyrone tells Edmund about his poverty—'the man of the family' at ten years old, working twelve hours a day in a machine shop for fifty cents a week, his mother washing and scrubbing 'for the Yanks', not enough food to eat or clothes to wear—Edmund finally understands about the reasons for his father's miserly behavior. But Tyrone's confession

becomes more sorrowful when he tells his son how his fear of being poor prevented him from becoming the great Shakespearean actor he could have been. He bought and acted in a play that became 'a great money success', and he became 'a slave' to it. Audiences identified him with that one part, which he kept playing, thereby losing his great talent 'through years of easy repetition'. Before that he 'was considered one of the three or four young actors with the greatest promise in America.' When he played Othello to Edwin Booth Iago, Booth told the stage manager, 'that young man is playing Othello better than I ever did!' Tyrone proudly continues, "That from Booth, the greatest actor of his day or any other! And it was true! And I was only twenty-seven years old! As I look back on it now, that night was the high spot in my career ..." (150). A moment in the past that changed his life, revealed for the first time to his son because he is 'so heartsick he feels at the end of everything, and what the use of fake pride and pretense'. Edmund finally understands that his father could point to the causes for his present behavior, could feel a terrible disappointment with what 'life' has done to him and what he has done to his life by selling his soul for easy money.

His father's revelation leads Edmund to his own memories, 'all connected with the sea', moments when he was 'set free':

I belonged, without past or future, within peace and unity and a wild joy, within something greater than my own life, or the life of Man, to Life itself! to God, if you want to put it that way.... For a second you see—and seeing the secret, are the secret. For a second there is meaning! Then the hand lets the veil falls and you are alone, lost in the fog again, and you stumble on toward nowhere, for no good reason! (*He grins wryly*) It was a great mistake, my being born a man, I would have been much more successful as a sea gull or a fish. As it is, I will always be a stranger who never feels at home, who does not really want what is not really wanted, who can never belong, who must always be a little in love with death! (153)

But the transcendental moment does not last, because the reality, with all its frustrations, quickly returns. His father, impressed, recognizing his eloquence, says, "Yes, there's the makings of a poet in you all right," but immediately adds, "But that morbid craziness about not being wanted and loving death" (154). The pain of Edmund's loss of happiness (of his being born as a man instead of a sea gull or a fish) seems less intense than his more heartfelt realization that he is not the poet he wishes to be:

The *makings* of a poet. No, I'm afraid I'm like the guy who is always panhandling for a smoke. He

hasn't even got makings. He's got only the habit. I couldn't touch what I tried to tell you just now. I just stammered. That's the best I'll ever do. I mean, If I live. Well, it will be faithful realism, at least. Stammering is the native eloquence of us fog people. (154)

His words 'if I live' reminds us of his tubercular condition, of the possibility of an early death for him. The tragic holds Edmund's situation, but his youth and idealism make his hope seems less hopeless. At the end of his problems, in the conversation with the father, Edmund speaks of 'losing his life' and 'finding himself'. Having forgotten himself, or having put aside his fears and hopes and dreams, he says he has found satisfaction and peace in union with Life—or God. From the moment he gains insight into his father's and his own past experiences and feelings, relating thus more fully to his ongoing difficulties, Edmund's complex is relieved.

CHAPTER V

CONCLUSION