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## Journey or Destination?: Reinterpretation of ‘Home’ as Differential Space in Eugene O’Neill’s *Long Day’s*

### *Journey into Night*

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#### ABSTRACT

*The spatial dynamics of the Tyrones’ summer home in Eugene O’Neill’s Long Day’s Journey into Night exhibit the immanent contradictions necessary to potentially emerge as a differential space. This article offers a critical spatial reading of the 1956 drama to explore the possibility of ‘home’ emerging as a differential space within its narrative. In doing so, the points of contention and resistance between the Tyrones are identified through qualitative research, employing critical discourse analysis and textual analysis. Moreover, their distinct conceptions of home are explored. This research also studies the different modes of conflict resolutions and reconciliations between the characters, investigating the possibility of a space that accommodates an acceptance and understanding of dissimilarities. Drawing upon French Theorist Henri Lefebvre’s notion of Differential Space, this research reinterprets home as a locus of heterogeneity and diversity through the spatial lens. In light of the argument that the summer home is yet to be a differential space, and is still in the process of ‘becoming’, the drama’s title has been justified as a continuously evolving ‘Journey’ rather than a reached final ‘Destination’. This article helps to develop a critical insight into locating how space is socially constructed and how space management operates within the dramatic context, offering a fresh perspective on the interpretation of this timeless literary piece.*

#### KEY WORDS

Differential Space,  
Homogeneity,  
Heterogeneity,  
Resistance, Home.

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#### 1. Introduction

This article offers a critical spatial reading of Eugene O’Neill’s *Long Day’s Journey into Night* to explore the possibility of home emerging as differential space. Various perceptions of home are present here due to the different circumstances and mindsets of the characters. As a

result, the four members of the Tyrone household occupy the same space with conflicting, contradictory views which creates tension, and to a large extent, resistance. These points of conflict are identified in this research, along with their distinct conceptions of home. Ultimately, ‘Home’ is reinterpreted as a place of

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resistance, diversity, and heterogeneity by applying the notion of Differential Space, as postulated by theorist Henri Lefebvre. Within this theoretical framework, this study reviews and inquires whether the title of the drama is apt as a 'Journey' in search of a Differential Home. Upon a brief survey of existing literature, this research is conducted with the intent of fostering a critical insight, which is likely to help locate how space management operates amidst the tensions between certain forces in the drama. It is, therefore, imperative to approach the narrative in the context of differential space to grasp the characters' quest for 'Home' and its relevance to the play's title.

## 2. Methodology of the study

This research, centered on a secondary-based library approach, utilizes Norman Fairclough's Critical Discourse Analysis (CDA) to investigate *Long Day's Journey into Night*. It distinguishes discursive from non-discursive dimensions of communication and is concerned with how discourses act to produce and change the world (Griffin 96); the language of the text is studied critically, in lexical, grammatical, and/or semantic levels (Griffin 102), laying bare the operations of space management and the points of spatial resistance between the Tyrones. Simultaneously, a close reading of the text is provided through textual

analysis, by contextualizing it in a particular era, at a particular historical moment, and from within a specific culture (Griffin 166). The text itself poses the questions in this case that the analysis answers (Griffin 169).

## 3. Theoretical Framework: Mechanisms of Space

### 3.1 Social Space

Henri Lefebvre is credited with introducing the idea that space is socially produced (Fuchs 15). Spaces are constructed via power struggles and conflicts of interest between different people (Richardson and Jensen 7). Space is not independent of society, rather social existence entails the coming together of things and humans. "David Harvey stresses that social relations are always spatial and exist within a certain produced framework of spatialities" (10). On a similar note, László Faragó discusses the social turn in theories of space, contending that any space or knowledge of space is socially constructed (4): "... *everything exists spatially; space as we experience it is the mode of functioning of society. Space and society are thus inseparable. Space is not something 'out there'; we, as social subjects, co-constitute space as we conceive and enact it. ... It is through human meaning-giving and ordering that space ... 'makes sense'*" (3). This article cashes in on the concept of space as a social construction

persisting of power relations between members inhabiting it, which includes control, conformity, and resistance.

### **3.2 Differential Space**

Henri Lefebvre's concept of differential space demands the understanding of abstract space: "a lethal one which destroys ... its own (internal) differences, and any such differences that show signs of developing, in order to impose an abstract homogeneity" (Lefebvre 370). According to Misoczky and De Oliveira, abstract space homogenizes and fragments the lived space as a social tool to control, thus guaranteeing the reproduction of social relations of production (1024). Likewise, Stanek contends that analogous to Marx's analysis of abstract labor, Lefebvre's abstract space "itself was turned into a commodity ... becoming at the same time homogeneous and fragmented" in the capitalist context (Goonewardena et al. 76).

Lefebvre suggests 'differential space' which would dissolve the social relations of abstract space and move beyond to generate new, heterogeneous relations that embrace difference: "a new differential space will emerge, one that embraces and enhances difference" (Goonewardena et al. 264). Lefebvre talks about how such an inclusive space might arise:

... abstract space harbours specific contradictions ... Thus, despite – or rather because of – its negativity, abstract space carries within itself the seeds of a new kind of space. I shall call that new space 'differential space', because, inasmuch as abstract space tends towards homogeneity ... a new space cannot be born (produced) unless it accentuates difference (52).

Like the physical body of a living entity, the spatial body of society and the social body of needs cannot live without generating and producing variations. To refuse them this is to murder them (396). In this regard, "An existing space may outlive its original purpose ... being diverted, reappropriated and put to a purpose quite different from its initial use" (Lefebvre 167). Thus, as Scott Beattie puts it: "Against the abstract spaces of conformity ... we make our own spaces of living ... They're places of resistance and individual empowerment, which erupt out of conformity and oppression" (Priest and Young 106).

### **3.3 Homogeneity, Heterogeneity, Conformity, and Resistance**

Lawson and Garrod define homogeneity as "the presence of a range of common characteristics within a group" (112), i.e. the quality of being

the same or similar, while heterogeneity is “differences in many or all of the characteristics of a group” (108), i.e. the quality of being dissimilar or diverse. The idea of conformity and resistance is well put by Rudyard Kipling: “The individual has always had to struggle to keep from being overwhelmed by the tribe. To be your own man is hard business. If you try it, you will be lonely often, and sometimes frightened. But no price is too high to pay for the privilege of owning yourself” (Gordon 7). On a similar note, Cialdini and Goldstein define conformity as altering one’s behavior to match other’s responses (606). Breckler et al. state that “conformity encompasses compliance and obedience because it refers to any behavior that occurs as a result of others’ influence” (307). Conformity implies acceptance as well as resistance on the part of those subject to them (Barbalet 531). Regarding resistance, Hollander and Einwohner contend that “resistance is an act and ... [it] is always oppositional to power” (Baaz et al. 139). In this research, resistance operates as a binary opposition to conformity and homogeneity, where conformity is yielding to social norms while resistance is going against the social norm or the power imposing it.

#### **4. Home is where the heart is**

There are points of resistance between the Tyrones as they struggle

to break out of their confined abstract spaces. Accordingly, there is heterogeneity in the characters and their definitions of home, as explored through the four major characters of the drama respectively.

#### **4.1 Tightwad Tyrone**

As the drama opens with ‘three identical wicker armchairs’ and ‘one oak rocker’ in the living room, the architect of the space management is set. James is in control of their spatial arena and expects everyone to silently conform to his rules, as vividly portrayed: “Keep your damned anarchist remarks to yourself. I won’t have them in my house” (O’Neill 36). There are four family members yet he fails to call it ‘our’ house, rather his choice of pronoun is ‘my’. To voice their opinions is to be ‘anarchist’ to his authority, to subversively go against his order and challenge it. In another instance, he asks Mary to submit, conform, and “Hold your tongue!” (113). Cathleen says he has “the eye of a hawk”. This animal imagery puts him in the position of a ‘predator’ in search of his ‘prey’. He is vigilantly looking out for who is breaking the rules of his house.

Upon returning home as the long day ends, James says, “Let’s have our dinner” (148). The use of the word ‘our’ suggests collectiveness, yet in the next line he says that he is “hungry as a hunter”. He wants the

family to eat with him because *he* is hungry, their hunger is of no concern here. Also, the 'hunter' hunts, covets, and takes what he believes is his. Similarly, James considers this home to be his, thus imposing his idea homogeneously. This is strikingly clear in the line: "I don't give a damn what other people do" (151). Edmund further confirms this sentiment by saying that this is the one truth that James believes in. James remains in denial about Edmund and his own father's suicide attempts because it is not something compatible with his ways, and does not fit into his box.

James' idea of home involves Mary's well-being, but it is for *him* to feel at home. It is necessary for the benefit of James' sense of homeliness that Mary needs to be happy, not for her own sake. As the adage goes: 'Happy wife, happy life'. Home is a kind of theatre itself for James where he undertakes the role of paterfamilias and his bitterness at Mary results from the fact that she can never fulfill her role in this family romance according to his expectations (Eisen 89). When talking about Mary's father's home, James calls her wonderful home 'ordinary'. This demeans Mary's perception. It is unclear whether Mary glorifies her childhood home in her morphine-induced stupor or whether it was as wonderful as she claims it to be. Nonetheless, calling it 'ordinary' dismisses her agency and

invalidates her opinion. "This version desanctifies Mary's father" (Eisen 93) as James establishes the foundation to justify his ideology by getting rid of any chances for her idea to come to fruition. Simultaneously, he is attempting to remove the seed of heterogeneity that her idea implies by ignoring her ideology.

It was at his childhood home that James "first learned the value of a dollar and the fear of the poorhouse" (O'Neill 175). For him, home is the safety net to fall back on if he goes poor. James buys land obsessively to escape growing old in poverty (Eisen 95). Gerardine Meaney notes how the Tyrones are "case studies of the inevitable concentration of wealth in capitalism ... Inheritance, heredity and deficiency, particularly mental deficiency, are all associated here. ... James Tyrone is repeatedly accused of acquiring property at the expense of his family's needs and desires" (206-207). Ironically, James would rather spend money on other properties but not provide a proper home for his wife. At the turn of the twentieth century, which marked a period of changing familial dynamics, "men were in a precarious position in an uncertain marketplace and, as immigrants, were explicitly pressured to quickly convert any opportunities into success" (Little 32). James fails to see how in the attempt to avoid having a hovel for a home as he did in

his childhood, he is imposing a similar situation onto the summer home. "The psychopathology manifested in Tyrone involves the compulsive, atavistic need to own land, so endemic in his Irish ancestors, combined with the immigrant's inability to find a home for the settled self" (Greene 87).

#### **4.2 Morphine Mary**

A place of respect and companionship – that is what home is to Mary. But in the summer home she "feels abandoned and blames the family's problems on Tyrone's miserliness and failure to build a solid and stable home for her" (Little 34). Here she feels alone: "Your father goes out. ... You go out. But I am alone" (O'Neill 62). She identifies her father's home as the ideal one since it is not as lonely as the dirty hotel rooms James took her to. "She remembers her childhood home as respectable and her father as the model parent" (Little 41). That home had no pressure of conformity, duty, or responsibility for her own life. Morphine transported her to a time and place of safety and withdrew from her present reality (46). "Mary relinquishes any remaining chance of creating the true home as she pursues her morphine-aided dream of a reclaimed maidenhood" (Eisen 91).

Her ideal home is decent and presentable with "friends who

entertain them and whom they entertain. They're not cut off from everyone" (O'Neill 59). Despite disliking the summer house, she had to come for Tyrone's sake, adjusting to his homogeneity, even though she "never felt it was my home. It was wrong from the start. Everything was done in the cheapest way" (60). For her, home is also associated with identity, motherhood, and nurturing. She equates their dysfunctionality with the lack of a proper home. In Act Four, when she carries the wedding gown, it is indicative of the evening that initiated her submission to conformity and put her dreams on a halt (Eisen 215).

Mary is paranoid and feels like a suspect in her own home: "living in this atmosphere of constant suspicion, knowing everyone is spying on me, and none of you believe in me, or trust me" (O'Neill 62). Mary's nervous shaking fingers are synonymous with the heavy, terrified, fluttering fingers of Adrienne Rich's Aunt Jennifer. Just like the weight of her wedding ring "Sits heavily upon Aunt Jennifer's hand" (Rich, line 8), it is not merely rheumatism for Mary. It is perhaps her subconscious wish to break free from conformity. "Like women in the nineteenth and beginning of the twentieth centuries, Mary Tyrone has sacrificed her personal goals for a domestic life, a choice made after meeting James for

whom she had an adolescent infatuation" (Little 34).

James says it is not her 'prison' so that Mary cannot claim to be a subject in his constructed home; he is not allowing her the scope to be heterogeneous, and at the same time, justifying his homogeneity. She longs for a space where she can be herself, "If there was only some place I could go to get away ... simply laugh and gossip and forget for a while—" (O'Neill 62). Perhaps this is the reason she substitutes the spare room for a room of her own. What was meant to be Eugene's nursery is differentially used by Mary as her space for intoxication. "She is trapped psychologically in this social construct, where women are pathologically squeezed, patterned, and molded by an artificial perfection, and in her case, a role that includes sobriety" (Little 35). Everyone pretends she is sober to enhance the fantasy that they have a stable home life (40). She cannot practice her agency or vocation of playing the piano. As Virginia Woolf wrote: "A woman must have money and a room of her own if she is to write fiction [or make music]" (13).

Mary demonstrates resistance when she says, "Oh, I'm so sick and tired of pretending this is a home! ... You don't know how to act in a home! You don't really want one! ... You should

have remained a bachelor and lived in second-rate hotels and entertained your friends in barrooms!" (O'Neill 86). She is verbally protesting against James' version of home. The word 'sick' here indicates how her morphine addiction is connected to not finding the 'real home' she desires. It is her escape from the reality she is forced to endure.

When Mary offers drinks to the servant, she creates differential space in the living room. But she only does this in the absence of the males. In their presence, her true self is suppressed and replaced with conformity. Drinking is manly and scarcely something to be ashamed of as it is socially convivial. But drug taking is a secret vice, a scandalous activity, especially for a respectable middle-class woman (Greene 98).

Edmund tells Mary that she cannot change James. In the social space inhabited by four individuals, their heterogeneity cannot be expressed because James' homogeneity persists in the control of this space. He does not heed other opinions, "you've heard me say this a thousand times. So has he, but it goes in one ear and out the other" (O'Neill 79). According to Mary, "He thinks money spent on a home is money wasted. ... He doesn't understand a home. He doesn't feel at home in it. And yet, he wants a home" (79). Using irony, she describes this

situation as "funny," even though it is far from amusing. It is not a matter of humor for her to mold her existence with James' idea of a cheap, temporary summer home with impermanent, lazy servants. Mary wants to be herself but cannot help but be submissive to his hegemony; she cannot eat lunch until he arrives. She has internalized and normalized the imposition of patriarchy.

Meaney mentions the aspects of 'repetition' in this drama. She finds that the "characters repeat the move from dining to the living room, and repeatedly reach for the bottle. Key phrases recur" (Meaney 207). For instance, Mary asks about her hair and glasses repeatedly; Edmund recurrently calls her a ghost who is haunting the past; Jamie's worth is mentioned three times in Act One. All these further validate the homogeneity as "Stasis and circularity are the very texture of the play" (208).

#### **4.3 Escapist Edmund**

In his search for a home, it is the sense of belonging that Edmund longs for the most. He does not need permanence or stability like Mary or James does. He wants freedom from the homogeneous life the Tyrone's lead, "Then the moment of ecstatic freedom came. ... the joy of belonging to a fulfillment beyond men's lousy, pitiful, greedy fears and hopes and dreams!" (O'Neill 182). Lacking a

place to belong to, Edmund tends to escape to the world of imagination. Eisen reiterates this feeling of alienation and existential estrangement, noting: "Being somewhat outside the idea of 'family' is a feeling that afflicts all four Tyrone's but is also the sympathetic force that ironically binds them to one another, and Edmund is the character who seems most at home, as it were, within the play's essential homelessness" (Eisen 100). For Edmund, the summer home is the only home he has and it is a better option than New York hotels.

Mary appeals to "Edmund's sense of rootlessness by linking that feeling to Tyrone's failure to provide a stable home" (Einenkel). Never having a sense of belonging, Edmund wishes to escape and find peace in the fog and "be nothing more than a ghost within a ghost" (O'Neill 157). Therefore, being unable to exercise his opinions, or being unacknowledged, in this house is like being 'a ghost' for him: "... I will always be a stranger who never feels at home, who does not really want and is not really wanted, who can never belong, who must always be a little in love with death!" (183). Calling themselves the "fog people," Edmund refers to the contradictions inherent within their home dynamics. Fog is cloudy, hazy, and blurry, and it hides and blocks the same way as Edmund, Jamie, and



Mary are arrested within James' homogeneous space of living. They are resisting and fighting to break out and voice their ideas too.

When Edmund accuses James of failing to provide Mary with a proper home, Tyrone infantilizes him, calling him an "insolent young cub" (169). Such diction puts Edmund in the position of a child in need of guidance and parenting. James takes the position of the authoritative father figure who is to teach him right from wrong. He claims he never took Mary along with him against her 'will'. This strengthens the argument in his favor. Simultaneously, he calls her accusations 'crazy,' invalidating her arguments. James also tends to cut off Edmund which shows how he is only open to ideas supporting his own.

James insults Edmund's "taste in authors" (162) as it does not match with his own. He wants Jamie to remember Shakespeare because he never gave up on his dream, thus imposing his ideology onto his son. Using words such as 'game,' 'fling' and 'play,' he undermines and belittles Edmund's perspective and understanding of 'poorhouse'. He says, "There was no damned romance in our poverty" (176-177) to create a hierarchy of his superior experience over Edmund's inferior one. In Act Two, Edmund asks Jamie to sneak in a

drink while he has got the chance. The use of the word 'chance' suggests that they can only access drinks in the living room in the absence of their father. Drinking in the living room – which is generally considered a bar activity – is itself defying the purpose of the room, so differential space is being created here. In Act Four, when James asks Edmund to turn off the light in the hallway, he uses the word 'obey' which reiterates the aspect of authority. Calling him a 'crazy miser' in turn and not conforming to James' idea of home equated with cheapness, Edmund resists this authority, and in turn, insults him as a way to protest against his homogeneous imposition upon the other Tyrone members. Jamie and Edmund also call him 'Stinking old tightwad' or 'Old Gaspard' as forms of insult. Jamie attacks his vocation as a theatre artist: "Old Gaspard, the miser in 'The Bells,' that's a part he can play without make-up" (187).

#### **4.4 Jonesing Jamie**

Jamie dwells more at bars, brothels, and Broadway hotel rooms than at home. Tyrone says, "It's the fit place for him. If he's ever had a loftier dream than whores and whiskey, he's never shown it" (155). Tyrone talks of 'dreams' yet he never lets anyone exercise theirs in his house. Jamie feels like a 'hollow shell' (187) which is why he goes to the brothels to seek out love and companionship,

something which is absent in his own home. He has a pessimistic view of home as a place of sadness and hopelessness (191). This is echoed in his sardonic recitation by Rosetti in Act Four.

Jamie's accusation of James forcing him on stage mirrors the word 'force' used about eleven other times in this drama. Everyone gives forced reactions to each other all the time as they don't have the space to be their real selves, something that a home should entail. As long as people don't conform to someone's belief, they are said to 'imagine' things. Tyrone telling Mary "That's your imagination" (27) to her accusation of him watching her all the time, is the same way Mary tells Jamie "You always imagine things!" (29) when he talks about Edmund's consumption. This word invalidates the individuals' perspectives.

Commenting on Jamie's homogeneous tendencies, Mary says that he is "always looking for the worst weakness in everyone" (79). Using weakness to demean a person is the opposite of accepting their inabilities or differences. It is a reflection of the father on the son. Being unable to resist, he is modifying, adapting into that same character, and in turn feeding into the cycle of conformity as Mary says "Jamie and you are the same way" (60). This is apparent

when Jamie tells Edmund "I made you! You're my Frankenstein!" (194). This suggests the control of the creator over his creation, restating the space management of their home.

Referring to Jamie and the men, Mary says, "They have too good an excuse to remain in the barrooms where they feel at home" (123), and that she has never felt at home with them. Mary believes that Jamie prefers theatres and barrooms, which explains their home becoming the site of drinking and declaiming. She blames his acting career for the lack of their permanent home and her chronic sense of alienation (Eisen 88). O'Neill distinguishes between 'self' and 'other' while he unmasks the melodramatic conception of home (93). Creating the binary of 'I' versus 'they', Mary is 'othering' them from herself and demonstrating how she has to conform to 'their' idea of home: "Their life is not my life. It has always stood between me and—" (O'Neill 125). This line trailing off suggests the unrest she feels in not getting to experience her ideal home. She views the New London house as an unsightly place and a daily reminder of the failure of her dream of an ideal home (Murphy 36).

For them, to feel 'at home' is to have an identity based on stability and a strong sense of connection to a place. But paradoxically, they have a general

mistrust of the concept of home (Eisen 89). Little reinforces this notion by saying that none of the Tyrones feel truly at home as the drama lacks the concept of home and comfort. It has no stable identification or connection to home or family. None of them can empathize with or take responsibility for the other's pain and suffering which underlies the hostility. They deny each other's psychological agony and misunderstand affection, hearing it as an accusation (34-36). They are a family that defines itself through bitter emotional and ideological conflict, rejecting the melodramatic ideal of family harmony while forging an unbreakable bond (Eisen 89).

## **5. Dysfunctional Family into Differential Tyrones**

Despite the ample differences and tensions within the Tyrone household, there are hints of acceptance, understanding, and harmony. This section analyses such reconciliatory moments of the drama in order to reestablish the hypothesis and demonstrate the findings and recommendations of this study.

### **5.1 'I' to 'We'**

Amid the resistance to conformity and homogeneity, there are instances in the drama where the characters show tolerance towards uniqueness and difference. In Act One, Jamie says, "I'd do anything for him" (O'Neill 49),

which shows that in spite of all the inherent contradictions in their ideology of home and the resulting resistance, Jamie can go beyond to accept other ideas. Though only for Edmund, it is a step towards heterogeneity. In Act Two, Mary tells James, "I knew buying the car was a hard thing for you to do, and it proved how much you loved me, in your way, especially when you couldn't really believe it would do me any good" (108). 'Car' is associated with the idea of home for Mary, so deviating from his miserly nature shows his ability to accept different perceptions. Mary is the most vocal regarding Tyrone's imposition of spatial homogeneity. But in Act Three, she says: "It took many years before I understood him. You must try to understand and forgive him, too, and not feel contempt because he's close-fisted" (142). When *she* is urging Edmund to understand Tyrone and overlook his flaws, it shows to what extent – however impossible it might seem to reconcile and allow multiplicity to enter their home – it is indeed possible to come to terms with each other's differences and live with it. She further clarifies the word 'understand' when she tells Edmund, "... you've had to listen, but I don't think you've ever tried to understand" (142). She is distinguishing between just hearing

out someone's side versus perceiving and empathizing with it.

The final act contains most of the moments of reconciliation and acceptance. This is the first time when James lets go of his incessant control and verbally consents to Edmund's wish to turn on the lights in the house. To quote James: "The poorhouse is the end of the road and it might as well be sooner as later!" (154). James realizes that his imposed homogenization has to come to an 'end'. The 'road' here also connects to the 'journey' in the title. He attempts to take Edmund's wish under consideration when he lets him pick the sanatorium: "Never mind what it costs! Any place I can afford. Any place you like—within reason" (177-178). In the game of Casino, James – who is dictating the space – invites a difference of opinion. There is a moment of camaraderie when Edmund empathizes with James, "I'm glad you've told me this, Papa. I know you a lot better now" (180). O'Neill creates in Edmund the dramatic alter ego who observes and tries to understand. To be a vital part of a family is to view the self in and through their eyes and offer that identity back (Eisen 101). Furthermore, Jamie's expression of love to Edmund, "I love you more than I hate you" (O'Neill 196) echoing Mary's to Tyrone, "And I love you, dear, in spite of everything" (137),

suggests how much they each have the capacity to accept each other to transcend beyond their contradictions, struggles, and dissimilarities. This is "a statement crucial to understanding most of the family's alternately bitter and conciliatory exchanges" (Eisen 99). On the contrary, interestingly, Meaney finds that the drama concludes "in a stasis which implies an inexorable continuity without change. Mary has retreated into morphine and the past. The men are no longer capable of performing what must be their most basic and instinctive act [the act of drinking]" (208). However, I argue otherwise in this article, tracing the scope for change in a possible differential space.

Last but not least, when Mary appears in the living room with her wedding gown, she confusingly states, "What is it I'm looking for? I know it's something I lost" (O'Neill 203). She might be referring to her lost childhood home. But a few moments later she contradicts herself, "Something I miss terribly. It can't be altogether lost" (204). This is the ultimate sign of hope that home can still be what each of them wants it to be. Through Mary, the idea of home appears in the drama. Therefore, in the very last scene, it is apt when she states that it cannot be 'altogether lost', suggesting the final possibility for the Tyrones' summer home to

become a home for the many, not just the one. The Dysfunctional Tyrone family has the potential to transform and be the Differential Tyrones through understanding, acceptance, reconciliation, resolution, and togetherness. And with this, the play comes full circle.

### **5.2 Heterogeneous Nuclear Family**

The Tyrone summer home is a homogeneous space, i.e. an abstract space. But contradictions are present within this space. As the abstract space becomes contradictory, it is moving towards heterogeneity and away from homogeneity. So, this space has the potential to be a Differential Space. But it is not one yet. The answer lies in the definition of Differential Space by Lefebvre: 'accentuating difference'. It is through embracing each other's differences in their ideas of home that the summer home can emerge as a Differential Space consisting of multiplicity and plurality, not conformity to oneness. From a 'Homogeneous' one, the Tyrones can be a 'Heterogeneous Nuclear Family'.

In light of this argument, the title of the drama can now be reviewed. In addressing the question of the title as a 'journey' and not a 'destination', the previous argument serves as a form of justification. The word 'Journey' in the title is apt as the Tyrones are in the process of 'becoming' and have

not reached their destination yet, as regards defining their home as a differential space.

### **6 Conclusion: The Game is in the Name**

The Tyrones resist, fight, and struggle throughout the drama. But there are traces of harmony and reconciliation between the characters. This hints at the possibility that if they accept each other's differences instead of trying to claim or enforce the idea of home as they envision it individually, they can truly have a Differential Home that celebrates the heterogeneity they embody and discards the homogeneity James imposes. Thus, there is certainly the possibility of 'Home' emerging as Differential Space, and the seed of that possibility is within. But the Tyrones have not reached that 'Destination' yet, they are in the process of 'becoming'. Their home is still a site of struggle. Thus, the name of the drama is indeed justified in being *Long Day's Journey into Night*.

The focus of this study is narrowed to the concept of 'differential space' solely. Thus, this article initiates several issues that have been touched upon but are not discussed elaborately. It has only hinted at one of the possibilities in spatial reading, which further study can improve or build upon. Concerning Lefebvre and other spatiotemporal theorists, there

is ample potential for exploring broader scopes of research.

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