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THE REALMS OF DEATH IN O'NEILL'S *LONG DAY'S*
JOURNEY INTO NIGHT AND RODRIGUES'
TODA NUDEZ SERÁ CASTIGADA

Dissertação para obtenção do Grau de Mestre, Área de Concentração: Literaturas de Língua Inglesa, do Curso de Pós-Graduação em Letras. Setor de Ciências Humanas, Letras e Artes da Universidade Federal do Paraná.

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CURITIBA

1988

To my family

ACKNOWLEDGEMENTS

I would like to express my warmest thanks to

-- Maria Helena Pelanda, Tania Carvalhal and Ronaldo Lima Lins for providing valuable material and for their friendly interest shown since the first steps of this thesis were taken;

-- Aymara Ribas and Patricia Weston for their helpful assistance in technical matters;

-- Brunilda Reichmann whose sensitive guidance and dedication have been significant and reassuring;

-- Sigrid Renaux whose unrestrained confidence, constant support and counsel have proven to be invaluable.

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ABSTRACT

This comparative study of O'Neill's Long Day's Journey Into Night and Rodrigues' Toda Nudez Será Castigada explores the elements by means of which the all pervasive power of death is projected in both plays. To accomplish such an aim, our critical approach includes the support of Freudian concepts, complemented by further studies of his analysts and reviewers, as well as Eliade's and Cassirer's views on myth, since they all provide the necessary theoretical basis for the study of the realms of death in the plays. In the Introduction, the aim of this thesis is established and justified. Part Two - The Family Realm - introduces an analysis of the family microcosm, structured according to hierarchical models, that enforces internal tension and discloses a passionate world of relationships in which guilt and the ambivalence of feelings point out the characters' path of denials. Part Three - The Social Realm - enlarges the perspective of the characters' self-destructive posture by introducing specific environmental and cultural aspects pertinent to each play; they lead to the recognition of the cult of chastity and its major role which adds on to the characters' drive towards death. Part Four - The Mythical Realm - further amplifies the scope of such a death wish; it is seen as a projection of a mythical consciousness in which the search for unattainable chastity as related to perfectionism gives structure to such a mythical universe generated within the reality of the plays. The final outcome reveals that the individual, familial, social, cultural and mythical realities of the plays embody traits which indicate the full domain of death, for a vicious circle is formed and - despite individual effort - there is no way of escaping the torture of the inevitable path towards death.

RESUMO

Este estudo comparativo de Long Day's Journey Into Night de Eugene O'Neill e Toda Nudez Será Castigada de Nelson Rodrigues, explora os elementos através dos quais a força penetrante da morte é projetada em ambas as peças. A fim de alcançar tal objetivo, nossa análise é embasada por conceitos freudianos, complementados por estudos subsequentes de análises e revisores da obra de Freud, além de incluir considerações sobre mito de Eliade e Cassirer, já que todos esses teóricos propiciam a necessária sustentação para o estudo dos domínios da morte nas peças. Na Introdução, os objetivos desta tese são estabelecidos e justificados. Na Parte Dois - O Domínio Familiar - examinamos o microcosmo familiar cuja estrutura hierárquica evidencia tensões internas e revela um apaixonado universo de relacionamentos em que culpa e sentimentos ambivalentes conduzem as personagens para um caminho de negações. Na Parte Três - O Domínio Social - a perspectiva da postura de auto-destruição das personagens é ampliada através da inclusão de aspectos especificamente ambientais e culturais pertinentes a cada peça, os quais levam ao reconhecimento do culto da castidade e do papel deste na geração de um impulso para a morte nas personagens. Na Parte Quatro - O Domínio Mítico - o âmbito desta atração pela morte é ampliado uma vez mais; tal tendência é então enfocada como uma projeção da consciência mítica na qual a busca pela castidade inatingível relacionada ao perfeccionismo dá estrutura a este universo mítico gerado dentro da realidade das peças. Finalmente, na Conclusão, verificamos que as realidades individuais, familiares, sociais, culturais e míticas das duas peças abrangem traços que estabelecem o completo domínio da morte, pois que um círculo vicioso é formado e - apesar de esforços individuais - não há escape para a tortura desta inevitável atração.

1 INTRODUCTION

Eugene O'Neill (1888 - 1953) and Nelson Rodrigues (1912 - 1980) are two of the most respected exponents of the contemporary theater in the United States and Brazil. They are considered innovators, since each in his own country opened up new horizons for drama; the revolutionary posture of these two questing playwrights smoothed the path for the introduction and development of modern dramatic trends in the tentative theatrical panorama of their era. The modernization they helped introduce - O'Neill in the first and Rodrigues in the mid-decades of this century - was made possible due to the eagerness of these two playwrights to find a voice of their own, together with a willingness to explore current theatrical methods in their search for universal elements. Thus, in a unique way, both created drama which encompasses specific world views as well as all-embracing principles, making their works outstanding creations of daring artists.

A very brief survey of the historical moment in which they started their careers confirms their importance as innovators and also evidences their 'artistic isolation' - as Jean Chothia describes O'Neill's position in relation to his contemporaries:

Commentators have too often discussed O'Neill's drama as though it existed in a vacuum, as if the term, 'first American dramatist', so frequently, and not unjustly applied to O'Neill were literally true. This

has blunted recognition of the nature of his contribution to American drama and of the particular kind of artistic isolation he did experience.¹

Indeed, the situation of the theater enterprise when O'Neill began writing his plays was critical. The foreign texts, the mild comedies, the mere adaptation of current techniques - often with a commercial purpose - dominated the scenery. It was only with the arrival of experimental groups, which permitted independent space for young artists, that O'Neill's first plays were staged. Such experimental groups, like the one founded by Maurice Brown in Chicago or the New York Stage Company and the Liberal Club (that was to become the Washington Square Players), had a similar target. As Bigsby so well puts it:

|Their|ideological stance was not consistent but they were clear as to the identity of the enemy which was the commercially oriented, artificial and vapid world of Broadway, and beyond that, rather less clearly, the social system that created it.²

It was in 1916 that one of such groups, the Provincetown Players, staged O'Neill's Bound East for Cardiff. This first season in New York - preceded by other sporadic presentations in less important centers - happened considerably later than the performances of experimental groups already established in foreign countries (the Théâtre Libre in 1887, the Freie Bühne in 1889, the Moscow Art Theater in 1898, the Abbey Theater in 1904), but it guaranteed a different scope for drama and its history in the American twentieth-century scene.

At the same time - 1912 - the critic José Veríssimo states, in one sentence, a similar situation of crisis in the Brazilian theater: "Produto do Romantismo, o teatro findou-se com ele."³

And for us to have an idea of the true meaning of such a statement, it is only necessary to add that, for instance, the sole artistic expression to be absent in the 'Semana de Arte Moderna' - this milestone in the contemporary artistic panorama in Brazil - was drama.

According to the great majority of critics, the Brazilian theater reaches a more nature status only in 1940 with the group 'Os Comediantes' and later groups such as 'Teatro Brasileiro de Comédia' in 1948, 'Teatro Experimental' and 'Grupo Universitário de Teatro' in 1950, which also gave an expressive contribution to the stage.

Before the arrival of these experimental groups there were, of course, sporadic plays of renown that could be mentioned in a historiography of the Brazilian theater, but it is actually with Rodrigues and 'Os Comediantes' that the modernization of our theater begins. At a time when presenting foreign plays or melodramatic texts or even 'chanchadas' was the trend in Brazil, Rodrigues - often called a cursed writer for his audacity - was able to pick out a bit of everything and in his unique way created drama. With his Vestido de Noiva (1943), he put into motion a revolutionary movement whose spirit can be felt until now:

Acaso, destino, atração inevitável de talentos cercados por contingências ou amparados por fenômenos mais estruturais da história social e literária do país, o fato é que a Nelson Rodrigues não faltou a fortuna benfazeja de um encontro adequado. Desde o início de sua carreira, desde 1943, quando Vestido de Noiva revolucionou o texto dramático brasileiro por obra de seu autor e modernizou os recursos técnicos de encenação pelas mãos de Ziembinski.⁴

Being controversial playwrights, the impact of O'Neill's and Rodrigues' audacity continued to be in their later works and both still give rise to varied criticism which turns out to be as controversial as their works, though the relevance of their contribution to the development of new dramatic forms is unquestionable.

We just have to recall that, in relation to O'Neill, it was with the production of Beyond the Horizon (1920) - for which he was awarded his first Pulitzer Prize - that he was acknowledged as the most creative of the American playwrights. Further naturalistic studies set in an American background, followed this famous play: Chris Christopherson (1920), rewritten as Anna Christie (1921) - which gave him his second Pulitzer Prize - Diff'rent (1921), Gold (1921), The Straw (1921) and The First Man (1922). His symbolic expressionist plays The Emperor Jones (1920) and The Hairy Ape (1922) belong to the same period; though the naturalistic approach continued to be in some of his works such as All God's Chillun Got Wings (1924) and Desire Under the Elms (1924). The same year marks O'Neill's introduction of symbolic masks into the adaptation and direction of Coleridge's 'The Ancient Mariner'. O'Neill's subsequent plays show his continuous experiments in form as well as his interest in varied areas: The Great God Brown (1926) fuses symbolism, and idealism in an ironic tragedy; satirical irony of contemporary life is present in Lazarus Laughed (1927) and Marco Millions (1928). Strange Interlude, with its stream-of-consciousness technique, brought O'Neill his third Pulitzer Prize in 1928. His interest in psychological analysis in the trilogy Mourning Becomes Electra (1931) and in religious matters in Dynamo (1929) and Day's

Without End (1934) reveal the amplitude of his experiments. Ah, Wilderness (1933) differs from the other plays by being a comedy, which was followed by Long Day's Journey Into Night - an autobiographical tragedy written in 1940 and posthumously produced and published in 1956 - and by still another tragedy, The Iceman Cometh (1946). Although not all the works by O'Neill have been mentioned, the previous survey establishes beyond any doubt, the richness, variety and relevance of his work, which earned him a Nobel Prize in 1936.

Rodrigues' work also displays a creative and productive sequence of important plays. A Mulher Sem Pecado (1942) received excellent reviews and was followed by Vestido de Noiva (1943), which transformed its author into a celebrity and became a must in any survey of the history of Brazilian theater. The next step given by Rodrigues, though, brought him the fame of a cursed writer. His audacity in Album de Família - written in 1945 and only produced in 1965, due to censorship - made his works known as 'unpleasant theater' from that occasion on, for he maintained his experimental and innovating style despite all criticism. Both epithets - cursed and unpleasant - were often recalled by Rodrigues with a certain pride because they revealed his position as an innovator and creator. Consequently, Anjo Negro (1946) and Senhora dos Afogados (1948) - a paraphrase of O'Neill's Mourning Becomes Electra - were also censored and forbidden, so much so that the later was only produced in 1954. Dorotéia, written in 1949 and produced in 1950, being permeated by symbolic forms was, as usual, rejected by the general public and some critics, thus confirming Rodrigues' 'curse'; the same happened to Valsa Nº 6 (1951), which takes over the unconscious

aspects of human behavior and attitudes, an area that had been explored many times by Rodrigues in his previous works. A Falecida opens a cycle of eight plays which shows the bitter daily life in Rio; the other plays of this cycle are: Perdoa-me por me Traíres (1957), Os Sete Gatinhos (1958), Boca de Ouro (1959), Beijo no Asfalto (1960), Bonitinha, Mas Ordinária (1962), Toda Nudez Será Castigada (1965) and A Serpente (1980).⁵ But, although most of his plays were rejected by a public which was not really mature for the transformations Rodrigues so painstakingly tried to introduce in our theater - and he still receives varied criticism - Rodrigues was conscious of his role as a major dramatist; as Sábato Magaldi confirms: "O processo de Nelson Rodrigues foi o de um dramaturgo que construía conscientemente o moderno teatro brasileiro."⁶

Due to O'Neill's and Rodrigues' relevance, many significant books, theses, articles, essays and studies have been written about their individual works.⁷ Nonetheless, an extensive comparative study has not yet been attempted although Nelson Rodrigues acknowledged his great respect for O'Neill. Quoting Rodrigues himself: "Eugene O'Neill, ninguém conhecia. Aliás, diga-se de passagem que essa é minha grande admiração teatral."⁸

The relationships that can be established between some of O'Neill's and Rodrigues' themes become immediately apparent if we examine, for instance, two of their most significant and mature plays: Long Day's Journey Into Night and Toda Nudez Será Castigada. In both plays the presence of death - a theme which runs through the works of the two playwrights - is vigorous, and this fact is confirmed by the critics. In relation to

O'Neill, Fleming states that:

All this is done with the one eternal goal in mind, where hope is no longer hopeless; life is no longer living; beauty, pride, recognition, and strength are no longer needed. The goal is death.⁹

And Rodrigues is said to look on death with respect mixed to love:

Vemos Nelson Rodrigues valorizado e inteiro em sua poética reverência à morte e a já tradicional filosofia do autor de Vestido de Noiva a respeito dos infortúnios do amor e da família como demonstração cabal do amor.¹⁰

The vigorous presence of death, which is revealed in the basic structure of both Long Day's Journey Into Night and Toda Nudez Será Castigada, acquires in them a distinct form and a special strength since it comes disguised in the cult of chastity the characters display in both plays; an aspect which has not been sufficiently explored up to the moment by the critics, in relation to either O'Neill's or Rodrigues' individual works. A comparative study thus became the aim of this thesis, leading to a deeper and richer appreciation of the two plays on an equal basis since the main objective of comparative studies is to reach a larger 'aesthetic horizon'; as Tania Carvalhal stresses:

Em síntese, o comparativismo deixa de ser visto apenas como o confronto entre obras e autores (...) a literatura comparada ambiciona um alcance ainda maior, que é o de contribuir para a elucidação de questões literárias que exijam perspectivas amplas. Assim, a investigação de um mesmo problema em diferentes contextos literários permite que se ampliem os horizontes do conhecimento estético (...).¹¹

Similar problems become already apparent in a brief outline of the plot of both plays. In O'Neill's Long Day's Journey Into Night, Mary Tyrone is released from an institution and returns home, apparently cured of her drug addiction. Her husband James - a former actor - and their sons, Jamie - unemployed and troublesome - and Edmund - sick and sensitive - soon find out that Mary is not really cured. While the three men drink heavily to escape reality, she revives her past dreams of becoming a nun or a pianist. Among the many revelations which come up during Mary's reveries, the origin of their addiction - that began when her husband chose a quack doctor who treated her with morphine after her sickness in giving birth to Edmund - becomes manifest. Like his mother, Edmund is very sensitive and shows both love and hate for his family. A similar ambivalence is exhibited by Jamie, a debauchee, who drunkenly reveals how much his love for Edmund is mingled with his hatred since Jamie makes his younger brother responsible for their mother's vice. Painful criticisms and pitiful excuses transform them all into victims as well as tortures. They finally realize that Mary is forever lost to them and that their fates are bound to hers; thus, they face their own destruction.

In Rodrigues' Toda Nudez Será Castigada, Geny, who has committed suicide, discloses to her husband Herculano - by means of a tape recorded narrative - the real facts involving his family. In a long flash-back the emotional turmoil of all the members of the family, after the death of Herculano's first wife, is thus presented. As Herculano, on that occasion, is in despair, the three spinster and morbid aunts want to call the priest but Patrício, Herculano's brother and a debauchee,

induces him into drinking and leads him to a brothel where he meets Geni - a prostitute - with whom he establishes a tumultuous relationship. Being a man whose sexual desires have always been repressed, his passion becomes a painful reality. Enraged, his son Serginho, an unbalanced youth obsessed with chastity, runs away, is imprisoned and fatalistically raped. The rape liberates sickly impulses and he agrees to this father's marriage to Geni as a means of achieving revenge by becoming his stepmother's lover. Plotting the destruction to the family, Patrício influences the members the family to the end, when Serginho goes away with his own rapist, thus accepting his bisexual tendencies and leaving Geni in such a state of despair that she commits suicide. Herculano is then seen, at the end of the tape recorded narrative, as the picture of the despair and solitude they should all partake in.

This complex universe in both plays is depicted as a consistent element whose hierarchical structure enforces internal tension. Such tension discloses a passionate world of family relationships in which guilty feelings - an intense and most of the time unconscious projection - become apparent in the form of love and hatred embedded in the actions and reactions of the characters. This ambivalence of feelings has as an outcome an aggressive posture of the characters - which may be verbal as well as physical - exposing a powerful drive towards self-destruction, thus enforcing their death wish; as is demonstrated in this thesis.

The characters' drive towards death is also apparent when we take into account the pressures of the social and cultural realms in both plays. The influence and restraints of

the social level reflect both internal and external forces that - when inserted in the larger scope of the cultural and traditional patterns pertinent to each play - enhance the individual denials, increasing tension and leading to an extremely important issue: the cult of chastity. The recognition of the major role of such an aspect, in its turn, enlarges and intensifies the notion of the character's death wish.

Moreover, the conception of the cult of chastity assumes in the plays a much larger condition: it proves to be a mythical reality when it is associated to the phenomenon called perfectionism; the disruption of such mythical reality determines a circumscribed path leading to inertia and to a death wish. The plays acquire, in this perceptive, an intricacy an amplitude which is peculiar to great works of art.

Based on these three converging areas: - the family realm, the social realm and the mythical realm - proceeding gradually by degrees from smaller to larger spheres, in order to better project the realm of death as all pervasive thus encompassing all the other areas, our specific work plan for this thesis is as follows:

PART TWO: THE FAMILY REALM

2.1 Family as Institution

2.2 Family Relationships

PART THREE: THE SOCIAL REALM

3.1 The Role of Environment

3.2 The Role of Culture and Tradition

PART FOUR: THE MYTHICAL REALM

4.1 The Patterns of Chastity and Perfectionism

4.2 The Last Retreat: Inertia and Death

5 CONCLUSION

The realms above mentioned will be examined by means of Freudian theories on neuroses, guilt, perfectionism, time, myth and death. Such theories will be complemented in our analysis, when appropriate, by some concepts of Freud's analysts and reviewers (Lacan, Lawrence Kolb, Norman Brown, Kornblit), who further specify his ideas. Since the plays will be inserted into a larger dimension by their being integrated into a mythical sphere, all these theories will be further enlarged by Eliade's and Cassirer's theories on myth. Other theoretical views as well as literary criticisms will be included in-so-far as they help us bring forth the intricacies of the two plays and become pertinent in our study of death as depicted in Long Day's Journey Into Night and Toda Nudez Será Castigada.

NOTES

¹CHOTHIA, Jean. Forging a Language; a study of the plays of Eugene O'Neill. Cambridge, Cambridge University Press, 1981. p. 19.

²BIGSBY, C.W.E. A Critical Introduction to Twentieth-Century Drama. Cambridge, Cambridge University Press, 1983. v.1, p. 8-9.

³VERISSIMO, José, quoted by VOGT, Carlos & WALDMAN, Berta. Nelson Rodrigues, Flor de Obsessão. São Paulo, Brasiliense, 1985. p. 24.

⁴VOGT & WALDMAN, p. 32.

⁵As Nelson Rodrigues dealt simultaneously with the fields of drama, novel and journalism, not all his work his mentioned in this brief survey.

⁶MAGALDI, Sábato. Nelson Rodrigues: Dramaturgia e Encenações. São Paulo, Perspectiva, 1987. p. 18.

⁷See Bibliographic References.

⁸RODRIGUES, Stella. Nelson Rodrigues, Meu Irmão. Rio de Janeiro, J. Olympio, 1986. p. 126.

⁹FLEMMING, W. Tragedy in American Drama: the tragic views of Eugene O'Neill, Tennessee Williams, Arthur Miller and Edward Albee. Toledo, 1972. p. 84. Ph.D. Dissertation, University of Toledo.

¹⁰BRAZ, Camilo. Insólita Realidade. Afinal, 143:44, maio 1987.

¹¹CARVALHAL, Tânia. Literatura Comparada. São Paulo, Ática, 1986. p. 82.

2 THE FAMILY REALM

The analysis of the family nucleus in Long Day's Journey Into Night and Toda Nudez Será Castigada¹, as mentioned in the Introduction, is our point of departure in the attempt to reveal the realms of death in both plays.

2.1 FAMILY AS INSTITUTION

In order to develop this topic, the first aspect to be established is that the prevailing family model in both plays is hierarchical, in which individual identity derives from a suitable adjustment to a position in the rank; as Sêrvulo Figueira, when describing this type of family - as 'ideal' and not as a 'reality' - states:

A família hierárquica é relativamente organizada, 'mapeada' - o que não quer dizer que não contenha vários conflitos reais e potenciais em sua estrutura. Neste modelo de família, homem e mulher se percebem como intrinsecamente diferentes(...).O poder do homem se apresenta como superior ao de sua esposa(...). A relação dos pais com os filhos é também marcada pela idéia de diferenças intrínsecas.²

The organization, the 'mapping' of the family in Long Day's Journey Into Night, reveals that the roles of each member of the house are clearly distributed; they are fully developed creatures, each one with a peculiar set of features and

characteristics for O'Neill inserts a precise description of each member of the family including voice, build, gestures, mood, language patterns, interests, abilities and all the physical and psychological aspects which make them individually recognizable. They are also given individual proper names (Mary, James, James Jr., Eugene, Edmund) and a strong surname (Tyrone) as well.

Having taken into account the fact that the roles and the individual features of each member of the family are clearly determined, we come to the matter of adjustment to rank. Such adjustment is not reached, for the very traditional patterns of the hierarchical family are questioned and this simple fact becomes a menace to the nucleus. In the attempt to defend the nucleus from new regulations - different from the ones established in the hierarchical system - the family keeps encapsuled in itself, causing internal tension to soar. Thus, though the characters' roles are plainly distributed, their functions are not completely fulfilled, for as individuals they are described as emotionally shaky; due to the internal tension, their personal frustrations cripple them, making them less prepared to perform their functions as father, mother and sons. As a controlling agent, the family depicted by O'Neill is a failure, for it enforces individual weaknesses, denying a renewal of patterns and hence cutting short the possibilities of equilibrium and harmony.

In Toda Nudez Será Castigada the organization of the family nucleus also reveals that the roles of each member of the house are clearly distributed, but the characters are individually described while representatives of certain functions.

The aunts are called aunt number one, two and three: they exist as aunts but they are denied proper names. The same can be said of Herculano's dead wife, who is a nameless character existing as mother and wife but not as a woman, as a unique creature. Except for Geni, the main feminine figures are nameless and are revealed according to their position in the core of the family. Even Geni, who is given a proper name - a reminder of 'genitalia' - is identified according to her many functions and she has more than any other woman in the play (wife, stepmother, lover, prostitute). Moreover, a proper and distinct name is only given to the prostitute who - according to the patterns of the family - is liberated, free, sexually active, and embodies everything that is considered repulsive, negative, forbidden and sinful.

The lack of proper names for the majority of the feminine figures demonstrates not only their inferior state as individuals, but also their inferior position in the rank constituted by the hierarchy within the family.

The masculine names are revealing as well. Serginho is a name which implies childishness; through the diminutive one sees the son, the child, but not the individual person as an adult. Only Patrício, the debauchee, and Herculano, the dominant masculine figure, use their given names. Besides, both are forceful names which fit their strong positions.

The irony is that all the main characters, while being individually described as representatives of certain functions, have these same functions nullified within a family nucleus that, by having no surname as a linking element, seems nonexistent.

By the same token, the adjustment to the rank is illusory since the family as an institution is unable to provide or

sustain individual functions and at the same time it is not ready to relinquish the powerful social and emotional influences it exerts over its members. These individuals, having their functions nullified and having no solid distinctive identities, are forced to operate in a totally new sphere - outside and inside the family nucleus - to which they are not emotionally prepared. As a controlling agent, the family depicted by Rodrigues is also a failure, it causes tension without providing a renewal, which makes its decadence inevitable.

Thus, the pressures of the family on the individual have two facets, two directions. In Long Day's Journey Into Night, the movement is from an individual emotional problem to an unfulfilled function; O'Neill offers a full apprehension of the struggle of the individual within the family group, with all the connotations implied by the denial of the 'intrinsic differences'. On the other hand, in Toda Nudez Será Castigada, the movement is from an empty function to an individual emotional problem; Rodrigues exposes the grim consequences of such emptiness and the questioning of the 'intrinsic differences'. Of course, both functional and individual emotional aspects become mingled; all in all, the characters in both plays cannot assert their self-images, they are denied the chance to stand by themselves, for the family bonds enforce a kind of submission that means denials. In both situations, the sense of self is lacking.

2.2 FAMILY RELATIONSHIPS

The second aspect to be taken into consideration regarding the family nucleus, is that the microcosm which it represents in the plays is a dynamic web of relationships. Such

relationships are turbulent since the limits imposed by the family institution - as previously stated - make it the ideal world for maladjustment to happen. As Lacan points out:

Complexos e imago revolucionaram a psicologia e especialmente a da família, que se revelou como lugar de eleição dos complexos mais estáveis e mais típicos: de simples tema de paráfrases moralizantes, a família tornou-se o objeto de uma análise concreta(...). O alcance da família como objeto e circunstância psíquica foi, ao mesmo tempo, aumentado.³

Within the familial context of both plays, guilt is a prevailing element; it is the starting point for the fundamental conflicts of the characters, their consequent ambivalent behavior and later verbal and physical aggressiveness. These are the elements which are going to be discussed, first in Long Day's Journey Into Night and then in Toda Nudez Será Castigada.

In order to analyze the family relationships in Long Day's Journey Into Night, a better understanding of the amplitude of the notion of GUILT can be achieved if we refer to Freud's theories on neurosis, in which guilt is described as a manifestation that does not necessarily evolve from real deeds for the unconscious intents - among them the death wish in relation to relatives - are to be taken into account; so the intellectual reality and not the physical reality is the one which rules the symptoms. This description does not only fit the neurotic, but also other people who do not show such strong psychological disturbances.⁴ Besides, neurosis, has often been considered an inherent part of the human constitution for human beings regarded as social animals are by the same token neurotic animals. The capacity to acquire neuroses, as

Freud further proposes, is the trait of superiority in mankind over the animal world, it is exactly this capacity that makes cultural evolution possible.⁵

In O'Neill's play, the feelings of guilt with all the anguish they produce, revolve around a fact that emerges from the past; the death of Eugene, while still a baby, is the harsh evidence that haunts the family. Mary feels guilty because she was absent when the baby died; she had decided to follow her husband - an actor - on a tour. Tyrone then feels guilty for having asked her to accompany him. Jamie feels guilty for he had measles at the time and entered the baby's room, even after having been told not to do so, apparently causing his death; though Jamie was only a child then, this deed obsesses him. Edmund feels guilty for having been born after the death of Eugene and not being able to 'substitute' him; besides, his birth was painful in two ways: it was a difficult delivery and as a consequence Mary was given morphine (without being aware of it), causing her to become an addict later. In addition, Tyrone is accused of having called a quack instead of a good doctor - out of stinginess - and though he denies it, guilt hovers over him.

As all of them feel guilty, their anguish is real; nonetheless, we are never told for sure if they are really responsible for the acts they so painfully regret. The Tyrones, in finding excuses for each other, produce an indefiniteness that does not allow any blames to be proclaimed as being actual deeds or responsibilities of any of them. They accuse and excuse each other simultaneously. What reality are they mourning?

Whatever the origin - real or illusory - of their guilty feelings, the consequence is apparent in O'Neill's characters' anguish-ridden relationships; AMBIVALENCE undermines and encompasses every step they take, love and hatred become interwoven.

This is the case of the relationship between Mary and James Tyrone. Mary makes it clear, though not always voluntarily, that she blames Tyrone for the drug addiction that dominates her for she constantly reminds him of the circumstances which made her acquire the vice, relating them to Tyrone's stinginess: "I was so sick afterwards, and that ignorant quack of a cheap hotel doctor -- All he knew was I was in pain. It was easy for him to stop the pain." (p. 87) She blames her husband on many occasions for being so stingy, despite their economic well-being, as in the many references she makes to their house: "I've never felt it was my home. It was wrong from the start. Everything was done in the cheapest way. Your father would never spend money to make it right." (p. 44) On the other hand, Tyrone blames Mary for her inability to free herself from the vice which transforms her into another woman, far from the 'ideal' wife and mother: "Up to take more of that God-damned poison, is that it? You'll be like a mad ghost before the night's over!" (p.123) Besides the addiction to drugs, Mary cannot cope with the way of life of the theater players and she is then unable to adapt to the artistic ambiency to which Tyrone belongs; as she tells the maid:

I've never felt at home in the theater.
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 with
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. It has always stood between me and -- (p. 102)

These fundamental aspects, added to by disagreements in relation to their everyday way of life, make the relationship painful and confusing for both. Nevertheless, there is love and affection between them from the first scenes; paradoxically, there is even the suggestion of a happy and harmonious companionship, which is little by little denied during the course of the action. But the overall feeling of love between the couple remains; it actually resists to the end of the play:

Mary:

Tenderly

No. I know you still love me, James, in spite of everything.

Tyrone:

His face works and he blinks back tears--with quiet intensity.

Yes! As God is my judge! Always and forever.

Mary:

And I love you, dear, in spite of everything.
(p.112)

The same kind of family link, in which love and hate coexist, can be seen through the two sons of the couple; Edmund and Jamie face a permanent process of confrontation with their parents, especially the father. They blame him for the lamentable situation of their mother:

Edmund:

His face grows hard and he stares at his father with bitter accusation.

It never should have gotten hold of her!
You know damned well she's not to blame!
And I know who is! You are! Your damned stinginess! If you'd spent money for a decent doctor when she was so sick after I was born, she'd never have known morphine existed! (p. 140)

And though they try to exempt her, they simultaneously blame her for the weakness with which she submits to the vice:

Edmund:

Trying to catch her eyes

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 all help you. I'll do anything! Wont' you, Mama?

Mary:

Stammers pleadingly

Please don't -- talk about things you don't understand!

Edmund:

Dully

All right, I give up. I knew it was no use.
(p. 92/93)

Moreover, they blame each other for what they consider their moral and professional failures, which make them more and more dependant on their father and concurrently more vulnerable to his impositions. Nevertheless, Jamie always sides with his younger brother and vice-versa; they are pals, as Mary is well aware of it:

I suppose you'll divide that ten dollars your father gave you with Jamie. You always divide with each other, don't you? Like good sports. (p. 94)

It is also plain that the friendship between the two brothers resists their constant jealousy and resentment, which is shown in many ways and made clear by Jamie when he is talking to Edmund:

Never wanted you to succeed and make me look even worse by comparison. Wanted you to fail. Always jealous of you. Mama's baby, Papa's pet! (p. 165)

Almost immediately, though, Jamie adds: "But don't get the wrong idea, Kid. I love you more than I hate you". (p. 166) The

ambivalence of love and hatred is, indeed, an integral part of their emotional lives.

Together, the two brothers also try to throw a veil over Mary's problems with drugs: "Outside of nerves, she seems perfectly all right this morning." (p. 37) Jamie says, though he knows perfectly well he has all the reasons to be suspicious of Mary's behavior. Sometimes nothing is plainly stated but, implicit in the dialogue, is an attempt to justify and soften Mary's attitudes, in spite of the evidences that she is taking drugs once more, as in this dialogue between the two brothers:

Edmund:
Defensively
(...) She didn't get much sleep last night.
Jamie:
I know she didn't.
*A pause. The brothers avoid
looking at each other.*
Edmund:
That damned foghorn kept me awake, too.
Another pause.

(p. 56)

Even Tyrone in his stubborn way shows, in some moments, great understanding for his children that vacillate on the verge of life; he knows his sons and demonstrates it when talking, for instance, to Edmund about Jamie: "He loves to exaggerate the worst of himself when he is drunk. He's devoted to you. It's the one good thing left in him." (p. 167) And Mary is constantly worried about them, though she sometimes demonstrates a superficial knowledge of the facts, which is probably intentional in order to escape the hardships of situations she is unable to face; she cannot, for example, admit Edmund's sickness: "Why do you say that? It *is* just a cold! Anyone can tell that! You always imagine things!" (p.27). And

in spite of all the ambivalence to be seen in their relationships, there are moments of intense affection and understanding among the members of the family.

This ambivalence - attraction and repulsion - can be noticed in the very deep levels of unconscious patterns as well. They are apparent, for instance, in some of Jamie's feelings towards his mother. His debauchery when making love to 'fat and ugly' prostitutes reveals a frame of unconscious desires projected in superimposed figures, that becomes a grim revelation, and thus he punishes himself for that part of him that hates Mary, his mother. His own words reveal this link between prostitutes and his mother: "Christ, I'd never dreamed before that any women but whores took dope!" (p. 163) He cannot manage to disentangle the figure of this mother from those of the prostitutes to whom he recites poetry - 'Cynara' by Dawson - and this attitude of his mingles the romantic, gentle and delicate to the decayed and ugly. The figure of his mother, whom he wants only to love, is related to fallen women and in his agony he produces a superimposition: he loves what he hates and hates what he loves; like in the poem, he is capable of love 'in his fashion'. Thus, love and hate coexist in the superficial and in the deep levels of unconscious feelings.

As a result of these ambivalent features, a scheme of attraction and repulsion serves as basis for the family links; as Norman Berlin understands it "each swing of the pendular evolution hate-love-hate-love blade will cut deeper through the layers of a characters' self protection".⁶ This pendular evolution, which enriches the structure of the characters, is developed since O'Neill draws figures with manifold possibilities

that are magnified, diminished, discussed and revised during the play. The characters portrayed by O'Neill show those contradictory forces that operate within each individual, making the ambivalent features of each of them work out as a clue to the understanding of the basic situations of the plays.

Such ambivalent features of love and hatred are also evident in the simplest dialogues and actions, which slowly reveal the characters' tortured lives in their private hell. Accordingly, AGGRESSIVENESS - verbal and physical - becomes an inevitable effect of such ambivalence of feelings.

Verbal aggressiveness, in its explicit and concealed forms, emphasizes the ambivalence that tortures the characters; unable to find a balanced emotional control, they express their contrasts by means of angry and sometimes uncontrolled speech. The characters' inability to perceive conflicting feelings and thoughts disables them; harsh accusations permeate the dialogues, bringing forth recurrent themes of antagonism: sickness, stinginess, addiction, drunkenness, lack of faith, laziness, lack of future perspectives and superficial relationships, to name a few. These themes become, on many occasions, interwoven; the characters' tendency to quarrel, bringing forth sorrows and resentments, makes their dialogues show a mixture of antagonistic views through which they simultaneously blame and excuse each other. As Rollo May confirms:

We experience the despair of being unable to communicate to others what we feel and what we think, and even the greater despair of being unable to distinguish for ourselves what we feel and what we are. Underlying this loss of identity in the loss of cogency of the symbols and myths upon which identity and language are based.⁷

Discussing in more detail these recurrent themes of antagonism, stinginess is quite often related to addiction, as when Jamie accuses Tyrone of having caused Mary's dependence on drugs:

Tyrone:
You damned fool! No one was to blame.

Jamie:
The bastard of a doctor was! From what Mama said, he was another cheap quack like Hardy! You wouldn't pay for a first-rate-- (p.39)

Once more stinginess is mingled into another topic, this time sickness, when Jamie puts the blame on Tyrone, accusing him of neglecting Edmund - who has consumption - due to his meanness: "It might never have happened if you'd sent him to a real doctor when he first got sick!" (p. 30) Stinginess, drinking and addiction are again merged in a resentful dialogue between Mary and Tyrone:

Tyrone:
If I did get drunk it is not you who should blame me. No man has ever had a better reason.

Mary:
Reason? What reason? You always drink too much when you go to the Club, don't you? Particularly when you meet McGuire. He sees to that(...).(p. 82/83)

The possible 'explanation' for the Tyrone's superficial relationships outside the family group comes out in a conversation between Mary and Edmund where stinginess, addiction and drinking are recalled:

Mary:

(...) It's just as well we haven't any friends here. I'd be ashamed to have them step in the door. But he's never wanted family friends. He hates calling on people, or receiving them. All he likes is to hobnob with men at the Club or in a barroom. (p. 44)

And Edmund adds, almost immediately after hearing his mother's complaints:

Anyway, you've got to be fair, Mama. It may have been all his fault in the beginning, but you know that later on, even if he'd wanted to, we couldn't have had people here --

He flounders guiltily

I mean, you wouldn't have wanted them.

(p. 45)

In the same way, religious matters and lack of faith are a source of accusations while they are also related to Mary's addiction:

Tyrone:

(...) You've both flouted the faith you were born and brought up in - the one true faith of the Catholic Church - and your denial has brought nothing but self-destruction!

His two sons stare at him contemptuously. They forget their quarrel and are as one against him on this issue.

Edmund:

That's the bunk, Papa!

Jamie:

We don't pretend, at any rate.

Caustically

I don't notice any holes in the knees of your pants going to Mass.

Tyrone:

It's true I'm a bad Catholic in the observance, God forgive me. But I believe.

Angrily

And you're a liar! I may not go to church but every night and morning of my life I go on my knees and pray!

Edmund:

Bitingly

Did you pray for Mama?

Tyrone:
I did. I've prayed to God these many years
for her.

Edmund:
Then Nietzsche must be right. (p. 77)

The bitterness and anger seen in the previous example are also apparent when the subject is Jamie's lack of future perspectives; Tyrone talks about it contemptuously: "Why not indeed. It's the fit place for him. If he's ever had a loftier dream than whores and whiskey, he's never shown it." (p. 129) And when the quarrel is between Tyrone and Jamie himself, the tone becomes even harsher; "(...) your mind was so poisoned by your own failure in life, you wanted to believe every man was a knave with his soul for sale, and every woman who wasn't a whore was a fool!" (p. 34) Tyrone's explosion of anger shows all his contempt for Jamie, and besides, he is usually indignant about his son's laziness: "(...) You'd have been content to sit back like a lazy lunk and sponge on me for the rest of your life!" (p. 32).

Anything can lead the family into endless quarrels, as when Jamie interrupts an argument with Tyrone by asking: "What started us on this? Oh, Doc Hardy." (p. 33); or when Mary asks: "What were you two arguing about?" and Jamie answers: "The same old stuff." (p. 40), in this way reinforcing the idea that he and Tyrone usually quarrel on account of the same matters. Or, when Edmund comments: "We don't seem able to avoid unpleasant topics, do we?", to which Tyrone sadly replies with a simple and straightforward "No". (p. 137)

Such recurrent themes of antagonism are, as mentioned, expressed both in explicit and concealed forms of verbal aggressiveness. Stinginess - its causes and consequences -

which is a main theme developed during the whole play, is emphasized in both ways.

Explicit verbal aggressiveness is plainly stated in a dialogue between Edmund and Tyrone, which takes place when they arrive home one evening and quarrel because of the expenses of electricity; both are drunk but neither shows it:

Tyrone:

I don't give a damn what other people do.
If they want to be wasteful fools, for the
sake of the show let them be!

Edmund:

One bulb! Christ, don't be such a cheap
skate! I've proved by figures if you left
the light bulb on all night it wouldn't
be as much as one drink!

Tyrone:

To hell with your figures! The proof is in
the bills I have to pay!

Edmund:

*Sits down opposite his father -
contemptuously.*

Yes, facts don't mean a thing, do they?
What you want to believe, that's the
only truth! (p. 126/127)

As can be seen, an irrelevant fact - a light bulb on - is enough to make old sorrows and resentments arise, as father and son bring to surface the real grounds for their estrangement - the stinginess and prepotency of the first, the obstinacy and defiance of the second. In this way, a harsh dialogue, which ensues on account of a petty matter, is created by O'Neill; but there is no pettiness in the development of the characters' reactions for they experience a moment of mutual and explicit aggression in which they measure their power. These explicit confrontations lead them nowhere and hence create feelings of powerlessness which, in turn, form a gap between father and son.

And similarly, stinginess is also apparent in concealed forms of verbal aggressiveness as when Mary and Tyrone are talking about the possibility of her going out for a ride in the car:

Tyrone:

Waste! The same old waste that will land me in the poorhouse in my old age! What good did it do you? I might as well have thrown the money out the window.

Mary:

With detached calm

Yes, it was a waste of money, James. You shouldn't have bought a secondhand automobile. You were swindled again as you always are, because you insist on second hand bargains in everything.

Tyrone:

It's one of the best makes! Everyone says it's better than any of the new ones.

(p.84)

There is a hidden provocation in Mary's words; she is subtle but at the same time clear for she is referring to the car as symbol of their life where the exaggerated financial control has overcome the essential: to enjoy living. And as in the previous example, something trivial - a car ride - has caused the arising of profound and relevant conflicts. Their reaction to the secondhand automobile mirrors their different reactions to life. Mary's and Tyrone's mutual aggression - though concealed - brings them no relief or comfort and what remains is the resentment that embitters them.

Therefore, verbal aggressiveness in its explicit or concealed forms, exposes the turmoil of the characters' ambivalent relationships; this emotional battle goes on to the end of the play, when they all seem drained of force and unable to fight anylonger.

Such passionate world of relationships makes room for instances of physical aggression as well, which, as a form of

self-destruction, is a path towards suicide; this tendency towards death is described by Lacan in the following terms:

Essa tendência psíquica à morte, sob a forma original que lhe dá o desmame, revela-se em suicídios muito especiais que se caracterizam como 'não-violentos', ao mesmo tempo aí aparece a forma oral do complexo: greve de fome da anorexia mental, envenenamento lento de certas toxicomanias pela boca(...)⁸

Indeed, all the characters in O'Neill's play use vehicles (drugs or alcohol) in their evident drive towards self-destruction, which is the recurrent pattern of their physical aggressiveness; reference can be made to Mary's last delivery (when Edmund was born), Mary's vice, Eugene's death, Jamie's degradation, Tyrone's and Edmund's alcohol addiction, as facts belonging to a similar sphere of 'violent' situations. Though some of these events are no longer important in themselves, since the past cannot be changed, all of them may be taken as a whole; they have for an associative basis the fact that they are consequences of love versus hate relationships and, they have as an outcome, anxiety leading to self-destruction.

Aggression concerning Mary, takes the form of an extremely difficult delivery which transforms a normal event into a maiming; it is the first step towards addiction when there is an association between the difficulty of the delivery with pain and then with morphine. The hypothesis of aggression is reinforced when we consider the two aspects of physical violence: the one caused by the actual risks of complicated childbirth (involuntary); and the one to which Mary is submitted by a stranger who, using his medical prerogatives, makes her use drugs without being aware of it. Though the addiction is related not only to childbirth but to several other intermingled aspects from the past and

the present, the complicating factor here is that Mary sticks to the vice. Drugs become a permanent source of relief for her and her consciousness of the fact (some time after the event) makes the addiction assume the form of self-destruction.

It is true that Mary first made use of drugs involuntarily, but her tendency to persist in this self-tormenting path has other roots according to studies on addiction, such as Kolb's:

(...)um terceiro grupo é formado de pessoas que, durante uma doença física, receberam drogas por um longo período e que, após o término da doença, continuaram a usá-las por sentirem prazer nisso. Contudo todas as pessoas que adquiriram o vício dessa maneira têm algum problema emocional fundamental que as motivou a continuar a usar a droga além do período de necessidade médica(...). Praticamente todos os viciados eram anteriormente pessoas desajustadas, marginais ou marginalizadas na família e na sociedade.⁹

Thus, Mary's self aggression is revealed in her addiction; it becomes a slow form of suicide that brings forth a puzzle: Mary is at the same time avoiding pain (drugs) and inflicting pain on herself (guilt). Although she knows she is killing herself in various ways - physically, emotionally, and spiritually - she cannot stop it.

Physical aggression is also a link to Mary, Jamie and Eugene: she believes they are responsible for Eugene's death since she was absent and could not prevent Jamie from entering the baby's room while he had measles. His presence and her absence thus become two forms of physical aggression. The consequences of this 'complicity' with death spread like an endless flow of torture; obsession becomes a pattern in Jamie's and Mary's behavior: it helps Mary's self-destruction and

Jamie's degradation, which is pathetic. More than anything else he craves for forgiveness and love, which he cannot have, since his deed hovers around him like the fog which surrounds them: one cannot grasp it, but it is present anyhow. He becomes cynical, embittered, lonely and sad; prostitutes and decadent existence enter his world to stay. Real or not, intentional or not, his past actions evolve into his endless nightmare. Degradation is his private form of self-destruction.

A similar path of physical aggression leading to self-destruction is to be seen in the three men's propensity to drunkenness. They poison themselves slowly; while Jamie sinks deeper and deeper into his degradation, Edmund and Tyrone try to benumb those elements which menace their emotional integrity. By using alcohol to evade the turmoil of their lives in common, they shut themselves up in a stupor that distances them from their struggles. At the same time they commit a morbid form of slow suicide which, as stated above by Lacan, is described as 'non-violent', but actually - the quotations make it clear - it is bitterly cruel and violent.

Regarding Edmund, the alcohol addiction is the result of his older brother's influences and, still according to Lacan, "(...)o irmão fornece, também, o modelo arcaico do eu. Aqui, o papel de agente cabe ao primogênito como sendo o mais acabado."¹⁰ Jamie (the first born) indeed serves as a model for Edmund and influences him, both out of love and hatred, as he himself confesses: "I love you more than I hate you." (p. 166) Edmund is also influenced by his father who, as a 'good Irishman', drinks heavily. But it is the lack of emotional balance which, together with the influence he suffers, make him choose this

slow track towards suicide:

Edmund:

Dully sarcastic

Yes, particularly the time I tried to commit suicide at Jimmie the Priest's, and almost did.

Tyrone:

You weren't in your right mind. No son of mine would ever -- You were drunk.

Edmund:

I was stone cold sober. That was the trouble. I'd stopped to think too long.

(p. 147)

So far, our analysis of the family nucleus in Long Day's Journey Into Night has revealed a scheme in which the family as an institution is shown as the ideal world for maladjustment to happen; such maladjustment is indeed revealed in the family relationships that display guilty feelings as the primary source for the anguish-ridden interrelations which, in turn, bring forth verbal as well as physical aggressiveness. The outcome is the recognition of an inevitable drive towards self-destruction.

A similar sequence may be established in the analysis of the family nucleus in Toda Nudez Será Castigada, which also reveals a dynamic web of relationships, with guilt exerting again a prevailing part for maladjustment.

These GUILTY FEELINGS are evident in the attitudes of all the main characters. Serginho feels guilty because his mother is dead and he is alive and he cannot accept this fact. Besides, his interests do not surpass his own limits; and in his egotism, he demands Herculano's chastity and vow of eternal love to a wife that is already dead; by doing so he is actually assuring himself of his father's concern and interest in him. Consequently, Herculano feels guilty because he is in love with

Geni and is then betraying his son, since he cannot keep his promises of chastity anymore. Geni feels guilty because she is accused - and believes it - of being responsible for Serginho's rape. (If it had not been for her interference in Herculano's life, the boy would not have rebelled, fled and been raped.) The spinster aunts feel guilty because they know deep inside that they have betrayed themselves by leading a life contrary to their inner - and repressed - desires; they punish themselves constantly, in a mental conflict that results in anxiety and tension which spread throughout them like poison. And though Patrício seems cold and distance from emotions such as guilt, he feels it: he agonizingly recalls his first sexual experience, which was considered abnormal by his aunts, and he still remembers the punishment he received and the shame he felt.

Guilt is also the root for AMBIVALENCE and all the characters are involved in conflicting relationships of love and hatred. Within this context, the contradictory feelings of hostility and affection among the members of the family are used by Rodrigues to give shape to a systematic organization of the psychological patterns of the characters: hostility interpenetrates its opposite extreme - affection.

The permanent conflict between father (Herculano) and son (Serginho) is illustrative of the intricate familial world of the play. The death of Herculano's wife who, as mentioned, is a nameless character described solely as mother or wife without an individual feminine identity apart from her functions in the play, seems to deprive them of any possibility of stability in their own functions. Moreover, it is the crude evidence of her death which makes their antagonism - probably repressed up to that moment - become more palpable. Her absence

liberates the father and son from the empty functions they are unable to fulfill, as well as of the 'ideal' feelings of affection inherent in them and so they slowly begin to reveal their capacity to hate each other:

Serginho:
 Eu não te perdoarei nunca! O pai acabou.
 Eu não tenho pai!
 Herculano:
 Você não tem mais nada pra me dizer?
 Serginho:
 (*Lento e feroz*) -- Pela última vez, vou
 te chamar de pai. Meu pai eu não irei a
 teu entêrro! (p. 350)

What affects Serginho the most is Herculano's sudden interest in other women, something undreamed of in the recent past, that is, previous to the passing away of his wife. Serginho, who worshiped his mother to the extent of proposing a suicidal pact to his father, moves from love to hatred with morbidness.

Serginho:
 (*Quase doce*) -- Eu, então, pensava: -- meu
 pai se mata e eu me mato. Uma noite, vim
 até a porta do seu quarto. Eu vinha pedir
 ao senhor para morrer comigo. Nós dois.
 Mamãe queria que eu morresse e o senhor
 morresse. (*Num rompante*) Mas o senhor não
 se matou. (p. 305)

In his morbidity, Serginho reaches the point of accepting his father's marriage to Geni only as an attempt at revenge towards him, which he finally achieves by having his stepmother Geni as his lover:

Serginho:
 Fica nua (*numa euforia desesperada*) Não é
 desejo. Estou vingando minha mãe! É vin-
 gança. (p. 359)

But he wants complete revenge:

Serginho:

(*Baixo e ofegante*) -- Volta casada. Casa com meu pai e volta. Como espôsa (*berrando novamente*) Tem que ser a mulher do meu pai, a espôsa (*baixo novamente*) e minha madrasta. (p. 362)

On his turn, Herculano begins to unveil a new world after the death of his wife. The discovery of a previously forbidden side of life causes him to change from hatred and contempt towards women like Geni, a prostitute, to painful passion. This sudden change certainly arises from deep roots in his unconscious self, since radical alterations similar to his do not happen so easily and so quickly. In addition to this emotional turmoil, his attempt to escape a conventional and hypocritical situation, in which the grief for his dead wife has to be constantly shown by means of meaningless external signs, is blocked by Serginho who demands a permanent and exaggerated mourning attitude:

Herculano:

Meu filho, eu faço questão de explicar tudo. Não quero que. Por exemplo: -- o luto. Só saio de gravata preta.

Serginho:

(*Desesperado*) -- E basta? (*quase chorando*) Mamãe morre e o senhor põe gravata preta. Pronto. Eu acho lindo uma família de luto fechado. (p. 302)

Consequently, Herculano's desire for transformation - though timid - creates a wall between he and his son, a barrier which brings forth profound disagreements: "Só agora eu vejo que não gostei nunca do meu pai. Mesmo antes de mamãe morrer. Sempre odiei e não sabia." (p. 354).

On the other hand, Patrício clearly fears Herculano, the older brother, as Aunt nº 1 confirms: "Nunca que Patrício teria coragem de levantar um dedo para Herculano. Patrício que se faça de tolo. Herculano dá-lhe na boca, assim!" (p. 273) Besides, Patrício is sick and tired of the economic dependence he is subjected to. For him, being financially supported means submission and being unable to solve his material and emotional problems, he piles up feelings of resentment that become intense hatred: "Serginho, se você odeia seu pai, eu odeio meu irmão. Odiamos o mesmo homem". (p. 353). With the development of the play, Patrício shows plainly he does not care for his brother or for the family; little by little he demonstrates the extent of his malice. Among all the characters he is the one who does not try to hide or disguise his animosity, he only masks his feelings in order to plot against the others.

As for the old aunts, they unconsciously desire Herculano's death. Such deeply restrained desire comes to the surface especially in dreams which enhance their ambivalent behavior: "Eu não queria sonhar nunca mais. No sonho, só vejo parentes morrendo, e Herculano é quem morre mais." (p. 273) The aunt's comment evidences that Herculano can be seen as a symbol of masculine oppression to which all of them submit in a mixture of boredom and defiance. The aunts fulfill their roles in anger since by doing so they have to deny an essential condition: womanhood.

It must be remembered that the characters hate each other as much as they love each other; the evidence of their love is apparent in their attempts to give support and aid to each other. The characters seem to be trying to rescue the others - each in

his own way of understanding the meaning of 'rescue'. The aunts try to rescue Herculano by letting him assume the role of the head of the house, which makes him stronger. Patrício wants to rescue his brother by introducing him to a less repressed sexual life (though Patrício is much more deeply involved in getting benefits for himself than in supporting anybody else.) Serginho wants to rescue his father by forcing chastity upon him, in memory of the dead wife. Considering that the axiom of life for Serginho in the first parts of the play rests on chaste and faithful love, even death is preferable to the loss of chastity; so the suicidal pact imagined by Serginho becomes a means of keeping the love of his father for his mother intact, as well as Herculano's promise of chastity. Such a promise assures Serginho of his father's dedication as well. And Herculano wants to aid Geni by getting married to her in order to free her from the 'sordidness' of her former way of life. The coexisting extremes of love and hatred are slowly exposed during the whole play.

In Toda Nudez Será Castigada, Nelson Rodrigues also deals with very deep layers of unconscious feelings of love and hatred, as the relationship of the aunts with Serginho reveals: at the same time that they idolize and overprotect the son, they resent and worship his father. The aunts thus project a powerful image: the son as an extension of the father, fusing the two personalities into one. This complicating factor is discussed by Paulo Venturelli who mentions twenty-five instances of equivalences of the two personalities:

Nestas vinte e cinco ocorrências claras e até didáticas de aproximação entre Sérgio e Herculano e, mais que aproximação, de fusão dessas duas personagens, vemos que o desdobramento se faz cansativamente repetitivo. Herculano e seu filho têm os mesmos desejos, as mesmas atitudes, as mesmas repugnâncias, os mesmos medos, bloqueios e sonhos. 11

Indeed, the parallelism between the two figures proves striking and this is precisely the way the aunts perceive them, two in one, hence the aunts love what they hate and hate what they love. Paradoxical as it may seem, the aunts in fact project in the son what they feel for the father and vice-versa; they superimpose the two figures in their search for an ideal one: a figure that would symbolize their repressed desires.

The previously discussed conflicting relationships bring forth, as in O'Neill, an inevitable effect: AGGRESSIVENESS, in its verbal and physical forms.

Verbal aggressiveness, be it explicit or concealed, makes the characters' ambivalence of love and hatred all the more evident when they express their inner contrasts by means of hostile and, quite often, uncontrolled words.

The unrestrained and constant need to hurt one another, caused by the inability to perceive the roots of their conflicting feelings, is aroused by the pettiest matters, as when Patrício asks Geni to meet Herculano:

Patrício:
Deixa de ser mercenária, Geni.
Geni:
Não senhor! Caridade, eu não faço! (p. 272)

Similarly, money is the source of problems in a dialogue between Herculano and Patrício:

Herculano:
(Quase chorando) -- Seu canalha! Então
 você?

Patrício:
(Sem reagir e com desesperado cinismo)--
 Você me insulta, porque me dá dinheiro!
 Insulta porque me paga! (p. 316)

Moreover, as the characters constantly interfere in each other's lives, even matters which would be private come to the surface and become a renewed source of accusations, as when the aunts scold Herculano - who had been with Geni - as if he were a naughty boy:

Tia:
(Com a voz grossa) -- Menino, o que é que
 você anda fazendo?

Herculano:
(Com um riso falso) -- Fazendo -- como?
 Nada, por que?

Tia:
(Plangente) -- Eu te conheço, longe!
 Desde garotinho, que eu sei. Sei
 quando você está mentindo! Você está
 mentindo! (p. 314)

Such confrontations are recurrent and become apparent, as mentioned, in both explicit and concealed forms. By using explicit verbal aggressiveness, Geni and Herculano exchange cruel accusations when he wakes up in the brothel where he had spent three days with her, without being really aware of it since he was completely drunk when he arrived there; besides, he does not recall anything of what happened between them:

Herculano:
 Sua nojentinha!

Geni:
(Furiosa) -- Quem é que é nojenta?

Herculano:
 Você, sua vagabunda!
*Sem querer e sem sentir, Herculano se põe
 de gatinhas na cama.*

Geni:
 Não me humilhe que eu te.

Herculano:

(*Cortando*) -- Ninguém te humilha! Você está debaixo de tudo! Você é um mictório! Público! Público!

Geni:

Pois olhe. Você me disse que tua mulher não chegava a meus pés. Disse. Você berava: -- "A minha mulher era uma chata!"

Herculano:

(*Aterrado*) -- Não. Não! Uma santa, uma santa! Se repetir isso eu te mato!
Geni solta o riso: novamente, Herculano está de quatro. (p. 280)

A coarse vocabulary comes up in the dialogue between Geni and Herculano, in which his contempt for fallen women is evident. Their verbal aggressiveness is indeed explicit: Herculano's violent reaction causes a similar reaction in Geni, who introduces an element of impact by mentioning his dead wife. The latter is also included in his aggression and contempt when she is called a 'bore'.

Thus, the use of obscene words and the vulgarity of the vocabulary used by the characters brings to the surface their attempt to comprehend their distorted relationship; obscenity also serves as an element of shock and the impact of such words produces a keen perception of warped emotions while it transmits a breakdown in language. As Rollo May confirms,

Obscenity is a halfway in the disintegration of words. (...) It gets its power from the using of words to do violence to our unconscious expectations, to destroy our mooring posts, and to undercut the forms of relationships we are used to. The words threaten us with the insecurity of formlessness. Obscenity expresses what had previously been prohibited, reveals what previously was not revealed. Thus it insists and gets our attention. ¹²

This disintegration is also present in Herculano's and Geni's relationship and their words confirm it, for their

violent words become weapons: they are cruel, strong and have forms of destruction embedded in them. Besides, not only are these words destructive in themselves by they also suit the destructive postures of the characters, who shout, scream and use language that may be almost as violent as a physical gesture. Indeed, this type of language when effectively used - as Nelson Rodrigues certainly does here to enhance the characters' ambivalent interrelations - produces devastating effects.

In addition, the characters' aggressive speech sounds uncontrolled; enraged, they talk in short sentences as if taking breaths. As a consequence, they sometimes do not complete their sentences - though the inferences are clear - for neither Geni nor Herculano can possibly control their emotions or speech under such strain. Their aggression as well as the language they use come in a turmoil, exposing unconscious feelings - especially Herculano's - who is perplexed and unable to accept his deeds.

The explicit verbal aggressiveness which enhances their inner conflicts is hence apparent in these abruptly cut off sentences, some of which are not even complete:

Herculano:
 Você acha que. E isso aqui? Você não
 compreende que seu corpo. Ou será que?
 (*Herculano vai num crescendo*) Você tem
 que sair daqui. Já. Vai sair agora!
 (p. 296)

Not only in the dialogues between Geni and Herculano is this type of short and incomplete sentence, loaded with accusations, found; the following dialogue between Patrício and Herculano is also illustrative:

Patrício:

Ou você não percebe que essa inércia é uma degradação?

Herculano:

(*Desatinado*) -- O que é que é você entende de degradação? Você que.

Herculano agarra Patrício pela gola do paletô. (p. 276)

Or, when Herculano tries to talk to his son about his promises of chastity:

Herculano:

(*Doce*) -- Você teve uma mãe, eu tive uma mãe. Nem eu, nem você,

Serginho:

(*Desesperado*) -- Cala a boca! Cala a boca!

Herculano:

Você tem que ouvir tudo. Nem eu, nem você, podemos ter ódio do sexo. O sexo quando é amor.

Serginho tem um rompante feroz. Cresce para o pai. (p. 307)

Indeed, this type of sentence is a characteristic of Rodrigues' work and is praised by Sábato Magaldi:

A fala curta, incisiva, colhida ao vivo da realidade, representou o esforço inicial do dramaturgo para estabelecer o valor autêntico do teatro. Era imprescindível derrotar o gosto filosofante dos conceitos. Desagradava a construção verbosa, ensejando o qualificativo da literatice. A verdade espontânea das ruas foi imediatamente apreendida pelos ouvidos dos espectadores de Nelson.¹³

Consequently, this kind of dialogue, in which coarse vocabulary and short sentences bring forth the aggressive posture and the conflicting relationships of the characters, becomes illustrative of the prevailing tone in the play: the scream. Screaming and threatening are transformed into formulae in the characters' attempt to reach a self-evaluation leading to a full understanding of their relationships. So, all that

involves the most painful revelations is shouted since they cannot hide such revelations from the others nor from themselves anymore. They scream to convince themselves and the others, and at the same time deny what has been shouted, building a conflict which is inherent to human beings when in doubt about themselves.

These painful revelations are also discussed by Ronaldo Lima Lins when he analyses Rodrigues' characters:

Seus personagens acham-se atormentados por emoções tão profundas, por sentimentos tão intensos que, ao entrar em cena, deixam lugar para muita pouca coisa além de sua terrível angústia.¹⁴

Conflicting relationships and recurrent confrontations are also apparent when verbal aggressiveness is concealed. In the very beginning of Toda Nudez Será Castigada, the aunts notice that Herculano is in despair and ask Patrício to call the priest. Patrício's answers are evidence of how concealed and ironic his 'speech' is:

Patrício:
 Vou chamar o padre Nicolau!
 Tia Nº 1:
 Diz que vai e continua sentado!
 Tia Nº 2:
 Você não gosta de Herculano!
 Tia Nº 3:
 Odeia o irmão!
Patrício abandona o jornal. Ergue-se.
 Patrício:
 (*Com evidente ironia*) -- Mas odiar sem motivo? Ele nunca me fez nada! Só na minha falência é que Herculano podia ter evitado tudo com um gesto, com uma palavra. (*Inciso*) Mas não fez o gesto, nem disse a palavra. E eu fui prá cucuia!
 (*Ofegante*) Mas são águas passadas! (p. 265)

Verbal aggressiveness 'in disguise' occurs here through the negative, 'nothing', which acquires two meanings: nothing was done to avoid the bankruptcy as well as nothing was done to help. By saying 'Ele nunca me fêz nada' it should be understood: he did me no wrong; but, the way Patrício formulates it, withdraws this 'nothing wrong' from the understood formulation making it an ironic inversion (negative x affirmative).¹⁵ What becomes implicit is that Patrício believes his brother has wronged him and consequently he blames Herculano, even though he says 'Mas são águas passadas!'. The resentment is obvious when Patrício states his opinion through another negative (this time more directly) 'Mas não fêz o gesto, nem disse a palavra.' Irony is present once more, when Patrício's speech comes as a confirmation of the aunts' opinion.

And, similarly to the extracts from Long Day's Journey Into Night, the extracts from Toda Nudez Será Castigada are illustrative of Rodrigues' ability to concentrate meaning in language, to create dramatic language¹⁶ which foregrounds the matter of love and hate relationships, in the controversial microcosm of the family world.

The controversial world of Toda Nudez Será Castigada gives way to instances of physical aggression as well. It exists as such or as self-aggression and leads to a tormenting path of self-destruction. Instances of physical aggression may be traced to the rape of Serginho, to Geni's prostitution and suicide and to Patrício's first sexual experience.

In the case of Serginho's rape, the physical aggression exists as such and the violence he underwent results in a transformation, even if it generates sickly impulses. The rape awakens Serginho's bisexual tendencies; moreover, his denial

of sexual instincts disappears, for this first and apparently traumatic experience breaks down his resistance and the fierce barriers he has created during his whole life. Such barriers work as protection against impulses Serginho considers impure, unworthy and dirty; nonetheless, at the moment he lets his impulses free, his transformation proves to be unbalanced. By becoming bisexual he does not sublimate his repressed desires and does not find equilibrium; on the contrary, his sexual tendencies keep the pattern of emotional instability previous to the rape. His making a lover of his stepmother Geni, becomes a means of insulting Geni, Herculano and consequently a means of destroying the idealistic images of his father and mother. By doing so, he is at the same time destroying his own image as a pure boy and all the unambiguous figures of an idealistic origin. The tension is inevitable when the ideal models of father, mother and child, which are unambiguous, are replaced by ambiguous beings he does not know how to deal with. So, the violence of the rape brings a chain of other violent acts, among which is Geni's suicide.

The aggression, involving Geni, also exists as such for the violence she inflicts on herself means a total liberation - through suicide - of an unbearable reality; it is a voluntary and final act. The matter that lies at issue here is that aggression is already rooted in Geni's prostitution and in the fact that Herculano has tried to 'aid' her by means of marriage. Being used to an amorous life with no restrictions, besides being a nymphomaniac, Geni tries to find equilibrium through the patterns of 'normalcy'. When participating in the 'normal' family life, she perceives that tragedy and desequilibrium are

at the core of it as well as they were at the core of her former way of life. The shock is inevitable and she finds the solution for her conflicts in absolute desequilibrium - which also means liberation - in death, by means of suicide.

Suicide, as described in psychopathology, actually involves several elements, according to Kolb:

Embora o suicídio envolva muitos eventos precipitantes e forças motivadoras, todas as pessoas com idéias de suicídio possuem um intenso senso subjacente de privação de afeto e amor, um profundo senso de rejeição pessoal.¹⁷

Geni feels rejected by society, by the aunts (as representatives of this same society), by Serginho who abandons her; but, most of all, she rejects herself and is then able to commit suicide. The irony comes from the fact that the supreme aggression against her own self transforms Geni into the sole owner of her body, of her soul, of her destiny. Geni takes her life and the act itself becomes the bitter affirmation of her defiance, of her power.

Physical aggressiveness, concerning Patrício, has sexual grounds as well. The violence is in the fact of his having had sexual relations considered to be abnormal, for his first sexual contact was with an animal. There is in this situation a voluntary self-aggression, in spite of his attempt to escape the severity of the fact by mentioning that he was not the only one to act so, that other boys used to do the same. This first self-aggression, added to by the contempt of the aunts who come to know of the event and punish him, is transformed in constant and repeated voluntary forms of violence - Patrício never marries and becomes what the patterns of the time would consider a debauchee.

In this way, both verbal and physical aggressiveness, which bring neither relief nor solution for the structural conflicts of the characters, become the path and justification for renewed aggression. The outcome of these aggressions compel a forceful drive towards self-destruction inside a vicious circle that envelops the characters and goes on indefinitely.

Summing up, the analysis of the family realm in Long Day's Journey Into Night and Toda Nudez Será Castigada has so far demonstrated that both playwrights present a similar family nucleus which, having no solid structure, enforces denials to the extent that the functional and emotional problems caused by the family institution do not allow the characters a chance to stand by themselves, for they cannot assert their self-images. Such a controversial microcosm is then revealed as the ideal world for maladjustment, and, indeed, the characters survive in a conflicting arena of love and hate relationships which have their fundamental roots in guilty feelings.

Thus, the hateful love bond set by both O'Neill and Rodrigues in the plays, creates a dramatic intensification of emotions which are crowded together and are a consequence of guilt. And though guilt generates structural conflicts it also brings a direct and positive consequence: it becomes a means of connection and communication for it is this subtle force that puts the members of the family into a constant process of confrontation, permitting a form of relationship - either positive or negative - to be established. It draws them together and if it were not for guilty feelings, the idea of love in the plays would be lost since the ones who do not care for the others do not feel guilt or remorse for those actions and attitudes which may bring harm. So, strangely enough, guilt is

implicit in the notion of love as well as in hate; it may also generate negative as well as positive components (with the necessary restrictions of degree and level) which, being exacerbated, are conditioners of mental disease.

As a result, verbal and physical aggression are transformed into rich materials through which the playwrights transpose psychological conflicts into action. The palpable reality of the interaction among the characters, together with the tension created by their aggressive words and deeds, are gradually developed by O'Neill and Rodrigues into a main direction; both of them make these elements flow into the main stream of the plays: self-destruction which enhances the bitter nature of their anguish, which is their death wish. It spreads fear, pain and distress through the chaos of their emotional lives. Quoting Nelson Rodrigues: "Eu queria dizer que a morte é anterior a si mesma. Ela começa muito antes, é toda uma luminosa e paciente elaboração." ¹⁸

NOTES

¹O'NEILL, Eugene. Long Day's Journey into Night. New Haven, Yale University Press, 1956. 176 p. RODRIGUES, Nelson. Toda Nudez Será Castigada. In: _____. Teatro Quase Completo. Rio de Janeiro, Tempo Brasileiro, 1966. v.4, p. 257-375. All references and quotations from the plays will be taken from these editions indicated by page numbers in parentheses.

²FIGUEIRA, Sérvulo, org. Uma Nova Família? O moderno e o arcaico na família de classe média brasileira. Rio de Janeiro, Zahar, 1987. p. 15.

³LACAN, Jacques. Os Complexos Familiares. Rio de Janeiro, Zahar, 1987. p. 21-2.

⁴FREUD, Sigmund. Obras Completas. Madrid, Biblioteca Nueva, 1972. v.5, p. 1802.

⁵BROWN, Norman. Vida Contra Morte; o sentido psicanalítico da história. Petrópolis, Vozes, 1972. p. 25.

⁶BERLIN, Normand. Eugene O'Neill. New York, Grove Press, 1982. p. 6.

⁷MAY, Rollo. Power and Innocence; a search for the sources of violence. New York, W.W. Norton, 1972. p. 68.

⁸LACAN, p. 29.

⁹KOLB, Lawrence. Psiquiatria Clínica. Rio de Janeiro, Interamericana, 1976. p. 481.

¹⁰LACAN, p. 40.

¹¹VENTURELLI, Paulo. O Discurso do Não Manifesto. Estudos Brasileiros, 8(13): 90, 1982.

¹²MAY, p.72.

¹³MAGALDI, Sábato. Nelson Rodrigues: Dramaturgia e Encenações. São Paulo, Perspectiva, 1987. p. 44.

¹⁴LIMA, Ronaldo. O Teatro de Nelson Rodrigues: uma realidade em agonia. Rio de Janeiro, Francisco Alves, 1979. p. 131.

¹⁵The opposition affirmative versus negative proves striking when related to psycholinguistic studies. As CLARK & CLARK mention, the affirmative sentence asserts a simple fact, the denial, however, adds the assumption that listeners may well have a different belief and that they are being disabused of this belief. Thus, if speakers want explicitly to deny some prior expectation, they will use the negative coding, which preempts the affirmative one. When people are asked to describe two situations, one in which an expectation that several objects would be presented was fulfilled and another in which the same expectation was not fulfilled, the first was exclusively described

with affirmative sentences and the second was overwhelmingly described with denials. CLARK, H.V. & CLARK, E. Psychology and Language. New York, Harcourt, 1977. p. 241.

¹⁶O'Neill's ability to create dramatic language is pointed out by Jean CHOTHIA regarding O'Neill's late plays: "The dialogue there is not lyrical, nor euphonious, nor metaphorical, but it is dramatic. (...) It must shape our apprehension of individual character, and at the same time convey more to the audience that it communicates between characters. It must present us with a continually developing action as each speech emphasizes, or modifies, or alters our perception of what was gone before." Forging a Language; a study of the plays of Eugene O'Neill. Cambridge. Cambridge University Press, 1981. p. 107.

¹⁷KOLB, p. 94.

¹⁸RODRIGUES, Stella. Nelson Rodrigues, Meu Irmão. Rio de Janeiro, J. Olympio, 1986. p. 252.

3 THE SOCIAL REALM

The analysis of the social realm is the next step in the attempt to reveal the all pervasive power of death in Long Day's Journey Into Night and Toda Nudez Será Castigada. Within the social realm, the influence of the environment, culture, and tradition in the two plays receives diverse treatment in its relevance. Once more, as in Part Two, these elements and their roles will be seen first in O'Neill's play and then in Rodrigues'.

3.1 THE ROLE OF ENVIRONMENT

O'Neill's play takes place in New England, in the summer of 1912. He establishes a family nucleus restricted to father, mother and two children, which is suggestive of the American pattern, that is, without the presence in the house of close relatives such as uncles, aunts or grandparents. On the other hand, the playwright completely ignores the external surroundings and the American society as such. During the whole play, which happens on one day in the life of the Tyrone family, the American society and the settings that surround the family are excluded. The characters seem to be isolated in another sphere of reality, in a 'supra-reality', encompassed by fog and the past; they remain encapsuled, for O'Neill creates an exclusive world in which a family, during an average day in their lives, dares to glimpse at the deep roots of their conflicts. And though some

elements which generate structural conflicts in this exclusive world have their origin in the external ambit, they are not discussed per se for what matters in the play are the internal and individualized factors.

Some aspects that seem to bring the exterior world and society into the play are the shame that Jamie feels for his father's worn out garments when he works in the garden; Mary's resentment because of the precarious conditions of their house, which do not permit more extensive social contacts; Mary's mortification when she has to go out in an old car driven by a 'chauffer' that is a mere mechanic and has only a servant for company; Jamie's caution and Mary's anger towards doctor Hardy, whom they consider a quack; and, most of all, Mary's drug addiction, which is a constant source of conflict.¹

Nonetheless, such external elements become relevant in the play as far as they reflect conflicting features of the characters. Thus, in the previous situations, what comes out is not the garment, but the shame; what is described is not the house, but the resentment; what is mentioned is not the car, the 'chauffer' nor the servant, but the mortification; what is shown is not merely the behavior of the doctor, but the anger and the caution of mother and son; what is depicted is not the addiction, but its consequences on the way of life and the attitudes of each one of the members of the family.

Therefore, it is not an open criticism of the social system per se that is introduced, but another perspective, another path which the playwright presents in the attempt to reveal the tortured people that inhabit the play. The external aspects are effective only in so far as they enhance the inner ones.

With the environment blocked, the core of the play rests on the inner conflicts of the individuals and the external influences are included as a means to elucidate and in a certain way also to justify and soften the characters' behavior. Such behavior, as seen, is dictated by internal and conflicting drives which enhance their ambivalent feelings; they constantly accuse and excuse each other while simultaneously hiding and exposing contradictory feelings. As a consequence, they sometimes pretend, without becoming hypocrites, since by pretending they are just trying to mask their doubts and fears. Hypocrisy, a derivative aspect, is then made possible while its meaning expresses compassion, while it serves for feigning emotional confusion and perplexity.

In this way, the characters turn, once more, to a path of denials: they are not only denied a chance to stand by themselves in the family nucleus - as seen in Part Two - but they are also denied such a chance on the social level. The blocking of the social influences is evidence of their isolation and increases the tension in the family group, leading them to hypocrisy as an attempt at emotional survival - even though it means a cumulative denial of individual balance, too.

In Toda Nudez Será Castigada, the influence of the social environment acquires an opposite stress: the denials imposed on the individual come from conflicting features pertinent to each character exclusively and to the family as a whole, but the social factors seem to operate with a similar intensity since the behavioral patterns and the judgement of such patterns come out as impositions of the social environment - from the outside ambit to the inner level.

This influence may be immediately noticed in the family nucleus established by Rodrigues, which reflects the patterns of Brazilian society, for it includes close relatives. The family core is enlarged by the presence of aunts and uncles whose nearness and constant interference, in important as well as petty matters, is a permanent source of tumult. Regarding such interference, one only has to mention the aunts' influence over Serginho and the consequent behavior of the boy whose morbidity is also a result of their constant pressures. Patrício's interference is constant as well; he incites his nephew Serginho in so far as he gives support and even increases the boy's desire to take revenge on Herculano. Furthermore, Patrício also stimulates Herculano's and Geni's tumultuous relationship by influencing both of them so that he can plot their destruction. Such family nucleus - enlarged by close relatives - is representative of Brazilian society and this same society becomes in the play a strong regulating power.

Keeping in mind these important aspects, outside influences can be noticed when Serginho is imprisoned; the deficient jail system permits an innocent youth and first offender to be kept with dangerous prisoners and exposed to a violent rape which nobody is charged with, despite the fact that everyone knows who its perpetrator was. Ironically, the rape which is seen by everybody as a mournful fatality frees Serginho from his prejudices, a tendency that makes him face life and sex in a completely different way. Such a turning point in Serginho's life becomes evident in his attitudes: first, he makes Geni his lover; second, having planned to run away with his own rapist - hence accepting his bisexual tendencies - Serginho admits to his transformation,

by facing it as a form of liberation as well:

Serginho:
(Desesperado) -- Preciso passar uns meses fora. Em lugares, onde ninguém saiba o que aconteceu, o que aconteceu comigo! Em Paris ou Londres, sei lá, eu sou um sujeito como os outros, igual aos outros. Eu preciso ver gente que não saiba. Que coisa linda passar na rua e ninguém saber de nada. Entende agora? Eu quero me salvar. (p.372)

It is true that such decisions come from a person who is psychologically shaky, for he is still confused and trying to hide the facts from other people; nonetheless, Serginho's attitudes arise from circumstances that come from the outside. And a question remains: would he have changed so radically, to the extent of becoming an active and even morbid bisexual, if it were not for the rape to which he was submitted?

The matter that lies at issue then, is that of the environment as the impelling agent of individual attitudes, it allows and justifies a fatalistic line to be embedded in the play. If we consider this fatalistic order as valid, the answer to the previous question is inevitably 'no'.

Moreover, the rape allows an obvious criticism of the establishment; the dialogue between Herculano and the police officer makes it clear:

Delegado:
 Chega! Agora o senhor vai me ouvir! tem de me ouvir! Eu sou uma autoridade e não um palhaço!
Herculano emudece

Delegado:
 Polícia coisa nenhuma! O senhor não conhece a nossa justiça! A Polícia prende e a Justiça solta! Apareceu aqui o advogado, um desses advogados -- com *habeas corpus* (*arquejante*) A Lei é cheia de frescura!

Herculano:

(*Espantado*) -- O senhor não percebe? E meu filho? Meu filho foi violentado num xadrez! Está num hospital e nem sei se a hemorragia parou! Ninguém vai fazer nada? nada?

Delegado:

(*Contemporizando*) -- Então, vamos lá. O que é que o senhor quer que eu faça? Diga, o que? (*Berrando*) Eu não sou o poder Judiciário! (p. 340)

The negligence and unconcern of the officer, who tells Herculano to leave, are clamorous; his wish to get rid of the problem makes him comment about the police force, the Judiciary power and Justice itself, which turns out to be weak and lame. Herculano, powerless and unable to get justice for his son, portrays the individual pressed by external forces with his will trampled on.

The pressures of the social standards in Rio at that time (mid decades of this century) also seem to increase the possibilities for creatures like Geni to exist; and again there is the suggestion of a certain fatalism when Herculano states: "Vírgula! Assim como se nasce poeta, ou judeu ou agrimensor -- se nasce prostituta!" (p. 275).

A similar environmental pressure may be noticed when the reaction of the aunts is considered. When Herculano and Geni get married, the aunts change their attitude due to the coercion of the social ambit (from outside) since they evolve from accusers to 'gracious' admirers of Geni. The aunts not only accept her in the family core, but more than that, they try to show the people who belong to their social relations that Geni is a 'correct and honest' girl. Although the aunts know Geni is a prostitute and despise her, their beliefs are not taken into account since the apparent organization and balance of the family have to be shown to society at all costs.

The situations just mentioned above also reveal a derivative aspect: hypocrisy as such. It becomes the pattern in a model of society that, while changing, still attempts to hold on to those concepts, definitions and ideals of the past. Hypocrisy becomes a means of emotional survival despite the individual denials which are implicit in such pretenses.

Due to the strong influence of the environment on the familial world in Toda Nudez Será Castigada, the relationship between the environment and the family nucleus is further discussed below. In Rodrigues' play, the family nucleus reveals the struggle of traditional families exposed to a process of modernization, who risk their emotional integrity for the sake of pre-established values and rules of a decaying system: they pretend that the old system is still valid because they fear the new one. And strange as it may seem, the archaic and the modern are contemporaries in times of change; the effort to avoid the challenge of this dimension of old and new together causes disruptions to which people either adapt or not. In the play, the characters do not adapt to this new dimension because of its disruptions and when they try to do so there is a fierce opposition by the other members of the family, causing evasion and misguidance.

This process of modernization with its consequences is discussed by Maria José Carneiro:

O fechamento da família numa tentativa de manter o monopólio da afetividade e de recuperar as funções de sociabilidade levam a um desgaste entre seus membros, simbolizado pelas taras e transgressões das regras. Na medida em que a família se mantém junta, a violência explode de maneira desesperada numa exacerbação do trágico.²

So, the influence of the environment on the family group - and consequently on the individual - in Rodrigues' play serves to increase the internal tension, which is an aspect pertinent to the family group and to the individuals in Long Day's Journey Into Night as well, though the environment in the latter is blocked out.

In spite of these differences, the internal tension which evidences individual denials is present in both plays: in O'Neill's play the characters survive in a vicious circle of internal and circular procedures with the social ambit blocked out; in Rodrigues' play the characters survive in a vicious circle of outside versus inside procedures like an image projected on two mirrors, one containing and reflecting the other with the social factors exerting strong influences.

These two diverse movements (internal and circular in Long Day's Journey Into Night - outside versus inside in Toda Nudez Será Castigada) are forecast in the titles of the plays themselves. Long Day's Journey Into Night suggests a progressive search for the deep unknown sides of each individual: the day (clear) reveals the surface, the night (dark) exposes those innermost aspects which torment the characters; the darker the atmosphere, the deeper they plunge into remote areas which bring forth painful revelations. Contrasting with this internal tendency, Toda Nudez Será Castigada anticipates the strength of external forces which are the prototype forms of individual behavior: the individuals that expose themselves deserve judgement and punishment for all the forms of revelation (physical and spiritual) are reproachful.

The influence of the environment is less relevant in O'Neill's play and much more relevant in Rodrigues' play; but, despite the diverse means used by both playwrights, they highlight the same issue: the internal and external pressures on the individual enforce denials.

3.2 THE ROLE OF CULTURE AND TRADITION

Different means are also employed by O'Neill and Rodrigues to depict the influence of culture and tradition on the family group and consequently on the individual, for in Long Day's Journey Into Night the role of culture and tradition is explicit and relevant whereas in Toda Nudez Será Castigada there seems to be an apparent denial of Brazilian cultural models.

Irish heritage is the predominant ancestry line underlying the structure of Long Day's Journey Into Night. As O'Neill himself comments on the relevance of his Irish ancestry:

One thing that explains more than anything about me is the fact that I'm Irish. And, strangely enough, it is something that all writers who have attempted to explain me and my work have overlooked.³

It is significant that he states 'I'm Irish', even though he was born in New York; it is then for him, not only a matter of ancestry, but of identity. And indeed, from a historical point of view Raleigh states that:

In New England in particular, the Irish remained 'Irish' and did not get assimilated for several generations, for half a century or more; they were not merged in one or two generations, as were the other foreign groups, particularly Northern European ones, in other parts of the country.⁴

Accordingly, in O'Neill's play - that although located in New England ignores this environment completely - there is extensive illustration of the Irish mores. To begin with, O'Neill transfers to his play some characteristic aspects of Irish identity such as being:

Excessively familial; noncommunal; sexually chaste; turbulent; drunken; alternately and simultaneously sentimental and ironical about love; pathologically obsessed with betrayal; religious blasphemous; loquacious.⁵

These attributes concern the family group and the individuals portrayed in the play. The Tyrone's are, indeed, representatives of a vast group of immigrants that "did not so much leave Ireland as brought Ireland to America."⁶ So, the initial description of the characters already sets up the intrinsic value of the Irish lineage and identity and all the analogical aspects inherent to them.

When seen in this light, the inclusion of Irish cultural patterns and identity becomes a consistent means through which O'Neill is able to sustain particular forms of mood, tone, language and even rhythm. These aspects help the description of the characters and assume their proper significance with the development of the play; as in the playful mood of the family when hearing about the trick Shaughnessy (an Irishman) played on Harker:

Mary:
Shocked but giggling
 Heavens, what a terrible tongue that man has.
 Tyrone:
Admiringly before he thinks
 The damned old scoundrel! By God, you can't
 beat him!

*He laughs -- then stops
abruptly and scowls*

The dirty blackguard! He'll get me in serious trouble yet. I hope you told him I'd be mad as hell --

Edmund:

I told him you'd be tickled to death over the great Irish victory, and so you are. Stop faking, Papa.

Tyrone:

Well I'm not tickled to death.

Mary:

Teasingly

You are, too, James. You're simple delighted!

(p. 25)

The same is also true concerning the seriousness the subject 'land' - to which the Irish are extremely attached - assumes in the play, as when Tyrone displays his inner reasons for going on buying land: "That may not be logical, but it's the way I have to feel. Banks fail, and your money is gone, but you think you can keep land beneath your feet." (p. 146) And also in relation to the tragic and at the same time ironic references to the fear of Irish peasants that there is no cure for consumption, which is stated by Jamie while talking to Tyrone about Edmund's sickness: "What I'm afraid of is, with your Irish bog-trotter idea that consumption is fatal, you'll figure it would be a waste of money to spend any more than you can help." (p. 80) Such fear may be allied to their inconsistent tendency to believe that alcoholic beverages can be used as remedy, as when Mary talks to Tyrone about her father's beliefs: "He said doctors were fools! He thought, like you, that whiskey is a good tonic!" (p. 67); or when Mary comments about Tyrone's relatives: "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 and frightened!" (p. 111) The same way, their blasphemous attitude towards religion is

made clear as when Edmund states: "Then Nietzsche must be right:" (p. 77) These situations are illustrative of the basic scheme and model for the development of the play in which the Irish cultural patterns are consistent and pertinent.

Nevertheless, among the many indications of the world view implicit in the play and derived from Irish ancestry and identity, such as seen above, what actually has to be pointed out is the reverence to chastity - present in legends and stories - which, by depriving the characters of the grasping of evident and necessary 'impurities' in human nature, leads them again to denials.

The cult of chastity - 'cult' meaning homage, worship, a system of religious beliefs, the rites and ceremonies employed in worship and 'chastity' meaning the state or property of being pure, chaste or undefiled⁷ - is a given factor in the Irish culture and tradition; according to John H. Raleigh, chastity is worshiped and glorified by the Irish people:

First, there is the immemorial Irish cult of chastity which was, evidently, a pre-Christian phenomenon (although some modern students of Irish culture claim that the ancient 'chastity' is really a projection imposed upon the past by modern historians). There was the legend that an Irish girl could travel unmolested throughout the whole of Ireland, carrying a gold ring as a wand; a legendary Irish king was supposed to have drowned nine daughters because one had a lover and he could not determine which one it was.⁸

The inherited Irish culture, tradition, and identity, which have this worship of chastity in its physical and spiritual forms embedded in them, set up such a cult as a prevailing need in the lives of O'Neill's characters, for the same is manifest in

their behavior, attitudes and spiritual aspirations; further, by allowing the interference of such cultural model to take form, the characters are in truth reverting to historical time (past). This type of reversion to the past means forgetting the present and concurrently the future; it means, once more, a denial. Unable to understand their inner realities, the characters submit to a drive to revert to structures which have been considered valid since the primordial past, thus hoping to assure themselves of a true source of integral identity.

The cult of chastity as defined above is, in Toda Nudez Será Castigada, as important as in O'Neill's play, though it has a diverse generating basis. The dissimilar element is the apparent subversion of the Brazilian cultural patterns which is introduced by Rodrigues. This subversion can be better grasped when it is recalled that by the time the play was written (1965) Brazilian society was undergoing a process of modernization, as mentioned; Rodrigues portrays the great social and cultural pressures which give way to the formation of anomalous circumstances. Accordingly, he creates hyperbolic characters and situations which become metaphors of a disrupted world view that often accompanies periods of great change.

The portrayal of this process of modernization is made clear in Rodrigues 'hyperboles', that are so pertinent to the development of the play and which distort the actual culture and tradition, although one can clearly see through the distortions. This way, the breaking down of culture and tradition is just apparent: the rupture serves as emphasis.

The cult of chastity belongs to the previous description of the rupture of culture and tradition for it reverts a given

pattern: men have to be virile, 'machos' and women only have to be virtuous and chaste. And taking into account Freyre's description of the 'ideal' masculine behavior from the remote past, it establishes that 'virility' was regarded as an essential quality:

Não seria extravagância nenhuma concluir, dêste e de outros depoimentos, que os pais, dominados pelo interesse econômico de senhores escravos, viram sempre com olhos indulgentes e até simpáticos a antecipação dos filhos nas funções genésicas: facilitavam-lhe mesmo a precocidade de garanhões. O folclore da nossa antiga zona de engenhos de cana e fazendas de café quando se refere ao rapaz donzelo é sempre em tom de debique: para levar o maricas ao ridículo. O que sempre se apreciou foi o menino que cedo estivesse com raparigas(...) ⁹

Masculine virility - so praised by Brazilians and Latin-Americans in general - assumes even a ritualistic form when they boy for the first time tests his sexual capacities; any failure in this ritual of initiation becomes a stigma and the stage of 'virginity' for men, before or after marriage, is not acceptable, it is indeed despised.

These given concepts acquire an opposite version and value in Toda Nudez Será Castigada, being both men and women characterized by a deep necessity to protect and worship chastity for virility - a cultural matter - is subverted by Rodrigues, who institutes the masculine search for purity. Thus, a coherent structure for the cult of chastity is established by the introduction of such extrapolation - the masculine search for purity - which alters given traditions and cultural issues. Such alteration, when carefully observed, serves as emphasis, intensifying the strict traditionalism that was characteristic of the middle-class society of the time.

The technique employed by Rodrigues to develop a consistent sequential reference in which the cult of chastity is revealed - apparently lacking the support of culture and tradition - is related to his character portrayal and his development of extreme situations. As opposed to O'Neill's technique of slow revelation of the characters' inner conflicts, in a circular structure of 'static' situations, loaded with Irish culture and tradition - Rodrigues' use of caricature is consistent with extreme situations.

But, although the influence of culture and tradition is depicted with diverging emphasis in both plays, there is a parallel in so far as the perspective of time - past - as a creative dominance is - as in O'Neill's play - also conveyed in Toda Nudez Será Castigada. Since this play itself is structured in a long flash-back which alternates past, present and future situations, time with its simultaneous interchanges of periods makes the prominence of denials to be settled from the start. It is through the voice of death (Geni's tape recorded narrative after committing suicide) that we are told the story of a fated family; it is through the dynamic articulation of a cursed past with the concurrent projection of an unfavorable present and future that a gloomy atmosphere asserts life as suspended, as a denial.

Thus, by highlighting culture and tradition with its intrinsic drive towards a historical (and hypothetical) past or by using an apparent subversion of cultural patterns of a society undergoing a tumultuous process of modernization, what both playwrights reveal is the cult of chastity. It permeates the characters' behavior and aspirations in their desperate search for an integral identity which they

ultimately cannot have, for their worship of purity is again a path of denials, that asserts a longing for death. Chastity like death is sterile, they produce nothing.

Summing up, the analysis of the social realm in Long Day's Journey Into Night and Toda Nudez Será Castigada shows that the pressures of the environment reveal hypocrisy as a means of emotional survival which leads to the denial of individual balance; as a cumulative factor, culture - in its evident or disguised forms - evidences the cult of chastity which leads to further denials, both kinds of pressure point out to the all pervasive power of death, arid and barren.

NOTES

¹See also Part Two, pages 19-22, 25-27.

²CARNEIRO, Maria José. A Desagradável Família de Nelson Rodrigues. In: FIGUEIRA, Sêrvulo, org. Uma nova família? O moderno e o arcaico na família de classe média brasileira. Rio de Janeiro, Zahar, 1987. p.80-1.

³BOWEN, Crosswell. The Black Irishman. In: CARGILL, Oscar, ed. O'Neill and his Plays. New York, New York University Press, 1961. p. 65.

⁴RALEIGH, John. O'Neill's Long Day's Journey into Night and New England Irish-Catholicism. In: GASSNER, John, ed. O'Neill; a collection of critical essays. Englewood Cliffs, Prentice-Hall, 1965. p. 127.

⁵RALEIGH, p. 128.

⁶RALEIGH, p. 126.

⁷THE NEW Webster Dictionary of the English Language. Chicago, Consolidated Book Publ., 1970. p. 129, 209.

⁸RALEIGH, p. 127.

⁹FREYRE, Gilberto. Casa Grande & Senzala. Brasília, Ed. Universidade de Brasília, 1963. p. 412.

4 THE MYTHICAL REALM

The analyses of the familial and social areas in both Long Day's Journey Into Night and Toda Nudez Será Castigada, as seen, have led to the recognition of denials and have gradually disclosed a cultural load in which the cult of chastity assumes a major role, emphasizing a path towards self-destruction. These aspects are now revealed in a much larger ambit¹ when it is recognized that the reality of the plays is also inserted in the amplitude of a mythical sphere.

In order to describe this mythical reality within O'Neill's and Rodrigues' play, it is essential to examine first the phenomenon called perfectionism and its relation to the cult of chastity, and then the weaving of these notions plus its consequences, which will determine not only the generation of such a mythical consciousness but also its rupture leading to the full domain of inertia and death. Due to the inextricability of the concepts of perfectionism, chastity, myth, inertia and death, the general theoretical framework will be presented concurrently, as follows.

It is possible to state, in the light of Freud's theories, that the search for perfection stands for repression; that is, the tireless impulse of some people towards perfection may well be seen as a repression of instincts.² Inserted in this same perspective, the repression of instincts sets up a complicating

factor: there is a fixation in the past, which is alienating from the present and establishes an unconscious search for the past in the future. As Brown puts it, repression generates historical time since it brings about a fixation towards a repressed past that creates a dialectics of time progression which is concurrently an effort to recapture the past.³

These theories can be further related to the cult of chastity in which the prevailing need to rely on such cult (as seen), turns out to be the means through which an integral identity is sought. The efficacy and validity of this identity then becomes palpable only in so far as it is connected to structures considered efficient from a primordial, cultural past. As Cassirer states:

Over and over again we thus find confirmation of the fact that man can apprehend and know his own being only in so far as he can make it visible in the image of his gods. Just as he learns to understand the structure of his body and limbs only by becoming a creator of tools and products, so he draws from his spiritual creations - language, myth and art - the objective standards by which to measure himself and learn to understand himself as an independent cosmos with its peculiar structural laws.⁴

We enter here a contradictory domain in which, according to Mircea Eliade, the very word 'myth' defies definition:

Seria difícil encontrar uma definição de mito que fôsse aceita por todos os eruditos e, ao mesmo tempo, acessível a não-especialistas. Por outro lado, será realmente possível encontrar *uma única* definição capaz de cobrir todos os tipos e todas as funções dos mitos, em todas as sociedades arcaicas e tradicionais? O mito é uma realidade cultural extremamente complexa, que pode ser abordada e interpretada através de perspectivas múltiplas e complementares.⁵

Due to this controversy and to the fact that the mythical reality of chastity is a truth taken from the world views implicit in the plays, we intend to give myth a 'perspective' (instead of a definition) by relating it to Cassirer's views on mythical thinking. As he clearly points out, there are given mythical conceptions:

Hence, for an individual people as for mankind as a whole there is no free choice, no *liberum arbitrium indifferentiae*, by which it can accept or reject given mythical conceptions; on the contrary, a strict necessity prevails. It is a real force that seizes upon consciousness in myth, i.e. a force that is not within control.⁶

Cassirer also considers that given mythical conceptions are linked to the past and consequently to cultural forms and traditions derived from it, thus confirming our necessity to rely on such aspects to describe the mythical realm in the plays. Concerning these ideas, he further states that:

Time is the original form of this spiritual justification. Specifically human existence - usages, customs, social norms, and ties - are thus hallowed by being derived from institutions prevailing in the primordial mythical past; and existence itself, the 'nature' of things, becomes truly understandable to mythical feeling and thinking only when seen in this perspective.⁷

So, it is possible to tie time (past) and myth; mythical thought reverts to the past, to an absolute and 'timeless' past which needs no explanations, and when myth is embedded in this eternal periodization with its cyclic repetitions it becomes unquestionable as well. As stated by Cassirer - and in accordance with Eliade - the attempt to apprehend reality through myth is thus determined by time, culture and tradition.

Although all these concepts (impulse towards perfection, repression, inverted time, search for mythical chastity) form a structure with a potency that permeates the most basic situations in both plays, an evident rupture of the mythical reality will lead to inertia - lack of "active life"⁸ - and to a death wish. Under the generic title 'instinct of death', Freud puts together three distinct types of phenomena: the pleasure principle, the compulsion to repeat, and the psychoanalytic analysis of the sado-masochistic complex.⁹ The weaving of the interrelations and contrasts of these three notions made him state that human beings have an internal instinct which guides them towards death, as this internal instinct is a permanent component of human nature. Thus, the vigorous presence of death will be the linking principle in the complexity which results from the weaving of the individual, familial, social and mythical realities of both Long Day's Journey Into Night and Toda Nudez Será Castigada.

4.1 THE PATTERNS OF CHASTITY AND PERFECTIONISM

Dealing first with these notions in Long Day's Journey Into Night, it is possible to notice that the search for perfection implies in the repression of instincts. This repression creates tension that, in the play, operates as defense mechanisms in the form of sublimation; consequently, there is a deep need to search for the impossible which would be the complete satisfaction of the instinct. Besides, the repression of the instinct makes the characters revert to the past and, indeed, O'Neill's work is built on a structure of present recreating past, as time becomes inverted and retrospective.

In this perspective, looking back to the past means ignoring the present or even making the past work out as the inevitable intruder of the future. In the first situation life is over, in the second situation life is suspended; what remains is lack of "active life", what remains is death. Time and death are connected for, as Brown puts it, the war against death assumes the form of anxiety regarding the past and the future, and the present time, the time of life, is lost.¹⁰

Moreover, the combination of these factors will intervene in the characters' longing for chastity - as an extension of its use in *The Role of Culture and Tradition* - which is here presented as an unattainable quality that comes out as their effort to understand themselves by plunging into the past. Simultaneously, this way of trying to apprehend their inner reality will draw them to the truth of the myth which, in its turn, by becoming disrupted will lead them to death.

Two trends expose the characters' mode of dealing with such given mythical sphere. There seems to be a feminine level (Mary) which reverts much more to the physical aspects of chastity - mostly related to the personal and cultural past - with the rupture of the mythical reality expressed in the signs of her isolation, leading to the recognition of a drive towards death; meanwhile, there seems to be a masculine level (Tyrone, Jamie and Edmund) which reverts to the obverse side of chastity - mostly related to the personal and cultural past - with the rupture of the mythical reality expressed in the pursuit of aesthetic experiences which, while being unfulfilled, lead to a self-destructive path emphasizing the death wish. In both levels, perfectionism sets the underlying tone.

The expressive meaning of perfectionism, evident in the unfulfilled aesthetic experiences leading the characters to an inevitable reliance on the mythical sphere which ultimately exposes their death wish, is a characteristic pertinent to all of them: Tyrone, with his dream of starring in Shakespeare - ironically trapped in a successful play that brings him fame and money but not real fulfillment; Edmund, with his dream of becoming a poet - ironically impaired by sickness and fear; Jamie, with his opportunity of becoming an actor (or anything else he wants to) - ironically denied by his own self-destruction; even Mary, whose mythical reality is mostly expressed in her isolation, partakes in this pursuit with her dream of becoming a skillful pianist and ironically has her hands crippled.

And though - in the feminine level - MARY's pursuit of aesthetic experiences is relevant, the association of her behavior and aspirations with the previously mentioned patterns - chastity, past, isolation - is potentially significant and more expressive because Mary reproduces the original cultural experiences which cannot be actually recaptured. The displacement caused by the impossibility of any degree of reunion with and inside the mythical reality - a largely unconscious tendency - opens up the path for mental phenomena which carry a death-like shape. Actions reconstruct or mirror structural principles of the myth in the attempt to achieve a bond between the mythical and the real worlds.

Mary fits this description since she reverts to her own past which is structured in the cultural past. Inserted in the cosmovision of those days, as seen, the state of purity is not merely guaranteed to the woman, but is an integral part of the feminine condition as a requisite and a demand. Accordingly, Mary

dreams about the time she was in the convent, surrounded only by peace, protection and innocence. She turns to a mythical past as a refuge from the hardships of a way of life she cannot face or bear. The education she receives in the convent shapes her personal and individual character in the light of the cosmovision of a cultural tradition which is opposed to the daily experiences she lives in the present. As a result she instinctively retraces to the past which is unambiguous, which cannot be destroyed, which permits the myth to bloom. The structure is so self-contained that her own past is after all also mythical; happiness resides and it is contained there: "I'm sorry I remembered out loud. I don't want to be sad. I want to remember only the happy part of the past." (p. 114) Mary's words reveal her desperate need to revive her source of happiness: the unambiguous past.

Such escaping gesture - aiming at isolation - tends to be a disguise for the death wish; for the past, being extinct is nothing. The past only exists as long as it is revised by "memory"¹¹, and Mary's joy exists through her reveries and dreams connected with it. This fixation in the past enhances her compulsion to revert to a primitive state, eliminating tension and seeking "homeostase".¹²

Besides, the systematic use she makes of drugs (a slow suicide), reinforces the idea of a death wish. It is clear when she says: "I hope, sometime, without meaning it, I will take an overdose." (p. 121) The drugs that slowly destroy her are at the same time a vehicle, a link with the past; the path to the past is made easier because of the detachment and stupor they permit. As she says: "It kills the pain. You go back until at

last you are beyond its reach. Only the past when you were happy is real!" (p.104) Perfection (imaginary and mythical) resides in the past; it is unattainable in the present, it is a shadow in the future.

Shapes of the myth also become conceptually visible through symbols that, as Mary's signs of isolation, represent her plunging into remote fragments of existence with no loss, no pain, and no doubts. The spare room, to which she retires when in deep need for the drugs, grows into a center of attention. During the whole play, the characters are aware of the most minute sounds coming from it. The place itself acquires meaning, which is closely associated with the symbol (signs of isolation), through the sphere of the ritual (repetition of annihilating addiction). Mary flees from the outside world to the house, from the house to the spare room, from the room to nothingness. The inward movement, with an intense tendency to dissolve into unreality is intensified by the encompassing fog. Her isolation makes her ghost-like and her feelings towards the fog are plain: "I really love fog (...) 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." (p. 98) She seeks isolation and accordingly she dreads the foghorn: "It's the foghorn I hate. It won't let you alone. It keeps reminding you, and warning you, and calling you back." (p. 99)

Her isolation is a movement towards an impossible wish fulfillment which appears as a fundamental power in the realm of her subjective and personal existence. And though no wrongs are proclaimed, she feels deserted and betrayed;

it becomes paradoxical because she is the one who deserts the others and by doing so betrays them inadvertently. Tyrone warns her: "It's you who are leaving us, Mary." (p. 83) But she ignores the warning: "I? That's a silly thing to say, James. How could I leave? There is nowhere I could go(...)." (p. 83)

O'Neill further develops this deep sense of isolation in Mary's life by introducing a variant of the time-span motif. The technique is the emphasis on the slow passing of the day and the alchemic-like transformations undergone by Mary; the clear morning with no fog and Mary in harmony with the family; the beginning of the afternoon and Mary too weak to resist the need for the drug; the night with its foggy atmosphere and Mary far away in the past, in the pale recollections that the drugs allow her to touch again. Her transformation is physical as well; gradually she becomes more nervous, paler, her eyes acquire an unnatural brilliance, her hair turns a bit disheveled: her 'journey into night' is discernible in the self-revelations that bring forth the agony of her 'day's' effort to live.

As the spare room, the fog, and the time are used by O'Neill to symbolize Mary's isolation, so is her loss of faith. Her useless search for perfection and chastity makes her prey to frustration which develops into an intense bitterness since she does not consider she deserves the favors of Grace anylonger. Mary becomes unable to pray and is then once more isolated. It becomes a despairing situation since her link with the real world is shattered as well as her link with the spiritual, the 'sacred' world. Her source of 'illumination' is forever interrupted: "You except the Blessed Virgin to be fooled by a lying dope fiend reciting words!" (p. 107), as Mary herself acknowledges. Even at the end of the play, when

Mary is deep within herself, she thinks of the Virgin and her protection that would be granted her as long as Mary kept her faith, which she has lost. Once more she looks for the unambiguous, as Bigsby confirms:

(...) she turns to a religious faith which is the last possible retreat, to the Virgin Mary who conceived without sin and who thus was free of a guilt in some ways inseparable from sexual knowledge. What she yearns for, in other words, is innocence, as do all the Tyrones.¹³

Nevertheless, her faith is lost and with it a certainty which is essential to her emotional stability. As Analía Kornblit suggests:

Es este carácter de certidumbre, ligado a las creencias, lo que hace pensar que se trata de construcciones cognitivas a las que un sujeto arriba en función de la necesidad de interpretar ciertos fenómenos, de modo tal que dicha interpretación no admita dudas, dado que éstas pondrían aparentemente en peligro de ser revelado lo que inconscientemente dicho sujeto desea que permanezca oculto.¹⁴

Indeed, there are many unconscious aspects of her inner self that Mary wants to protect from any form of revelation - in an intuitive way - which result in a crisis. (Among them, her hatred mingled with love for her family; the reality that their social contacts have also been blocked because of her addiction; the fact that her personal past is not as glamorous as she describes it; and also the fact that her religious faith has never been so strong.) The crisis is a spiritual turning point with which she is unable to deal; she cannot escape the narrowness and confinement of the immediate material world view,

to a freer fuller view. So, even at the level of creed, all certainty is denied and Mary is left with the agony of a struggle for which death is much better equipped.

The myth itself - chastity - its symbol - signs of isolation - the ritual - repetitive annihilating addiction - lead her to the inevitable path of subordination to death. These elements have a remarkable associative basis: they are sterile, they produce nothing. What would be a feminine condition, giving birth and producing life, turns to a denial of such characteristic quality in women; the longing for chastity is the complicity with death.

On the other hand, the obverse side of chastity is manifested in the behavior and attitudes of the three men. Jamie and Edmund are used to sexual intercourse, frequently with prostitutes. Jamie even tries to degrade the act by mingling with ugly and fat women, ironically reciting 'Cynara' to them, in a complete debauchery of the physical act as well as of the romantic and lyrical fact, as mentioned. The sexual experiences of the two brothers may be considered almost as a single one since Edmund had Jamie as his counsellor and guide in this area of his 'education'. James Tyrone himself is presented as having been a gallant man in other times, even having been involved in sexual and moral scandals.

This obverse side of chastity as opposed to the previously mentioned Irish characteristic 'sexually chaste' sounds odd. The oddity becomes less intense when we differentiate between the meaning of sex (pleasure) and sex (love), according to their values. It comes out then that for

them fulfillment in sexual intercourse is admitted to as long as it includes an amorous image which is sustained and expressed through the language and logic (if any) of love. Tyrone achieves this position through his love for Mary (though he loses this balance while Mary retires into her drug dreams); but both Jamie and Edmund do not find it, they cannot establish a foothold in the void that their emotions create. The idealistic concepts of love impose a search for idealistic performances; such a search aims at the impossible, the perfect.

While they search for perfection, there seems to be impurity in an act that does not involve love; however, "the impurities that they attempt to purge are the impurities which are part of a full human nature."¹⁵ Idealistic aims, inherited moral patterns (as mentioned in Part Three) transform their pursuit of love into sordid conquests of an imperfect world of relationships. As a consequence, they turn to other forms of experience in order to discover a way to survive the painful imperfection of their emotional lives.

Furthermore, their inability to grasp and inhabit the plain and flawed reality is evident in their search for perfection, in the need to avoid a rupture with the myth of chastity by seeking the purity of art. O'Neill's characters are "dreamers forced to operate in a real world, poets who inhabit prose."¹⁶ O'Neill's poets' touch a fundamental argument through the admission of mythical patterns in their inner existence: the commitment to art. As the purity of artistic expressions is a goal none of them is able to reach, they turn to the mythical sphere since the guidelines for the affirmation of the myth of chastity are taken from a system of rules and

values that successive generations recognize as being essential and valid. As a given factor, the myth taken from Irish tradition is a real force; thus they cannot help but draw the main directions of their world view according to the mythical structures, recreating the original 'truth', the essence of the process by which the myth is generated and completed. The outcome is the search for purity with its implicit denials and the inevitable drive towards death, since such purity is unattainable.

Two of the characters seem more deeply involved in the pursuit of 'perfection' - which is related to their death wish - by means of aesthetic experiences: Edmund and TYRONE. The latter feels debased because of the unquestioning acceptance of a career below the professional levels to which he had aspired. This professional slavery increases his feelings of failure, his sense of loss, his disillusionment; and he realizes the extension of the consequences of this choice: "But a few years later my good bad luck made me find the big money-maker. It wasn't that in my eyes at first. It was a great romantic part I knew I could play better than anyone." (p. 150) Tyrone acknowledges the fact that his 'chance' turned out to be his 'good bad luck'. The same old trick of selling the soul to the devil: Tyrone's devil comes forth as money to assure him, to make him feel secure, but he sure pays the price. His price is the anguish of never having had the opportunity to know how successful he could have been; having not struggled enough to achieve his aim - for reasons he tries to explain and find excuses for - he creates his own trap in life: frustration. His

confession to Edmund elucidates this aspect:

On my solemn oath, Edmund, I'd gladly face not having an acre of land to call my own, nor a penny in the bank --- 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.(p.151)

Despite his frustrations Tyrone keeps dreaming, in his useless search for perfection, which he seems to glimpse in higher forms of art - as his wish to star in Shakespeare, thus repeating the success he was once able to aspire at:

The praise Edwin Booth gave my Othello. I made the manager put down his exact words in writing. I kept it in my wallet for years. I used to read it once in a while until finally it made me feel so bad I didn't want to face it any more. Where is it now, I wonder? Somewhere in this house. I remember I put it away carefully --- (p. 152)

There is a faint distortion here, though, for his is the dream of the defeated: if Tyrone had tried to be a great actor he could have failed, having not ventured he still maintains the 'if', the illusion¹⁷ of the possibility (even if in retrospection). His victory and his defeat are both part of his 'good bad luck', opposites that keep him 'living'.

And as it so often happens in the play when there is a painful grasp of present reality, the character retreats into the past, and moves into the level of memory. This movement towards the past is a way of striving back towards a made-up world that denies the present. By dissolving the present into a patchwork of past memories, by creating peripheric images of his life, Tyrone tries to forget the substance that encompasses his real life: disillusionment. His regressions

attempt to recreate a world of appearances which enable him to acquire a form of emotional stability (dreams) but which, above all, enhance his deep frustration. He makes use of memory as if it were a compartment he is able to lock up so that he can ignore it, then open it up again to serve as a protective layer. The past where art could have become a means of achieving perfection, cannot actually be touched: time (past) and fulfillment are forever denied.

Art proves to be the means through which he would have been able to project his plenitude; nonetheless, his internal conflicts make this attempt at sublimation become inefficient. He then turns to myth in an effort to understand himself; he also seeks innocence. The need to reach a mature consciousness of a specific world view, turning to the mythical sphere, is a possibility that is theorized by Freud in the following way:

El principio de la evitación del displacer rige la actividad humana hasta que es sustituida por el de la adaptación al mundo exterior, mucho más conveniente al individuo. Paralelamente al dominio progresivo del hombre sobre el mundo exterior, se desarrolla una evolución de su concepción del Universo, que vá apartándose cada vez más de la primitiva fe en la omnipotencia y se eleva, desde la fase animista hasta la científica, a través de la religiosa. En este conjunto entran el mito, la religión y la moralidad, como tentativas de lograr una comprensión de la inlograda satisfacción de deseos.¹⁸

The image O'Neill uses to project the complexity of Tyrone's feelings, which results from the search for perfection and the attempt to reach an understanding of the self through myth, is also linked to another image: both Mary's wedding dress and the paper that praises Tyrone's performance as Othello are

in the attic - they belong together. Both characters deny the present by moving back and forth in time. When they turn their heads to the past there is a search for the perfect, the unattainable, the unambiguous: myth; when they turn their eyes to the present and consequently to the future they see the ambiguous rupture, the terminal: death. The irony is that they are trapped in between; the agony is in the consciousness of the trap: life. When they inhabit the past they become dead to the present; the more frequently and deeply they retreat, the more their death wish becomes apparent. Both ease the path by using vehicles (drugs or alcohol), both are lost on the way to the future. As such, they exist as projections of their past images in their search for the mythical explanation for their individual selves. This turning back to the past acquires, according to Mircea Eliade two diverse, but convergent lines:

Certamente, percorrer o tempo em direção contrária implica uma experiência que depende da memória pessoal, ao passo que o conhecimento da origem se reduz à apreensão de uma história primordial exemplar, de um mito. Mas as estruturas são homologáveis: trata-se sempre de recordar detalhada e precisamente, *o que se passou no princípio* e a partir de então.¹⁹

Another of O'Neill's 'poets', EDMUND, also strives for an understanding of his inner self, he also looks for perfection by means of sublimation and feels defeated; he shifts into a rebel that, for lack of grand causes, transforms himself into the favorite target of an endless and cruel battle which leads him to the mythical orbit and to death. This condition of subordination to an ill fated fortune is increasingly evident

in the play; it acquires the contours of a death wish, as Edmund himself puts it:

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 and is not wanted, who can never belong, who must always be a little in love with death. (p. 153/154)

Indeed, he is in love with death; his sickness prompts him, but such a disposition is also a consequence of his denial of feelings for he 'does not really want and is not wanted'. We come then to the same theoretical aspect regarding repression: it creates tension that leads to the need for sublimation which is impossible to achieve; this impossibility arises when there is a tireless impulse towards perfection, which is a disguise for the death wish. Once more, one of O'Neill's characters longs for perfection by means of aesthetic experiences and once more the character feels defeated. Edmund's illness and emotional instability are used as excuses in order to avoid breaking the possibility of the dream, of the illusion (exactly as Tyrone does with his own excuses) though the goal (perfection) is forever denied:

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 the 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.(p. 154)

Sharing the fortune of the 'fog people', Edmund's attempt to reach perfection through art dissolves into this dense fog,

which is part of him, making him able to 'stammer' only. He feels deprived of the necessary means to express himself; language, the essential vehicle of poetry (his illusion) is beyond his reach. With the purity of art beyond his reach, he not only feels surrounded by the fog but he feels like part of it; the fog now becomes the material he and the other characters are made of. Doomed people who see their assertions frustrated and their dreams denied, they plunge into the evanescence of the fog which destroys the boundary line between the real and the illusory. 'Faithful realism' equals death; the fog blurs all the dimension of life and thus resembles death.

Life is beyond JAMIE's reach due his despairing self-degradation; so, he becomes a bit out of character in the play in so far as he seeks nothing to deviate his course towards death. Taking into account the family views, he degrades himself physically (by being frequently drunken), morally (by mingling with prostitutes), professionally (by being supported by his father), and emotionally (by loving and hating with the same intensity). He aims at nothing but at death.

Interestingly enough, at the level of creed²⁰, though Jamie also represents the obverse side of chastity, he as well as Edmund are devotees of the Virgin. Their sexual lives, full of debauchery because they cannot participate in any form of rewarding relationships which admit redemptive love, show their inherited - though avoided - and unconscious devotion to the Blessed Virgin. Their main problem concerning creed or faith, a linking element with the chastity worship, resides exactly in this point: both deny their religious faith but cannot avoid its influence or power; they long for a suitable substitution for it,

which neither is able to find. These aspects are revealed by Edmund while talking to his father in an outburst of grim revelations about his feelings; he includes words, expressions and references to faith, in his search for himself, in his search for assurance:

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. (...) Like a saint's view of beatitude. Like the veil of things as they seem drawn back by an unseen hand. For a second you see -- and seeing the secret, are the secret. For a second there is meaning! Then the hand lets the veil fall and you are alone, lost in the fog again, and you stumble on toward nowhere, for no good reason! (p. 153)

Moreover, the references, included by O'Neill, to writers and philosophers the two brothers admire, in contrast to Tyrone's admiration for Shakespeare and respect for the Bible, make their rebellion plain; as when Tyrone himself tells Edmund his opinion of the two brothers' tastes:

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 degenerates! Pah! When I've three good sets of Shakespeare there (he nods at the large bookcase) you could read. (p. 135)

Among the characters, Tyrone is the only one who keeps his faith, his religious creed. He operates as the central authority in proposing the behavioral structure of the family; he sticks to values and patterns inherited from the Irish tradition and tries to influence the others for the sake of the continuity of given religious and cultural lines of thought, thus

hoping - unconsciously - to avoid a rupture with the mythical sphere. Such rupture would mean having no solid and valid references on which to rely, causing them to live in a void; as the rupture is evident, the void is created, giving room for death to establish its full domain.

Thus, a unitary system is established for the characters in the play since, on the whole, all of them share a similar fate: their dreams are denied, their possibilities of fulfillment are cut short, their emotional stability is menaced, their lives are in turmoil and they follow a path towards death. Nevertheless, if a line is established between the feminine and the masculine aspects of the mythical consciousness - which becomes mingled with the death wish due to its rupture - two main directions appear: the feminine aspects direct the search for the myth in physical chastity as a symbol of purity; the masculine aspects direct the same search in the obverse side of such chastity and symbolize it in the purity of aesthetic experiences. The unity of these symbolic forms of reunion in the mythical structure (chastity - purity) is apparent in the search for perfection which is ultimately the inevitability of death.

In Rodrigues' play, in contrast to Long Day's Journey Into Night, both men and women search for a mythical reality through physical chastity as a symbol of purity. The division between feminine and masculine levels does not exist in the framework of Toda Nudez Será Castigada because Rodrigues imposes a line of mythical consciousness through the assimilation of a dissimilar element, which is the apparent lack of consistency between the cultural and traditional patterns to be seen in Brazil; he apparently sacrifices one of such aspects (masculine

virility) in favor of the structure of the cult of chastity. This subversion, seen in Part Three, emphasizes the given cultural matter of virility: subversion then means emphasis. Moreover the assertion of the cult of chastity, in the play, assumes mythical contours since Rodrigues maintains - as O'Neill does - the parallelism with the impulse towards perfection and the repression of instincts as guiding lines for the characters' need to turn to the mythical world view, in order to have a glimpse at their inner essence which ultimately discloses their death wish. Most of all, Rodrigues lets death permeate his work as well, for the mythical reality in Toda Nudez Será Castigada proves to be disrupted and such a void leaves the characters with no option but subordination to death.

Such subordination is made evident in the fact that both men and women are submitted to the same kind of necessity: the search for unattainable chastity. HERCULANO, for instance, is considered a chaste man who wants to get married to Geni (a prostitute) in order to 'deflower' her. And although they have already had sexual intercourse, Herculano promises there will be no sex relations between them again until the wedding day. His is a type of obsessive behavior which becomes understandable when we consider that, before meeting Geni, he used to think of himself as a pure man with no vices whatsoever. Their relationship, out of marriage, is for him a sinful and forbidden act.

Herculano's emotional structure and repressed attitudes are revealed through Patrício - who functions as a kind of narrator. Herculano is described as a chaste man, a semi-virgin,

who has experienced sex only with his wife until meeting Geni. Due to such characteristics and to his obsession with purity, Herculano insistently denies his contact with prostitution and his consequent loss of chastity - for him having had sexual relations with his wife does not mean having lost his chastity because marriage itself made such relations pure.

Besides, such a loss is not entirely voluntary since at the moment of his arrival at the brothel where Geni works, Herculano is drunk and does not even remember exactly what has happened between them; he is not able to accept the loss and associates it to death: "Essas 72 horas não existem na minha vida. É como se eu estivesse morto. 72 horas morto!" (p. 284) In his morbid desperation he then tries to recapture a chaste form of sexual relation by getting married to Geni; he tries to recapture perfection inside the mythical reality which makes the world and his relationship to it understandable.

His world is the so called world of civilization in which the reality principle - as opposed to the pleasure principle -²¹ is triumphant; the reality principle overcoming the pleasure principle deprives the human body and soul of an essential trait: man becomes unsexed. The consequence according to Brown is that:

Na medida em que a civilização moderna impiedosamente elimina Eros da cultura, a ciência moderna desmitologiza nossa visão do mundo e de nós mesmos. Desfazendo-se de nossos antigos amores, a ciência moderna serve tanto ao princípio da realidade como ao instinto de morte.²²

Herculano is attracted by Geni exactly because she is able to introduce Eros in his life. She presents to him a certain joie-de-vivre which is simultaneously a source of

attraction and repulsion. His decision to marry her reflects his desperate need to cling to life, to avoid unsexed death. At the same time the marriage purges his soul of the 'original sin' (no religious conotation implicit). His original sin - the loss of chastity - is obliterated by the marriage and he is then able to try to plunge into the mythical reality and collect the seeds for an understanding of himself in this primordial world view. But, with the later destruction of his marriage, his world and the mythical reality are shattered and what is left is despair: the reality principle plus its ally, the death wish.

GENI, who has a fundamental role in the sequence of events, is presented as a vulnerable woman and in a fortunate way Rodrigues made her nothing like the 'whore with a heart of gold'. She is capable of transformations though the results are not fortunate since, like the other characters, she is obsessed with death. In her struggle for emotional - and social - stability, her association with Herculano proves to be disastrous - as pointed out in Part Three. By accepting Herculano's proposal she also undertakes a visionary search for an impossible ideal: the dream of the fallen woman to acquire, through the wedding rites, the symbolic condition of the pure and virgin bride. Herculano's intention of 'deflowering' her intensifies the force of the rite to which she submits. Both the submission to the rites and to the symbolic purification do not mean that Geni is able to acquire a new way of life, on the contrary, the fact is that she then faces another problematic issue since marriage becomes a void. Her search for chastity and perfection develops into a trap in which the mythical sphere is nullified; in which Eros is denied, for marriage means a denial of her previous sexual freedom. As Maria José Carneiro so well

comments, Nelson Rodrigues questiona o vazio do casamento em que a insatisfação feminina é a tônica. O vazio se constitui na negação da sexualidade e cria o paradoxo da família enquanto "sagrada" e "pura" que surge da relação sexual enquanto "suja" e "pecaminosa". A solução está na castidade do casamento enquanto negação da sexualidade feminina que deve ser negada ou então punida.²³

Geni is trapped in this type of marriage which is the denial of feminine sexuality and to fit the prototype of a 'wife' she has to renounce an intense physical and psychological articulation of her former life - sexuality itself. Then, by getting married she actually denies herself, contributing to the maintenance of the mythical-social concept of chastity in the core of the family. As her denial does not mean a new life it enforces a drive towards death, to which she finally submits by committing suicide.

SERGINHO, with his conflicting attitudes, in the beginning of the play is devoted to the memory of his deceased mother and is obsessed with chastity: "Eu preferia não ter nascido! Preferia que minha mãe morresse virgem, como minhas tias que ainda são virgens." (p. 307) After the violent loss of his virginity, Serginho becomes liberated, liberating at the same time sickly impulses such as becoming Geni's lover - not out of love for her - but as a form of revenge against his father. His loss of innocence becomes a simultaneous liberating and perverting element since he adopts a way of life - bisexuality - which was, previous to his rape, a synonym for death.

Serginho's transformation may be faced not as a liberating passage from a latent state of death to life, but as a transformatior

of this latent state to a 'pretense' of life. Unable to keep a unitary personal identity structured according to the mythical conception, he reverts to the denial of such chastity and thus to death.

So, Serginho stands for the obverse side of chastity, especially after his violent rape. His somber and introspective world of repressed instincts and forced purity in shattered because it is inconsistent; it is a fragile mask imposed by moral codes and a decayed moral system which makes room for chastity to exist in a mythical conception that, being unattainable, does not resist the primacy of death.

A complicating factor is that Serginho, though having allowed his instincts to be liberated, still can not accept his father's relationship with Geni (even though they are already married) and tries to destroy their marriage every way he can. He needs to search for chastity, if not in himself, in his relatives' attitudes that represent a source of reliability and a valid mythical affirmation. His admiration for the aunts' purity in plain and enhances his profound instability when he finally has to face the rupture with the perfect state of purity and innocence which is inside the world of myth. The rupture leads him to extremes and to a self-destructive path, that enhances his disrupted world view.

PATRÍCIO on his turn refuses to wear a mask, but his is a world which has no consistency either because of a painful longing for innocence, a nostalgia of the lost balance of emotions, an unconscious necessity of approval. Both his debauchery and his rebellious attitudes prevent him from being accepted by the family, by society and by himself.

His attitudes show the obverse side of chastity for in terms of sexual and personal liberation he is lost among conflicting individual, familial, social, cultural forces; but despite the pressures of such forces he dares to look for his own space and voice, an individualized gesture that condemns him. The struggle makes the mythical world function as a source of protection, for the myth is the last retreat in the search for the unambiguous. As the mythical reality turns to be out of his reach, he decides for a decadent existence, trying to hold on to fragile concepts since he lacks valid ones. His debauchery leads him nowhere.

Patrício's narrative voice projects not only his but also the need of the others to recapture chastity and thus avoid the path to death:

Patrício:

Deixa eu falar. Eu conheço meu pessoal! Nós somos todos castos. Nós não. Eu não sou (*com um riso meio soluçante*) Mas eu também seria, se não tivesse havido um fato, um fato na minha vida. Mas o Her- culano, as minhas tias solteironas. Nenhuma casou (*muda de tom*) Sabe qual foi o fato, o tal fato na minha vida? (p.291/292)

The fact he wants to talk about is exactly his loss of chastity by means he - and the others - consider abnormal. He is then rejected and uses his debauchery as a protective layer; he, as opposed to the others, wears no masks because he is, entirely, a big and false mask. The mask is false since it reveals instead of concealing his longing for chastity and the necessity for reliance on the mythical world, which being disrupted enhances his death wish.

Like the other characters, the AUNTS also 'pretend' to live. They exist as protective shadows of their nephew; shut

up in their tomb-like house they resemble ghosts, isolated in their own visionary world. (One cannot help but be reminded of Mary). The three nameless spinsters have no existence of their own, they have never married and assume the imposed chastity as a sacrifice:

Tia Nº 1:
(Alto e feroz) Quem fala em sacrifício?
 E o nosso?
 Herculano:
 Eu reconheço que vocês foram formidáveis.
 Tia Nº 1:
 Nenhuma de nós se casou!
 Tia Nº 3:
 Nós só temos Serginho!
 Herculano:
 Calma, calma! Oh meu Deus! É uma loucura!
 Serginho não pode viver num cemitério!
 Tia Nº 1:
 Pode viver, sim! E por que não? Serginho
 não vai esquecer a mãe, nunca!
 Tia Nº 1:
(Erguendo a voz) -- Você tem coragem de fa-
 lar do túmulo de sua esposa, você que pas-
 sou três dias e três noites numa casa de
 mulheres? (p. 323)

The aunts let life pass by in favor of a cause: Serginho and the family. By involving Serginho and overprotecting him, they are trying to maintain and transmit given values and patterns belonging to their generation over to the next one; they seek a form of continuity through Serginho. The attempt to avoid a rupture of the mythical consciousness in which the decayed social-cultural system plays a fundamental role, is their sole answer to life. As the code is submitted to inevitable changes their attempt is useless; it enhances their decay and pulls them towards death. The intimacy with death does not bother them, though death in life is only acceptable as far as it permits them to keep chaste in a ritualistic sacrifice which allows the familial 'integrity' to be maintained; it gives structure to the

myth. Once again, the aunts project their world view through denials; they deny themselves, they punish themselves for it and offer their lives in sacrifice. As Cassirer confirms, "Fundamentally, every sacrifice implies a negative factor: a limitation of sensory desire, a renunciation which the I imposes on itself".²⁴ But their sacrifice is useless; they renounce everything in an existential disintegration that is recognized as 'life'.

Furthermore, faced by the impossibility of accomplishment in the mythical sphere, the characters decide on a form of death. Geni decides on death, real and physical, by means of suicide; Serginho decides on a way out, together with his own rapist; the aunts decide on the path of unconsciousness and solitude; Herculano decides on a new way of life through his relationship with Geni and is deprived of this opportunity with her death and his son's flight, events that destroy him; even Patrício takes his option when he accepts and admits his degradation.

According to Sábato Magaldi, this presence of death in Rodrigues' work can be explained by its being attached to his own family life: "Na verdade, Nelson nunca se recuperou das tragédias familiares e elas estão no substrato das histórias mais inocentes que compôs."²⁵ And Rodrigues himself states: "Muitas vezes em me pergunto se a morte não será o grande despertar."²⁶

4.2 THE LAST RETREAT: INERTIA AND DEATH

The suffering that typifies the disproportion of forces operating in a Sisyphean world, in which the last retreat is the bitter acceptance of death, is once more and especially revealed in the last moments of the two plays.

In the resolution of Long Day's Journey Into Night, there seems to be a suggestion of hope for Edmund, whose ability to grasp the hidden meaning of the confessions he heard from the others, enables him to tie bits and pieces of scattered emotions. Edmund seems to acquire the strength to carry the burdens 'bestowed' on him; moreover, he apparently admits their limitations, and by doing so, learns forgiveness and love. 'Understanding' is the cue for this suggestion of hope: by understanding the others he is able to understand himself. But, he is sick and his sickness prompts him to death.

Notwithstanding, the resolution also foreshadows a series of disillusionments for the other characters. Foregrounding their total impotence to restore meaning to their existence, inertia is the main feature of the last scene. During Mary's reveries, a quiet and resigned acceptance of her attitudes hovers in the air. The three men do not retreat from her any longer; silently they face the painful reality of her despair which is ultimately their own, for their fate is bound to hers.

The mocking laughter of death can almost be heard during this magnificent moment of the play. There is no escape since Mary, Tyrone and Jamie lack the understanding of each other's imperfections. The recognition of their shortcomings, which could serve as a means to develop compassion, only drags them to a path of useless confrontations which leads them to

a fruitless search for chastity that is a disguise for their death wish. As Edmund, they are all capable of love and forgiveness, but they are deprived of his insight and thus doomed.

In Toda Nudez Será Castigada, the last element is a real echo of a tape recorded by Geni in which she reveals the insanity of their existence. Inertia is again a weapon dominating the scene when Herculano is left by himself in the hollow silence produced after Geni's revelations; this scene reveals, with a focus of light directed at an empty double bed, the loneliness that they should all partake in. After all, it is the voice of death (Geni's tape recorded narrative after committing suicide) that serves as the commentator.

And though the play by Rodrigues includes action which is vigorous, filled with physical energy, both the beginning and the end reject action making the outcome an evidence of doom. There is no room left for a positive resolution of the conflicts. Nothing can be done from the start: Geni is already dead; Serginho has fled with his own rapist and Herculano is destroyed by these facts that assume the proportions of a catastrophe in his life; the aunts remain enveloped in their grief, unable to change, caught in the spell of time that seizes them; Patrício is avenged but his revenge brings no hope whatsoever, on the contrary, it only makes his lack of emotional balance all the more evident. The mocking laughter of death can almost be heard, once more.

In both plays the seeds of destruction are cultivated from the start, in so much as the evident inertia of the last scenes comes as a confirmation of the full domain of death.

These last scenes - being an echo of the mounting tension developed during the plays - close both Long Day's Journey Into Night and Toda Nudez Será Castigada with the same atmosphere of doom and oppression to be felt since the beginning. The plays end up to be vicious circles where the outset and the end are so interwoven as to be the same; death permeates everything.

Concluding, the realm of death is a fundamental matter in both plays in so far as it is revealed as the essence of the characters. The vigorous presence of death is hinted at by the characters in their simplest conversations, in their inner revelations, in their pursuit of unattainable ideals, in their suicidal attitudes. It is everywhere, inside and outside of them, with a power that is absolutely pervasive. The particular aspects of Long Day's Journey Into Night and Toda Nudez Será Castigada assume, from such a perspective, a universal connotation for they both deal with the doubts of human beings, in any time or place, regarding their destiny, their reasons for existing in the eternal atemporal circle that is life as transcendence. Temporal life, faced as the inevitable path to death is distinctive of the most tortured beings who, through consciousness or unconsciousness, turn towards death ruined by the fight which does not avoid or ease the outcome; and the characters' universality comes exactly from the bitter flavor of death which is added to the day-to-day experiences, lived in the plays with pain and agony. Such a vain fight against death devastates life, as Nietzsche so well puts it: "Em verdade, uma grande parvoíce reside em nossa vontade; e em maldição se tornou para todo humano que essa parvoíce tenha aprendido a ter espírito."²⁷

NOTES

¹The fact that O'Neill's plays reach a larger sphere is acknowledged by KRUTCH: "What obsessed O'Neill was a tragic sense of life not to be expressed either in the mere play of social significance or in the mere drama with an unhappy ending which was the nearest the modern convention ever approached to tragedy. He needed something more passionate, and more mystical than that. He needed a form which acknowledged man's relevance, not merely to society, but to the universe which is larger than man and larger than human society (...)" KRUTCH, Joseph. Eugene O'Neill, the Lonely Revolutionary. Theater Arts, Apr. 1952, p. 284.

²FREUD, Sigmund. Obras Completas. Ed. standard. Rio de Janeiro, Imago, 1969. v.18, p. 60.

³BROWN, Norman. Vida Contra Morte; o sentido psicanalítico da história. Petrópolis, Vozes, 1972. p. 128.

⁴CASSIRER, Ernst. The Philosophy of Symbolic Forms; mythical thought. New Haven, Yale University Press, 1974. v.2, p. 218.

⁵ELIADE, Mircea. Mito e Realidade. São Paulo, Perspectiva, 1972. p. 11.

⁶CASSIRER, v.2, p. 5.

⁷CASSIRER, v.2, p. 105.

⁸Regarding the expression lack of 'active life', BROWN states that "caracteres faustianos como somos, não podemos imaginar 'repouso', 'Nirvana' e 'eternidade', exceto como cessação de toda atividade - ou melhor, como morte". p. 119-20.

⁹"Em primeiro lugar, considerações biológicas e psicológicas insinuam que a atividade de todos os organismos e também da mente humana orientam-se no sentido de eliminar tensões e obter inatividade (...)." "Desta perspectiva, o princípio do prazer, de que Freud a princípio se valeu como princípio norteador da vida mental, aparecia como o princípio do Nirvana, aspirando a inatividade, o repouso, ou o sono, irmãos gêmeos da morte." "(...) Admitindo uma relação entre Eros e o princípio do prazer, Freud contrastava com o princípio do prazer aquela compulsão a repetir, que em muitos casos engendra fixações a experiências traumáticas no passado e uma compulsão demoníaca a abrigar o sofrimento. Freud portanto argumentava que a compulsão a repetir era uma tendência independente do princípio do prazer e mais elementar que ele. Relacionou então a compulsão a repetir com o aspecto conservador dos instintos em toda vida orgânica, e emitiu a idéia que havia uma tendência geral do instinto a restaurar um primitivo estado de coisas, derivada em última análise de uma tendência em todos os organismos de retornar ao inorgânico ou nível inerte de que a vida surgiu." "Finalmente, Freud referia-se à análise psicanalítica do complexo sado-masoquístico. Modificava então sua opinião anterior de que o masoquismo representava uma introdução do que era

originalmente um impulso sádico, e assumiu a posição contrária de que havia um primitivo masoquismo orientado contra o eu e que o sadismo era uma extroversão desse masoquismo primitivo, que ele identificava como o instinto da morte." (BROWN, p. 110-11).

¹⁰BROWN, p. 331.

¹¹In relation to the characters' use of 'memory' one must understand it as the second form proposed by BERGSON; "Disons donc, pour résumer ce qui précède, que le passé paraît bien s'emmagasiner, comme nous l'avion prévu, sous ces deux formes extrêmes d'un côté les mécanismes moteurs qui l'utilisent, de l'autre les images-souvenirs personnelles qui en dessinent tous les événements avec leur contour, leur couleur et leur place dans le temp. De ces deux mémoires, la première est véritablement orientée dans le sens de la nature; la seconde, laissée à elle même, irrait plutôt en sens contraire. La première conquise par l'effort, reste sous la dépendance de notre volonté; la seconde, toute spontanée, met autant de caprice à reproduire que fidélité à conserver." BERGSON, Henri. Matière et Mémoire. 54 éd. Paris, Presses Universitaires de France, 1953. p. 94-5.

¹²The term 'homeostase' is defined as the need to eliminate tension and seek inactivity (BROWN, p. 110).

¹³BIGSBY, C.W.E. A Critical Introduction to Twentieth-Century Drama. Cambridge, Cambridge University Press, 1983. v.1, p. 98.

¹⁴KORNBLIT, Analía. Semiótica de las Relaciones Familiares. Buenos Aires, Paidós, 1984. p. 46.

¹⁵BIGSBY, v.1, p. 116.

¹⁶BIGSBY, v.1, p. 47.

¹⁷Regarding 'illusion' in O'Neill's work, Driver states that "the skepticism of O'Neill is nowhere more evident than in his handling of the theme illusion. This is not so much because he sets about to destroy illusion in the name of reality as because the question of illusions is linked to his time-pessimism, with its essential foreclosed future. Illusion therefore not only includes self-deception or 'pipe-dream' but also every kind of hope, excluding only the hope of death." DRIVER, Tom. On the Late Plays of Eugene O'Neill. In: GASSNER, John, ed. O'Neill; a collection of critical essays. Englewood Cliffs, Prentice Hall, 1965. p. 118.

¹⁸FREUD, Sigmund. Obras Completas. Madrid, Biblioteca Nueva, 1972. v.5, p. 1864.

¹⁹ELIADE, p. 83.

²⁰The level of creed - a fundamental aspect discussed in Long Day's Journey Into Night - has not been presented in detail in Toda Nudez Será Castigada because this level is mingled to the social and psychological areas, being another facet of the mask of hypocritical behavior imposed on individuals during a time of great pressure and change. The Catholic faith is regarded as a complementary aspect in the complexity of intermingled areas which constrain the life of the individual: the relationships of the individual with science (the doctor), with the law (the police officer) and with religion (the priest) are, in the play, enveloped by his relationship to the system as a whole.

²¹In a few words, the reality principle regards the 'awareness of the environment' and the necessary adaptation to it; in other words, the adjustment to reality. Opposed to the reality principle, the pleasure principle states that there is an impulse towards the 'gratification of all needs'; in other words, a constant search for happiness (BRILL, A. ed. The Basic Writings of Sigmund Freud. New York, Randon House, 1938. p.12)

²²BROWN, p. 352.

²³CARNEIRO, Maria José. A Desagradável Família de Nelson Rodrigues. In: FIGUEIRA, Sêrvulo, org. Uma Nova Família? O moderno e o arcaico na família de classe média brasileira. Rio de Janeiro, Zahar, 1978. p. 79.

²⁴CASSIRER, p. 221.

²⁵MAGALDI, Sábato. Introdução. In: RODRIGUES, Nelson. Teatro Completo. Rio de Janeiro, Nova Fronteira, 1981. v.1, p.11.

²⁶RODRIGUES, Stella. Nelson Rodrigues, Meu Irmão. Rio de Janeiro, J. Olympio, 1986. p. 247.

²⁷NIETZSCHE, Friedrich. Obras Incompletas. São Paulo, Nova Cultural, 1987. p. 197.

5 CONCLUSION

Although the dimension of both O'Neill's and Rodrigues' plays, in their intricacy, do not fit clear cut models and surpass interpretation, as Borges so masterfully expresses it in relation to O'Neill's oeuvre,

A música (...) é um idioma que entendemos e falamos, mas que somos incapazes de traduzir. De traduzir em conceitos naturalmente. É o caso dos dramas de O'Neill. Sua esplêndida eficácia é anterior a toda interpretação e não depende dela. É também o caso do Universo, que nos destrói, nos exalta e nos mata, e não sabemos nunca o que é.¹

which is also applicable to Rodrigues' works, we hope to have added another prism to the expressive richness of Long Day's Journey Into Night and Toda Nudez Será Castigada by our comparative study of the pervasive power of death in both plays. As seen, the Realm of death, set up in a gradation from smaller to larger spheres, permeates the plays, starting from the family nucleus depicted by O'Neill and Rodrigues. Both family groups are structured according to the patterns of a hierarchical model and since this model is questioned, its structure is bound to be dismantled. The disruption of the familial world becomes inevitable, causing internal tension and enforcing individual denials; these, in turn, submit the characters to functional and emotional problems they are not able to deal with. The hierarchical model - taken as unambiguous - is

challenged and the attempt at substitution brings forth ambiguous circumstances.

The controversial family patterns thus arisen do not allow the characters to assert their self-images for they are inserted in a microcosm which becomes the ideal world for maladjustment; and indeed, they try to survive in a conflicting arena of love and hate relationships. This ambivalence of feelings is a suprasegmental component of the plays; the repetitive, oscillating movements of love and hatred sound through the verbal frames and through the contingency of a changeless situation of doom and oppression, producing a rhythmic pattern of constant shifting between polar extremes. Ambivalence encompasses and undermines every step the characters take; these conflicting extremes are the result of guilty feelings which the characters are able to face, although they handle them in fear and pain.

All of the characters feel guilty and their anguish is real; nevertheless, we are never told for sure if they are really responsible for the deeds they so painfully regret. Both this ambivalence of feelings and their indefiniteness have as consequence the generation of aggressiveness - in its verbal and physical aspects - which becomes apparent in the characters speech and behavior. They do react in anger, exposing a tormenting path of self-destruction as the main outcome of the struggle their lives in common bring forth.

The perspective of such struggle is enlarged when we consider the social and cultural pressures, which have in the plays a diverse point of departure, though the outcome proves to be the same. Two procedures are apparent: the

influence of the environment is less relevant in O'Neill's play, for the guiding line in it stresses internal and circular structures loaded with Irish culture, tradition and identity, leading to the recognition of the cult of chastity as an integral part of such cultural heritage; whereas in Rodrigues' play, the role of the environment is relevant and thus exposes the previously mentioned cult of chastity by emphasizing outside versus inside procedures with the apparent lack of support of culture and tradition, which is in truth a distortion aiming at emphasizing the Brazilian cultural patterns.

Thus, the search for purity and innocence - implicit in the cult of chastity - are goals which widen the path towards death for they have embedded in them intrinsic individual and social denials. In Long Day's Journey Into Night the need to revert to the cultural past in the hope to take hold of structures considered valid since the primordial past, and in Toda Nudez Será Castigada the apparent subversion of cultural patterns of a society undergoing a tumultuous process of modernization, assert the characters' longing for chastity which, as death, is sterile and barren. As Rodrigues acknowledges the longing for chastity in his work: "Na minha obra está clara, transparente, uma violenta nostalgia da pureza."²

Moreover, in both plays the cult of chastity is allied to the phenomenon called perfectionism; the weaving of the longing for chastity and the impulse towards perfection makes the reality of the plays acquire a mythical perspective. Such perspective enhances the characters vain search for an

integral participation within the mythical sphere, for the given factor (myth), becomes another target of an empty scope; through this sphere the range of the realm of death is enlarged and embittered.

The bitterness generated by the unfulfilled need to reach the affirmation of the myth receives two directions in O'Neill's play. The feminine level directs the search for the mythical reality in physical chastity as a symbol of purity and the masculine level directs the same search in the obverse side of chastity and symbolizes it in the purity of aesthetic experiences. The unity of these symbolic forms of reunion in the mythical sphere (chastity-purity) is expressed in the search for perfection which is ultimately the inevitability of death.

The submission to death is also the only option left to the characters in Toda Nudez Será Castigada, though the division between the female and masculine levels does not exist in Rodrigues' play since he imposes a line of mythical consciousness through the assimilation of a dissimilar element which is the apparent subversion of masculine virility as a cultural matter. Thus, by means of subversion - aiming at emphasis - together with the parallelism with the impulse towards perfection (as in O'Neill) the mythical sphere is expressed in Toda Nudez Será Castigada; and similarly to the outcome created in Long Day's Journey Into Night, the characters' death wish is made evident.

Therefore the characters in both plays submit to the mythical reality with peculiarities pertinent to each of them in particular and to the group as a whole, but in the end all

of them - by means we have previously discussed - let inertia and death permeate their lives, hence closing a vicious circle in which the individual, familial, social, cultural and mythical realities of the characters become enveloped by this powerful presence. From the smaller to the larger spheres, death establishes its full domain.

Dominating all the underlying structures, death forebodes the uselessness of the characters' struggle; but they are not defeated for they do not drag their pain, they push it and try to exert control over it. Such an attempt and the awareness of the chaos that such a fruitless fight generates, devastates their lives. Paradoxically, the power of the plays rests on the irony nestled in this stubborn struggle which becomes as fierce as the foe the characters deal with: death.

Most of all, inside our proposed "larger aesthetic horizon", the mastery of the plays comes from the fact that both are representatives of a kind of art which is powerful and lasting for projecting the universal doubts of Man about life and its meaning, art which links Man to each other and to the Universe.

NOTES

¹VER como Borges. Leia, 4(102): 8, abr. 1987.

²RODRIGUES, Stella. Nelson Rodrigues, Meu Irmão.
Rio de Janeiro, J. Olympio, 1986. p. 132.

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p. IV "THE SOCIAL REALM.....54"

"THE SOCIAL REALM.....52"

p.8 "ther addiction"

"her addiction"

p.9 "destruction to"

"destruction of"

p.10 "an amplitude"

"and amplitude"

p.12 "his mentioned"

"is mentioned"

p.24 "of the plays"

"of the play"

p.25 "the Tyrone's"

"the Tyrones"

p.27 "sit lack"

"sit back"

p.34 "and distance"

"and distant"

p.35 "as of"

"as from"

p.47 "precipantes"

"precipitantes"

p.65 "they boy"

"the boy"

p.86 "due his"

"due to his"

p.86 "our of character"

"out of character"

p.92 "Nelson Rodrigues questiona o vazio do casamento em que a in satisfação feminina é a tônica . O vazio se constitui na negação da sexualidade e cria o paradoxo da família enquanto "sagrada" e "pura" que surge da relação se - xual enquanto "suja" e "pecaminosa". A solução está na castidade do casamento enquanto negação da sexualidade feminina que deve ser negada ou então punida.²³ "

"Nelson Rodrigues questions the emptiness of such marriage in which the lack of feminine satisfaction sets the tone. This emptiness is rooted in the denial of sexuality and creates the paradox of the family taken as "sacred" and "pure" which is a result of sexual intercourse taken as "dirty" and "sinful". The solution is in the chastity of marriage while being a denial of the feminine sexualit that must be denied or punished.²³ "

p.93 "accpet"	"accept"
p.93 "in plain"	"is plain"
p.95 "consciouness"	"consciousness"
p.103 "do not fit"	"does not fit"
p.103 "surpass"	"surpasses"
p.106 "femine"	"feminine"
p.107 "it full"	"its full"
p.107 "uselesness"	"uselessness"