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## THE NOSTALGIA AND SUFFERINGS OF MARY TYRONE: A PSYCHOANALYTICAL ANALYSIS OF O'NEILL'S LONG DAYS JOURNEY INTO NIGHT

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### Abstract

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This study investigates the hidden personality traits and sufferings of Mary Tyrone in Eugene O'Neill's *Long Day's Journey into Night* through the lens of Sigmund Freud's theory of psychoanalysis. This research explores Mary Tyrone's life journey, tracing her transformation from a respectable lady to a drug addict. The research aims to illustrate how her behaviour is influenced by her ID and the subsequent consequences she faces due to her stubbornness. As a researcher, I employ the qualitative method, utilizing Catherine Belsey's textual analysis to uncover the psychological issues affecting Mary Tyrone and their effects on her. Catherine Belsey claims that there is no pure reading and interpretation always involves extra-textual knowledge. She opines that a deeper understanding always arises from looking beyond the text itself, suggesting that interpretation goes beyond surface meaning; it is about uncovering profound internal meanings within the text. The paper highlights Mary Tyrone's hidden personality traits, such as inherent anxieties and unresolved trauma, shaping her behaviour. It examines her emotional connections, particularly with her sons, uncovering patterns of overprotectiveness and manipulation. Mary's dependence on escapism and nostalgia, through drug abuse and retreat into the past, serves to avoid facing present realities. The future implications of the study include enriched clinical approaches to addiction treatment, a deeper understanding of literature-psychology connections for literary analysis, and promoting interdisciplinary dialogue between fields, and impacts of parental addiction and parental neglect on child personality and experiences.

**Keywords:** Psychoanalysis, Traits, Nostalgia, Suffering, Addiction.

## Introduction

Eugene O'Neill, an American writer who was born in 1888, was shaped by a family life filled with turmoil and sorrow, which deeply impacted the themes and stories he brought to the stage. The vivid use of imagery, metaphors, similes, personification, and other literary devices has left a lasting impact on the drama writing which gives drama almost a new shape. It is a visual metaphor for dealing with feelings of confusion, frustration, and guilt. The fog is a symbol for the whole Tyrone family but most especially for the mother because she loves it the most. In her state of addiction, Mary does not mind the fog, which comes as an effective screen between her and reality (Begum, 2020). Some of his standout works include *Long Day's Journey into Night*, *The Iceman Cometh*, *Desire under the Elms*, and *A Moon for the Misbegotten*. He wrote *Long Day's Journey into Night* on his 12th wedding anniversary in 1940. *Long Day's Journey into Night* by Eugene O'Neill is a deeply personal exploration of a family's ups and downs, uncovering their inner battles, hidden truths, and the lasting scars from their history. The play is fundamentally autobiographical because the characters in the play coincide with the members of the Neill family. The four main characters such as James Tyrone represents the father, James O' Neill, Mary Tyrone represents the mother, Mary Ellen Quinlan, Jamie Tyrone stands for his elder brother Jamie O' Neill Jr. and Edmund Tyrone stands for Eugene O' Neill himself (Alaaldin, Abdulsalam, 2021). Taking place in just one day, the play dives into their complicated connections and the overwhelming feelings of sorrow and guilt that weigh heavily on the characters. It's a touching and haunting look at human weaknesses and the inescapable hold of our past experiences. This play was not just about his own family but touched on universal themes, gaining widespread acclaim for its portrayal of familial struggles. It delves deep into the psychological realm, where individuals

grapple with their past while trying to navigate present-day challenges, often denying their current family issues. (Carmona, Ortega, Romera, et. al. 2023), The play's publication occurred posthumously due to its intensely personal nature. One may call it a biographical play because upon reading this play one may get an idea of who Eugene O'Neill was, how he lived his life and what problems did he face in his life. Eugene O'Neill, a highly awarded author, including accolades like the Nobel Prize and Pulitzer, wrote this biographical play to show the sufferings of the world he and his family faced as an immigrant in the United States. The time duration of the play is a single day, from morning to night which is highly interesting and a unique one. The title of the play signifies the time duration of the play. It suggests that our life symbolizes a day in which the dawn or morning symbolizes our birth, the afternoon symbolizes our youth while the evening or sunset symbolizes our death. (Chen, Garcia, Alcaide, et. al. 2024), O'Neill suffers a lot due to the family's excessive intake of alcohol which leads to its disintegration. He did everything to overcome this, but he could not succeed and eventually, he decided to share this with the world to convey all of the struggles, challenges, and psychological pain he experienced as a result of his family's disintegration. He spent his childhood in cheap hotels due to his father's work as a traveling actor. (Al Ghalith, Al-Hadidi, 2021). *Long Day's Journey into Night* revolves around Mary Cavin Tyrone, Mr. Tyrone's wife, and mother to Edmund Tyrone and Jamie Tyrone. Mary Tyron, depicted as a 54-year-old woman of medium height with Irish charm, embodies beauty yet grapples with self-delusion and morphine addiction. O'Neil drew parallels between Mary and his mother, portraying her as someone ensnared between seeking solace in nostalgic memories and numbing the current unhappiness with drugs. (Jimenez, Hoyo, Fernandez, 2023), The morphine addiction has diminished her charm,

beauty, and activeness and led her to distorted communication. The morphine addiction has ruined her life because, at the end of the play, she has lost consciousness and does not understand what she is saying or saying. Id which is the part of the unconscious and one of the most important components of our personality has taken over the control of her ego and superego and that is why she is suffering.

### Research Problem

The study aims to analyze Mary Tyrone's character in *Long Day's Journey into Night* from a psychoanalytical perspective to uncover her subconscious motivations and unresolved conflicts and examine how her past experiences, desires, and fears shape her present behavior by using the psychoanalytical theory of Sigmund Freud to give the play a whole new approach for its interpretation.

### Research Objectives

1. To find out what personality traits Mary Tyrone has is based on Sigmund Freud's psychoanalytical theory.
2. To explore how these traits came together and contributed to Mary's hardships.

### Research Questions

1. What personality characteristics does Mary have as per Freud's psychoanalytical theory?
2. How do these traits affect Mary's health and her relationship with the rest of the family?

### Significance of the study

This research aims to draw readers' interest toward understanding Mary's psyche through a psychoanalytic lens in Eugene O'Neill's *Long Day's Journey into Night*. Mary grappled with various mental struggles, and the sole purpose of this study is to shed light on her psychological complexities. Additionally, this exploration aims to encourage further research in this area, benefiting others interested in delving into this field. Textual analysis by Catherine Belsey is employed in this research paper to look for the deeper meanings in the selected text.

### Literature Review

The play *Long Day's Journey into Night* by Eugene O'Neill delves deep into the Tyrone family's struggles, particularly focusing on Mary Tyrone. She reflects on life's challenges, expressing how the past seems to dominate their present and future. Mary encapsulates her situation with these words; The things life has done to us we cannot excuse or explain. The past is the present. It is the future, too (O'Neill, 1956). The line shows that Mary Tyrone cannot escape her past which shapes her present and future. An expert like Patrick Malley (2004) highlights the family's longing for peace amidst their self-destructive tendencies. Mary Tyrone, though yearning for calmness, is portrayed as a catalyst for the family's tragic situation. Carlotta, who was Eugene O'Neill's wife, shared a poignant glimpse into his writing process for "*Long Day's Journey into Night*." She describes how difficult it was to witness him wrestling with his own words each day. After spending hours in his study, he'd come out looking drained, sometimes in tears, with red eyes, looking much older than he did in the morning (quoted in Berlin). They find solace in their present struggles by diving into nostalgia. The author deeply delves into the play and identifies Eugene's presence in every storyline and event within it. Michael Manheim (1998) suggests that within the family's tragedy, the mother figure holds a pivotal role. He sees "Tragedy is by its nature both devastating and uplifting—and so is the appearance of the life-giving/life-destroying mother—the source of their love and their hate—both devastating and uplifting". Manheim emphasizes the centrality of Mary, suggesting that her portrayal as a thematic muse is deeply rooted in Irish Catholicism within the play. (Villarejo, Garcia, Alcaide, et. al. 2024), Despite the Tyrone's collectively believing in their lack of responsibility for their pain, they repeatedly try to convince themselves of this belief. Shomaila (2020) found in their research on *Long Day Journey into Night* that the presence

of fog in the lives of the Tyrone family was significant. It created a dramatic atmosphere, added to the themes, and symbolically shaped the characters as the story unfolded. The effects of the fog varied among characters and situations in the play. They observed that the fog symbolized an escape from reality, echoing Edmund's sentiment of seeking refuge in a world where truth loses its hold and life can evade itself. [Majeb S Al-Lehaibi's \(2015\)](#) research on the same subject showed that the entire family had to come to terms with things beyond their control. He examined several conflicts, such as jealousy between siblings and parents, struggles arising from the absence of a true home, and the clash between past and present.

### **Research Gap**

The literature review suggests that Mary Tyrone's character is not analyzed from a Psychoanalytical perspective which is the gap, and this study intends to fill this gap by using Freud's theory of Psychoanalysis. This research will help readers to understand how morphine addiction and alcohol consumption can lead to serious consequences. It empowers humanity to look for the underlying causes of addiction to different drugs and alcohol consumption. This research will help future researchers look at how drug addiction can lead to identity crises, social and ethical disintegration, and isolation in society.

### **Research Methodology**

Research strategy helps us keep our entire research organized. There is no pure reading. Interpretation always involves extra-textual knowledge ([Belsey, 2013](#)). The textual analysis technique of Catherine Belsey has been applied to the play to find out the psychological issues with Mary Tyrone and their effects on her. The study is qualitative because the material and information are gathered by the deep reading of the text of *Long Day Journey into Night*.

### **Textual Analysis.**

It assists readers in truly acknowledging the text's quality by focusing on the language used. To understand it deeply, breaking down the text from various perspectives is crucial. Deconstructing the text helps readers to view it from different angles and perspectives. [Belsey \(2013\)](#) highlighted that a deeper understanding always arises from looking beyond the text itself, suggesting that interpretation goes beyond surface meaning, it is about uncovering profound internal meanings within the text. When analyzing any text, considering the author's background, language, history, and the time frame of the text is essential to interpret it accurately. This aids in understanding the text in its true sense. In studying a text, researchers employ two approaches: intrinsic and extrinsic. The intrinsic approach focuses on language, style, and symbols, while the extrinsic approach focuses on understanding the context surrounding the text. Researchers aim to uncover various aspects how the message is delivered, the intended audience, communication methods, the language employed, the psychological makeup of specific characters, the central theme, and the vivid mental images formed by readers while engaging with the text. Language plays a significant role in carrying the narrative forward because it gives thoughts a tangible shape, making interpretation easier. As fish swim in water, we move in language, and our consciousness of the world and thoughts move within its matrix. The goal of this study is to uncover new truths and unveil new perspectives related to this text. The researcher will not delve into existing views or research but will embark on a new kind of interpretation.

### **Theoretical Framework**

Psychoanalysis, both a theory of the human mind and a therapy for mental issues, was established by Sigmund Freud in the 1880s. It is one of the most influential and prominent theories in literary criticism. According to this

theory, our minds have conscious and unconscious parts that often clash with one another. This conflict leads to actions driven by the unconscious because the conscious mind can't operate independently. Sigmund Freud suggests that slips of the tongue or pen always reflect something present in our unconscious minds, there's always a hidden reason behind these slips. Sigmund Freud, often called the 'Father of Psychoanalysis,' coined the term "regression." It's a defense mechanism in our unconscious mind. When someone finds it hard to navigate daily life and faces many challenges, they use regression. This means linking present issues to their past, creating a connection between old times and the present to understand and deal with their current struggles. Regression is not the same for everyone and it varies greatly from person to person. Different people develop different habits like thumb sucking, bedwetting, putting a cap of pen in the mouth or running fingers through hair. It is triggered by things like current relationships, guilt, fear, or feelings of shame, causing us to slip back into old behaviors. Freud's theory suggests that making the unconscious conscious is key, as the power of the unconscious mind can be lessened by bringing it to light. Sigmund Freud was working on a patient in Vienna who had developed a behavioral disorder called 'hysteria,' back in the 1880s, he noticed something crucial and said that human behavior is shaped by the unconscious mind. He diagnosed and treated this condition by simply listening to his patient's problems. Freud believes that unconscious thoughts and actions make it possible for the analyst to understand and analyze complex unconscious content. "Illness restricts freedom which allows for perhaps the most salient unconscious mental contents to be communicated and worked on through interpretation" (Bollas 1995). Sigmund Freud divides the human mind into portions i.e., id, and ego that fight for dominance as we move

from infancy to childhood and then to adulthood.

- **Id**

The ID is an unconscious and unprompted part of the human mind that works on the principle of pleasure-seeking and immediate gratification of needs. The ID, which stays infantile and operates all through our lives, doesn't alter as time goes by. It is not influenced by facts, reasoning, or our daily activities because it operates within the unconscious part of our minds (McLeod 2019).

- **Ego**

The ego is that component of personality that represents rational decision-making or reality. (Freud, 1923). The ego works as a bridge and tries to bring a balance between the id and the superego. It uses logic and practicality to shape one's personality. Unlike the id, which is unruly and illogical, the ego operates based on societal norms and reality, aiming to meet the id's desires in acceptable ways.

### **Analysis**

In O'Neill's play *Long Day's Journey into Night*, we encounter the American Tyrone family, centered around four main characters. The title of the play itself mirrors the passage from day to night, symbolizing the family's transition from light to darkness, joy to sorrow, and present to past. Mary Tyrone, a central matriarchal figure, is often seen as a reflection of the struggles faced by the Tyrone family in the present circumstances. The entire play unfolds at Tyrone's summer home during a morning in August 1912. Early on, we discover that Mary has just returned from the hospital, where she received treatment for her addiction to morphine. Mary Tyrone emerges as a significant presence in the play, serving as the primary female figure within the family. However, she grapples with deep dissatisfaction in her life, facing numerous physical and psychological challenges. She has lost her grip, her allure, her beloved father, and, most significantly, her sense of self. (Estevez & Canas 2023), Throughout the play,

Mary yearns for her own house and laments to her husband about not purchasing one. She holds her husband responsible for her current situation, believing that being kept in rented and inexpensive hotels led to her decline in health, triggering emotional and psychological problems. In Act IV, she expresses, "I sometimes think if I'd had this house then, it might have made all the difference" (O'Neill 34). Additionally, she blames him for not taking her to a reputable doctor while she was ill. This is the doctor who advised her to take morphine for pain during childbirth, ultimately destroying her previously happy life. Mary accuses James Tyrone of being stingy regarding her medical treatment. She feels he is unwilling to spend money on the best doctors or treatment for her addiction. In Act II, she says, "You've always been so tight you wouldn't spend a penny to have me cured!" (O'Neill 57). She expresses her disappointment with their current situation and implies that his frugal nature has contributed to their problems, stating in Act IV, "I've been so cheated. This old miser wouldn't spend a penny he could save!" (O'Neill 75). Mary Tyrone became addicted to morphine to cope with emotional pain and trauma after losing her infant child, which significantly damaged her health. When she recalls her deceased child, she experiences immense suffering. To avoid this suffering, she turned to morphine. In Act III, she articulates, "Then he died, Edmund. When he died, I died too. I suppose I died then, really. I went into mourning... mourning for myself." (O'Neill 98) Mary expresses a firm decision, stating that she would never take morphine again and would rather confront reality directly. However, contrary to her plans, she relapses into addiction within a very short period. This contradiction becomes evident from these lines in the play: "It's a blessed relief to know I'll never have to take anything for it again... Never again." (O'Neill 102). Mary Tyrone's relentless pursuit to return to a happier past, despite its

impossibility, drives her to near madness. Her yearning for the past and obsession with it worsens her life, trapping her in a suspended state of mind. Her obsession with the past is evident from this line in the play: "Yes, I remember... I was happy a few times, I remember. But the past is the present, and the present is the past, and the future is always." (O'Neill 88) The id, as observed in the play, does not follow time; it clings to past urges and presents them as if they are happening in the present. Through the play, it is evident that Mary dwells excessively on her history, almost to the point of sabotaging her present. (Feroz, Aslam, Farah, 2023), She frequently reminisces about her past life in the theatre and her love for Mr. Tyrone. She even admits she would not have married Tyrone if she had known what her future held. This echoes Freud's theory of the id, which deals with these instinctual aspects of human behavior and desires. In the first act, the author reveals Mary and her son Edmund's health issues. Despite signs of Edmund's illness, Mary is not ready to acknowledge it. Her morphine addiction leads her to false consciousness, believing her younger son does not suffer from consumption, either because her father also died of it or because she avoids facing reality to evade further suffering. However, the telephone bell interrupts, disclosing the doctor's call. He informs Mr. Tyrone about Edmund's consumption. Tyrone, attempting to alleviate Mary's worries, downplays Edmund's illness, claiming it is just a cough, and advises her to focus on her well-being. Mary responds by stating, "I'm not upset. There is nothing to be worried about. What makes you think I'm upset?" (O'Neill 65). Her husband and sons try to shield her from stress, considering her supposed recovery from a morphine addiction. As the act concludes, Edmund attempts to reassure his mother by saying, "You know it's only a bad cold," (O'Neill 46) but his reassurance does not alleviate her stress as she fears the disease might be fatal, just like

her father's. In the latter part of scene one, we discover that Mary has struggled with addiction for twenty-three long years. Despite receiving care, the stress of Edmund's illness drives her to seek solace upstairs through drugs. When she returns downstairs, the effects of the drugs are evident in her eyes. Jamie, filled with sorrow, gently questions his mother: "For the love of God, why could not you have the strength to move on?" (O'Neill 230). However, Jamie doesn't realize it is Mary's motherly love that forces her to be concerned for her children. Mary denies any wrongdoing, behaving as though nothing has occurred, even as Jamie urges her to confront the truth by looking at her eyes in the mirror. Tensions escalate in their conversation, and just as things intensify, Edmund enters the room. Mary shifts the blame onto Jamie, distorting the situation to make it seem like he is at fault. Edmund perceives who is on the wrong side but takes his mother's side and scolds his brother to give her the impression that he cares for and loves her. Despite her flaws and struggles, Mary displays maternal love for her sons, Jamie and Edmund. She expresses concern for their well-being and exhibits moments of affection and care towards them. (Kayani, Mubeen et. al., 2023), Mary's fear of losing Edmund stems from her father's death due to consumption. Her anguish during labor, compounded by mental stress, causes her immense torment. A doctor at a low-cost hotel, lacking extensive knowledge of childbirth, sees a woman in pain and suggests the most potent but perilous pain reliever, morphine. Mary, unaware of such drugs, unwittingly falls into the grip of morphine addiction before she fully comprehends its dangers. Mr Tyrone feels fearful upon learning about Edmund's illness when the doctor requests an appointment for his son. He promptly shares Doctor Hardy's call with his wife. At the same time, Edmund, also concerned, cautions his family, saying, "It doesn't sound like good tidings." (O'Neill 150).

This increases her concern, and she goes straight to her room to take morphine to relieve herself of the pain because she has become dependent on taking morphine. Mr Tyrone is also afraid after the doctor's call, and he asks his wife, "We're in for another night of fog, I'm afraid." (O'Neill 117) Here, the fog is used as a metaphor for bad news, which is, of course, Edmund's illness. The third act opens with Mary conversing with her housemaid, Cathleen, while they sip on drinks. "That foghorn, isn't it awful?" She feels fearful because the men in the family have gone to see a doctor, interpreting the sound of the foghorn as a sign of bad news. However, she continues to express, "It wasn't the fog I minded, Cathleen, I love fog." She cherishes it because it allows one to hide from the world, fostering positive thoughts and acting as a shield from a world rife with anxieties and problems. "It hides you from the world and the world from you. No one can find and touch you anymore." (O'Neill 154). This portrayal reveals Mary Tyrone's split personality because she is uncertain about which path to choose; both options have drawbacks. Facing reality might lead to depression, tension, or emotional and psychological distress. Yet denying reality does not change it; reality follows its course. In the play, Mary Tyrone grapples with an internal struggle. (Murtaza, Manj., 2023), Sometimes, she appears as two different people, torn between a desire to be clear-minded and feeling trapped by her reliance on drugs. Occasionally present and engaged, enjoying moments with her family, she then gets lost in denial, seeking solace in a hazy world where drugs become her coping mechanism. This inner conflict creates the impression of two Marys, one striving to be herself while the other is pulled by the grip of addiction. It is a continual battle for her to maintain control. (Li, Otgaar, Daele, et. al. 2023), Reflecting on her past, she contemplates the dreams she had before meeting Mr. Tyrone, revisiting their love story. She openly admits that, even after

years of marriage, she has never caught Mr Tyrone having any affairs. She sincerely praises him as a "good man." This reveals the complexity of Mary's thoughts: while she holds Mr. Tyrone accountable for her addiction, for not fulfilling her dreams, and for her present state, she also acknowledges and speaks positively about his character. This duality has made her double-minded, confused, and tense. As Mr. Tyrone and Edmund enter the home, they observe that Mary has taken an additional dose of morphine, leaving her physically unstable. Witnessing this distressing situation, Mr Tyrone, with a heavy heart, expresses, "Oh, for the love of God! I'm a fool for coming home!" (O'Neill 131) This shows that when one family member is not feeling well, all others are equally disturbed and pained. The line also reflects a strong family bond; the suffering of any family member affects the others deeply. Towards the play's end, there is an abrupt shift from harsh exchanges to a more loving atmosphere as Mary revisits what she told Cathleen about her first meeting with Mr Tyrone, reminiscing about their happier times to escape the current situation. This reflects a form of nostalgia, a component of regression in Sigmund Freud's Psychoanalysis theory. As Mary stops playing the piano and enters the hall, her family is already engaged in a heated argument, each pointing out the other's failures. (Quevedo, Perez, Guillen, et. al. 2023), Her complexion notably pale, hints at both physical and emotional distress likely due to excessive drug use. (Zeheer, & Zubair 2023), Mary seems disconnected from the present, lost in thoughts of her childhood as a hopeful young convent girl. Despite being informed about her son Edmund's consumption disease, she adamantly denies the harsh reality of her family's situation. Her mental state appears altered, evidenced by her fixation on finding her wedding gown yet searching aimlessly, unsure of what she truly seeks. Her sole concern at this stage is to become a nun, "You

must not try to touch me; you must not try to hold me. It isn't right when I'm hoping to be a nun." (O'Neill 134) She speaks of her meeting with Mother Elizabeth, praising her as the most beautiful and innocent soul in the world, someone she is now devotedly following. Recalling her days at the convent school, she reminisces about a time when she felt pure, with her sole aspiration being to become a nun. In this state, she is not fully present, deeply affected by the distress caused by the effects of morphine. The passage indicates that by the end of the play, she has nearly lost consciousness, with her Id dominating her ego entirely. She does not comprehend her actions or the events in her life. Excessive morphine intake has turned her into a victim, and thus, her id has taken control of her personality, causing her to behave childishly.

### **Research Findings**

The research is qualitative and digs into the text by keeping in mind Mary Tyron's character according to Sigmund Freud's psychoanalytical theory. The research finds out that Mary Tyron is deeply troubled by her morphine addiction and its effect on her personality. It also finds out that she possesses a split personality and sometimes really does not understand her talks because they do not make any sense. Her mood changes very often and instantly. The research further finds out that all the characters are addicted to some kind of drug in either one way or the other. It further encapsulates that all the characters try their best to go into the past to avoid facing the harsh realities of their present. Freud's "Id" of all characters especially of Mary Tyron has taken over their personalities because it dominates all their egos and superegos. The research further concludes that all the characters in the play are in shambles and unhelpful to one another. They are trying their best to help one another but alcohol and morphine addiction bar them from helping one another.

### **Conclusion**



This research explores Mary Tyrone's character in Eugene O'Neill's *Long Day's Journey into Night* through Sigmund Freud's psychoanalytical theory. The researcher adopts a qualitative approach, analyzing Mary Tyrone's personality traits, her sufferings, and their impact on the entire Tyrone family. The family comprises four members: Mr. Tyrone and Mary Tyrone as the parents, with elder son Jamie Tyrone and younger son Edmund Tyrone. Psychoanalyzing Mary Tyrone lets us dig deep into her mind, understanding what drives her, what she fears, and what fuels her addiction in the play. Those pieces from the play show us how Mary battles within herself, trying to escape from harsh truths and the immense weight of her reality by turning to morphine. It's a glimpse into her complex emotions and the turmoil she faces, giving us a profound look at the depth of her character in Eugene O'Neill's work. The study revolves around two main questions. The first one studies Mary Tyrone's personality traits, particularly examining how her Id, a component of her mind according to Freud, significantly influences her character. The Id, existing outside of time but retaining memories from the past, creates a sense of nostalgia, causing Mary to struggle with acknowledging present realities. These behaviors are common when the Id dominates over her ego. The second question explores how the traits that Mary develops affect her health and relationship with the rest of her family. Morphine addiction affects her health in several ways she blames others for the mess she creates, develops distorted thoughts, lives in an imaginative world, and tries to escape from the present and therefore she takes refuge in the past. She develops anxiety issues, atrophic arthritis, strained family relations, and ultimately, by the end of the play, a loss of consciousness or a disconnection from reality. Considering this analysis, it becomes clear that Mary's personality traits—especially her immersion in the past—play a crucial role in her suffering.

While abundant literature exists on this character, this research particularly emphasizes these traits and their profound effects on her life.

### Recommendations

The research recommends readers avoid drinking and drug addiction for a healthy and prosperous life. Alcohol consumption and drug addiction compel individuals to long for nostalgia and drive them to go into the past to seek refuge there and avoid the hardships and difficulties of the present. It also recommends its readers dig deep into the psychoanalytical theory to find the underlying causes that create problems for people. The unconscious thoughts come from repressed feelings which come to the forefront when people are involved in drinking and become addicted to drugs.

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