

# Creative Process of Dialogical Speeches in *Days Without End*<sup>1</sup>

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## Introduction

In exploring the limits of theatrical expression, Eugene O'Neill (1888-1953) conducted a variety of experiments, among which two dramaturgical devices in *Days Without End* (1934), those of the mask and split-character devices (i.e. a dual presentation of the protagonist by two actors), attracted both critics and theatergoers, but the first performance of the play was criticized by those who regarded it as one of O'Neill's greatest artistic failures. With regard to the play's dramaturgical devices, Wainscot (1988: 276) notes that many critics have been fascinated by the playwright's experimental devices "despite very negative critical assessments of the dramatic material." Eisen (1994: 116) suggests that the dual nature of John/Loving is "the most explicit of any O'Neill character, with his noble and villainous traits not merely symbolized in masks but fully incarnate in two actors."<sup>2</sup> Tiisanen (1968: 201) argues that by employing the new modification of the mask in the play, O'Neill can write "externalized fluctuating monologues in those scenes where John and Loving are tête-à-tête." In contrast to the arguments about the dramaturgical devices, however, there has been general consensus about the play's theatre enactment as one of "the

weakest and least successful plays in O'Neill's mature period (Floyd, 1985: 415)."<sup>3</sup> For example, Bogard (1972: 327) complains that *Days Without End* is "so lacking in action, so wasteful in construction and so filled with needless changes of scene." Wainscott (1988: 278) points out that the play's two hour performance time "did not seem brief due not only to a slow deliberate tempo but also to a relentless, static, metaphysical debate." Although the play has attracted a range of opinions including severe censure, the use of the mask and split-character devices enables *Days Without End* to offer two types of dialogue: an external dialogue between John/Loving and the other characters, and an internal dialogue exchanged between John and masked Loving. O'Neill tries to project the two conflicting selves contained within the protagonist embodied by John and masked Loving, through the development of two types of dialogue, via the following nine Sender-Receiver Relationship Models:<sup>4</sup>

External Dialogue

- (A) S1(W) → S2(=Ch-X) → text → R2(=Ch-Y) → R1(A)  
 (B) S1(W) → S2(=J/JL) → text → R2(=Ch-X) → R1(A)  
 (C) S1(W) → S2(=L/JL) → text → R2(=Ch-X) → R1(A)  
 (D) S1(W) → S2(=Ch-X) → text → R2(=J/JL) → R1(A)  
 (E) S1(W) → S2(=Ch-X) → text → R2(=L/JL) → R1(A)  
 (F) S1(W) → S2(=Ch-X) → text → R2(=J+L) → R1(A)

Internal Dialogue

- (G) S1(W) → S2(=J/JL) → text → R2(=L/JL) → R1(A)  
 (H) S1(W) → S2(=L/JL) → text → R2(=J/JL) → R1(A)  
 (I) S1(W) → S2(=J/JL) → text → R2(=crucifix+L) → R1(A)

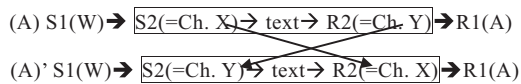
S: Sender
R: Receiver
W: Writer
A: Audience
Ch-X: Character X
Ch-Y: Character Y
J/JL: John/ John Loving
L/JL: Loving/ John Loving
J+L: John + Loving

In the models above, S1 stands for the actual writer, as he creates a fictional dramatic world, represented as lying within the rectangular boxes. R1 stands for the real audience. S2 stands for a speaker in the dramatic world who utters his/her words shown as "text" to R2 as a hearer, through which communication between S2 and R2 is conveyed to R1. As Nosé 2009 argues, by suitably arranging speeches with diverse levels of Sender-

Receiver relationships, the playwright succeeds not only in projecting the conflicting two selves onto the stage but also in externalizing the disunity of the protagonist's inner compulsions in the form of intertwined speeches by John and masked Loving. Following my argument in Nosé 2009, there has arisen a crucial question about the playwright's creative process vis-à-vis the external and internal dialogues in the play, since we cannot assume that O'Neill arrives at this dual dialogical speech system without experiencing some difficulty in its creation. This calls for further investigation of the process in O'Neill's creation of the two forms of dialogical expression. This paper examines the creative process inherent to the external and internal dialogues by means of an analysis of variance both in Sender-Receiver relationships and in the expressions used in the five extant drafts of the play.

## 1. Analysis of External Dialogues

In many of traditional dialogues, a given character X utters his/her words to character Y as R2, and conversely in the next speech Character Y as S2 to Character X as R2, as follows:



However in *Days Without End*, dialogues between the protagonists and other characters have a more complex structure because of the split-natured protagonist. To begin with, it is beneficial for our argument to look at an external dialogue with one of the most dramatic and complex dialogical developments in the play:

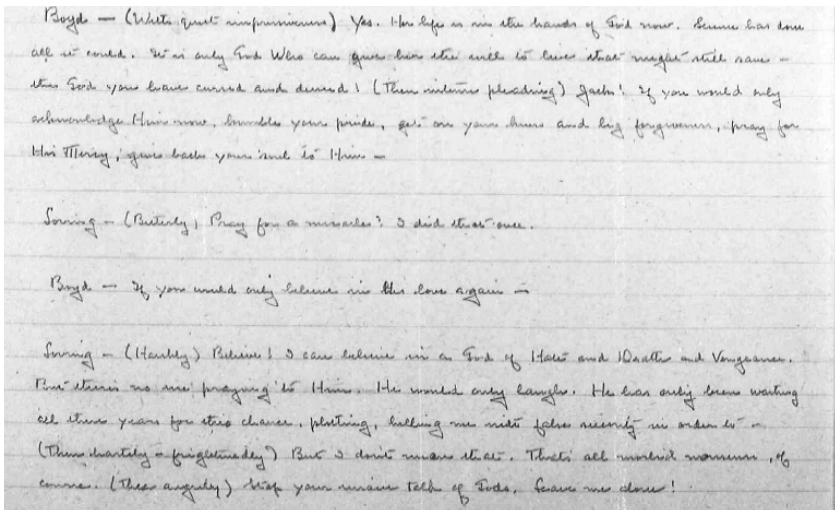
- (1)①FATHER BAIRD—It is the crisis. Human science has done all it can to save her. Her life is in the hands of God now.
- ②LOVING—There is no god!
- ③FATHER BAIRD— (*sternly*) Do you dare say that—now!
- ④JOHN—(*frightenedly*) No—I—I don't know what I'm saying—It isn't I—
- ⑤FATHER BAIRD—(*recovering himself—quietly*) No. I know you couldn't blaspheme at such a time—not your true self.
- ⑥LOVING—(*angrily*) It is my true self—my only self! And I see through your stupid trick—to use the fear of death to— (173)<sup>5</sup>

In (1)-①, Father Baird as S2 utters his words to both John and Loving as R2s, “Her life is in the hands of God now.” In (1)-②, immediately reacting to Father Baird’s utterance, Loving as S2 retorts to Father Baird as R2, “There is no God!” In (1)-③, in response to Loving’s blasphemy, Father Baird makes a countercharge against John and Loving as R2s, “Do you dare say that—now,” to which in (1)-④, John as S2 conveys his confusion to Father Baird, “No—I—I don’t know what I’m saying— It isn’t I—.” In (1)-⑤, Father Baird accepts John’s retraction, and addresses John and Loving: “I know you couldn’t blaspheme at such a time—not your true self.” Replying to Father Baird’s remark, “not your true self,” in (1)-⑥ Loving contradicts Father Baird, “It is my true self—my only self!” In quotation (1), John and Loving can alternately act as Sender 2 in response to Father Baird’s speeches, as is shown in the following models:

- (1)-①: (F): S1(W) →  $\boxed{S2(=FB) \rightarrow \text{text} \rightarrow R2(=J+L)}$  → R1(A)  
 (1)-②: (C): S1(W) →  $\boxed{S2(=L/JL) \rightarrow \text{text} \rightarrow R2(=FB)}$  → R1(A)  
 (1)-③: (F): S1(W) →  $\boxed{S2(=FB) \rightarrow \text{text} \rightarrow R2(=J+L)}$  → R1(A)  
 (1)-④: (B): S1(W) →  $\boxed{S2(=J/JL) \rightarrow \text{text} \rightarrow R2(=FB)}$  → R1(A)  
 (1)-⑤: (F): S1(W) →  $\boxed{S2(=FB) \rightarrow \text{text} \rightarrow R2(=J+L)}$  → R1(A)  
 (1)-⑥: (C): S1(W) →  $\boxed{S2(=L/JL) \rightarrow \text{text} \rightarrow R2(=FB)}$  → R1(A)

Through the development of (F)→ (C)→ (F)→ (B)→ (F)→ (C), communication between Father Baird and John+Loving is conveyed to the audience. The dialogical development of quotation (1) in the published version has the dramatic sequence of Model (F), (C) and (B), but in the 4<sup>th</sup> draft of the play shown in Figure (1) below, the playwright uses neither the mask nor the split-character device, insomuch that there seems to be significantly less dramatic development of the speeches.

Figure (1)<sup>6</sup>



#### 4<sup>th</sup> Draft of Quotation (1)

①Boyd—(With quite impressiveness) Yes. Her life is in the hands of God now. Science has done all it could. It is only God Who can give her the will to live that might still save—the God you have cursed and denied! (Then intense pleading) Jack! If you would only acknowledge Him now, humble your pride, get on your knees and beg forgiveness, pray for His Mercy, give back your soul to Him—

- ②Loving—(Bitterly) Pray for a miracle? I did that once.
- ③Boyd—If you could only believe in His love again—
- ④Loving—(Harshly) Believe! I can believe in a God of Hate and Death and Vengeance. But there's no use praying to Him. He would only laugh. . . .<sup>7</sup>

What matters here is that O'Neill did not immediately achieve the dramatic dialogical development of the published version, but only after a number of deletions and rewritings across five drafts of the play, was he able to create this kind of dramatic dialogue. This protracted process of development increases the need for further investigation of the playwright's process of quotation (1). In the 4<sup>th</sup> draft of quotation (1), Boyd, Father Baird in the published version, utters his words to as yet unsplit protagonist Loving as R2, who, in replying to Boyd's utterances, addresses his words to Boyd as R2, as is shown in the following four models:

**Sender-Receiver Relationships in 4<sup>th</sup> DRAFT of Quotation (1)**

- ①(A) S1(W) → S2(=Boyd) → text → R2(=Loving) → R1(A)
- ②(A)' S1(W) → S2(=Loving) → text → R2(=Boyd) → R1(A)
- ③(A) S1(W) → S2(=Boyd) → text → R2(=Loving) → R1(A)
- ④(A)' S1(W) → S2(=Loving) → text → R2(=Boyd) → R1(A)

These four models show that the dialogue in the 4<sup>th</sup> draft consists of traditional Sender-Receiver relationships of (A) to (A)', whereas in the published version the dialogue is composed of a much more varied development reflecting Model (F), (B) and (C). Moreover, in the 4<sup>th</sup> draft, the playwright can depict only one aspect of the protagonist's hate-filled denial of God. It is not until the 5<sup>th</sup> draft that the playwright adopts the mask and split-character devices which allows him to depict the conflicted characterization embodied by John and masked Loving. Therefore, it is necessary to take the 5<sup>th</sup> draft into consideration.

**5<sup>th</sup> Draft of Quotation (1)\***

- ① Boyd—Jack! For Elsa’s sake! ~~—if you love her!~~ Her life is in God’s hands now. It is only He Who can give her back the will to live. It is only He Who can open her heart to pity and forgiveness for you!
- ② John—(Stammers brokenly) Yes! If I could only get her to forgive—
- ③ Loving—But ~~\*\*\*\*\*~~ she would never forgive me if I became such a stupid coward as that! I could never forgive myself!
- ④ John—No! I could never forgive myself! Man cannot go back! He must go on!

\*NOTE: Shaded area in the draft stands for deleted words with many strike-throughs. The shaded area with asterisks represents deleted words which have proved difficult to decode due to multiple deletions or strike-throughs.

In the 5<sup>th</sup> draft, Boyd in Speech ① utters his words to both John and masked Loving just as they are written in the published version. In response to Boyd’s utterance, “forgiveness for you,” John as S2 in Speech ② says to Boyd as R2, “I could get her to forgive.” Reacting to John’s remark, in Speech ③, Loving as S2 asserts an opposite idea, “she would never forgive me . . . !” In Speech ④, John agrees with Loving’s rebuttal. Looking at the dialogue in the 5<sup>th</sup> draft, we can easily see changes in the dialogue’s constituents that have occurred since the 4<sup>th</sup> draft. Although the dialogue in the 4<sup>th</sup> draft consists of speeches dependent on Model (A) and (A)’, in the 5<sup>th</sup> draft, O’Neill gives the dialogue the more complex dialogical development of (F)→ (B)→ (C)→ (B), from which we may discern the origin of the conflicting two entities within the protagonist contained in the development of this dialogue, as is shown in these four models:

**Sender-Receiver Relationships in 5<sup>th</sup> DRAFT of Quotation (1)**

- ①: (F): S1(W) → S2(=FB) → text → R2(=J+L) → R1(A)  
②: (B): S1(W) → S2(=J/JL) → text → R2(=FB) → R1(A)  
③: (C): S1(W) → S2(=L/JL) → text → R2(=FB) → R1(A)  
④: (B): S1(W) → S2(=J/JL) → text → R2(=FB) → R1(A)

In the 6<sup>th</sup> draft, O'Neill makes some more changes to the dialogue for the purpose of elaborating its development and arguments.

**6<sup>th</sup> Draft of Quotation (1)**

① Baird—\*\*\*\*\*

It is the crisis now for Elsa. And human science has done all it can to save her. Her life is in the hands of God now. Do you understand?

② Loving—(With harsh defiance) There is no God! There is nothing!

③ Baird—(sternly) Jack! Take care! Do you dare say that—now!

④ John—(Frightenedly) No—I—I don't know what I'm saying—It isn't I—

⑤ Baird—(Recovering himself—quietly) No. I know you couldn't utter such blasphemies at such a time—not your true self.

⑥ Loving—(Angrily) It is my true self—my only self! And I see through your stupid trick—to use the fear if death to frighten me back to—

Looking at the dialogical development in the 6<sup>th</sup> draft, we can track the changes between it and the 5<sup>th</sup> draft. O'Neill places Loving's Speech ②, his denial of God, right after Baird's utterance. This positioning enables the playwright to follow with Baird's accusation against Loving's denial of God. This flow of the argument in the dialogue leads to John's embarrassment and confusion in Speech ④, and to Baird's remark, "not your true self," in Speech



⑤, and to Loving's contradiction in Speech ⑥. In the 6<sup>th</sup> draft, O'Neill forms this dialogue to consist of the development of Model (F)→(C)→(F)→(B)→(F)→(C), as in the published version. This dialogical development is maintained in the 7<sup>th</sup> draft and Working Copy.

Observing the playwright's creative process of quotation (1), we may discern that by making several modifications to the drafts of quotation (1), the playwright has been seeking for better forms of the dialogue where he can describe two conflicting selves embodied by John and masked Loving: on one hand masked Loving denies God, on the other John is confused by the very presence of masked Loving.

As we have focused on the external dialogues in this section, it is now necessary to give careful consideration to the development of the internal dialogues and their creative processes.

## 2. Analysis of Internal Dialogues

In the following example, although there is a speech by Elsa inserted between John and Loving's speeches, the dialogue in quotation (2) seems to be categorizable as an internal dialogue, since the main flow is composed of speeches emanating from the protagonist's two egos:

(2)

### Published Version

①LOVING—(*in the same low tone, but with a cold, driving intensity*) She will soon be dead.

②JOHN—No!

③LOVING—What will you do then? Love will be lost to you forever. You will be alone again. There will remain only the anguish of

endless memories, endless regrets—a torturing remorse for murdered happiness!

④JOHN—I know! For God’s sake, don’t make me think—

⑤LOVING—(*coldly remorseless-sneeringly*) Do you think you can choose your stupid end in your story now, when you have to live it?—on to Hercules? But if you love her, how can you desire to go on—with all that was Elsa rotting in her grave behind you!

⑥JOHN—(*torturedly*) No! I can’t! I’ll kill myself!

⑦ELSA—(*suddenly moans frightedly*) No, John! No!

⑧LOVING—(*triumphantly*) Ah! At last you accept the true end! . . .

(175-6)

In this published version, the dialogue begins with Loving’s speech in the form of Model (H), in which he says to John, “She will soon be dead.” In response to this remark, John in Speech (2)-② rejects Loving’s idea. While in Speech (2)-③, Loving continues describing the tormented life which John will lead after Elsa’s death, John in Speech (2)-④ commands him to leave him alone. Then in Speech (2)-⑤, Loving interrogates John about how he can go on living while Elsa is rotting in her grave, and John in Speech (2)-⑥ asserts he will kill himself. At this moment, Elsa in Speech (2)-⑦ interrupts their internal dialogue semi-consciously, uttering her horror at John’s intention. However, in Speech (2)-⑧ Loving continues as if there had been no interruption to their internal dialogue, triumphantly addressing John with, “you accept the true end!” To sum up, the Sender-Receiver relationships in this quotation, the dialogue consists of a sequence of Model (H)→(G)→(H)→(G)→(H)→(G)→(D)→(H), as these eight Sender-Receiver relationships show:

**Sender-Receiver relationship Models of quotation (2)**

- |   |             |                    |             |       |
|---|-------------|--------------------|-------------|-------|
| ① | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |
| ② | (G) S1(W) → | S2(=J/JL) → text → | R2(=L/JL) → | R1(A) |
| ③ | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |
| ④ | (G) S1(W) → | S2(=J/JL) → text → | R2(=L/JL) → | R1(A) |
| ⑤ | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |
| ⑥ | (G) S1(W) → | S2(=J/JL) → text → | R2(=L/JL) → | R1(A) |
| ⑦ | (D) S1(W) → | S2(=Elsa) → text → | R2(=J/JL) → | R1(A) |
| ⑧ | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |

In this quotation too, after a great number of deletions and modifications, O'Neill forms the dialogue as in the published version. Looking at this quotation's four drafts across the 5<sup>th</sup> draft to the Working Copy, there are two striking changes in the manuscripts: one is the change in positioning of each speech in this dialogue, the other is the reduction of the number of words, especially in speech ③ and ⑤. To begin with, it is useful for our argument to observe the changes in collocation of the dialogue's speeches:

**Sender-Receiver Relationships in 5<sup>th</sup> DRAFT of Quotation (2)**

- |   |             |                    |             |       |
|---|-------------|--------------------|-------------|-------|
| ① | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |
| ② | (G) S1(W) → | S2(=J/JL) → text → | R2(=L/JL) → | R1(A) |
| ③ | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |
| ④ | (G) S1(W) → | S2(=J/JL) → text → | R2(=L/JL) → | R1(A) |
| ⑤ | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |
| ⑥ | (G) S1(W) → | S2(=J/JL) → text → | R2(=L/JL) → | R1(A) |
| ⑦ | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |
| ⑧ | (G) S1(W) → | S2(=J/JL) → text → | R2(=L/JL) → | R1(A) |

**Sender-Receiver Relationships from 6<sup>th</sup> DRAFT to Working Copy of Quotation (2)**

- |   |             |                    |             |       |
|---|-------------|--------------------|-------------|-------|
| ① | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |
| ② | (G) S1(W) → | S2(=J/JL) → text → | R2(=L/JL) → | R1(A) |
| ③ | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |
| ④ | (G) S1(W) → | S2(=J/JL) → text → | R2(=L/JL) → | R1(A) |
| ⑤ | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |
| ⑥ | (G) S1(W) → | S2(=J/JL) → text → | R2(=L/JL) → | R1(A) |
| ⑦ | (H) S1(W) → | S2(=L/JL) → text → | R2(=J/JL) → | R1(A) |
| ⑧ | (D) S1(W) → | S2(=Elsa) → text → | R2(=J/JL) → | R1(A) |

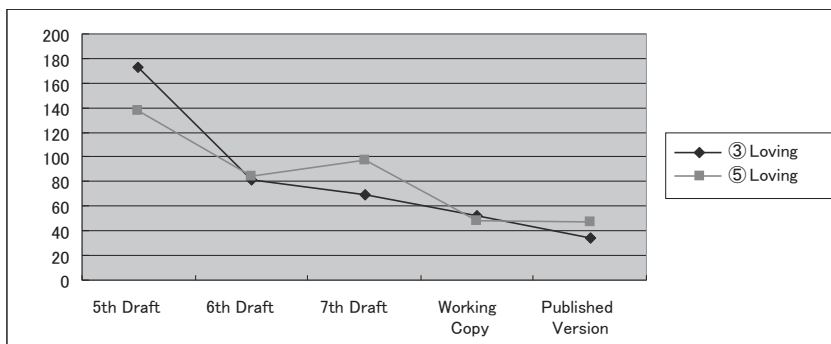
As these Sender-Receiver models show, in the 5<sup>th</sup> draft, Elsa's speech in

the form of Model (E) does not exist. It is not until the 6<sup>th</sup> draft that the playwright adds Elsa’s speech to this dialogue, but her speech is located near the very end of this dialogue after Loving’s Speech ⑦. It is a matter for speculation, but with regard to the position of Elsa’s speech, it seems reasonable to suppose that O’Neill moved her speech from the end of the dialogue to right after John’s speech, after the Working Copy or during the rehearsal of the play.

In addition, we also need to consider the change in the number of the words constituting Speech ③ and Speech ⑤. Table (1) and its chart reveal the reduction in the number of the words both in Speech ③ and ⑤ carrying over the 5<sup>th</sup> draft into the published version; in Speech ③, 173 words in the 5<sup>th</sup> draft are then reduced to 81 words in the 6<sup>th</sup> draft, and into 69 words in the 7<sup>th</sup>, then 52 words in the Working Copy, and finally into 34 words in the published version; in speech ⑤, 138 words in the 5<sup>th</sup> draft are reduced into 47 words in the published version:

**TABLE (1)**

	5 <sup>th</sup> Draft	6 <sup>th</sup> Draft	7 <sup>th</sup> Draft	Working Copy	Published Version
Speech③	173 words (100%)	81 words (47%)	69 words (40%)	52 words (30%)	34 words (20%)
Speech⑤	138 words (100%)	84 words (61%)	97 words (70%)	48 words (35%)	47 words (34%)



These reductions in the two speeches are so dramatic that it is worth analyzing the components in these two speeches that have been deleted and modified among the four drafts. In order to explore the changes in the four drafts, it is beneficial for us to examine the greatest cut in words which occurs between the 5<sup>th</sup> and 6<sup>th</sup> drafts.

Focusing on Speech ③, many words in the 5<sup>th</sup> draft are deleted in the 6<sup>th</sup> draft, as follows:

### Speech ③ in the 5<sup>th</sup> draft

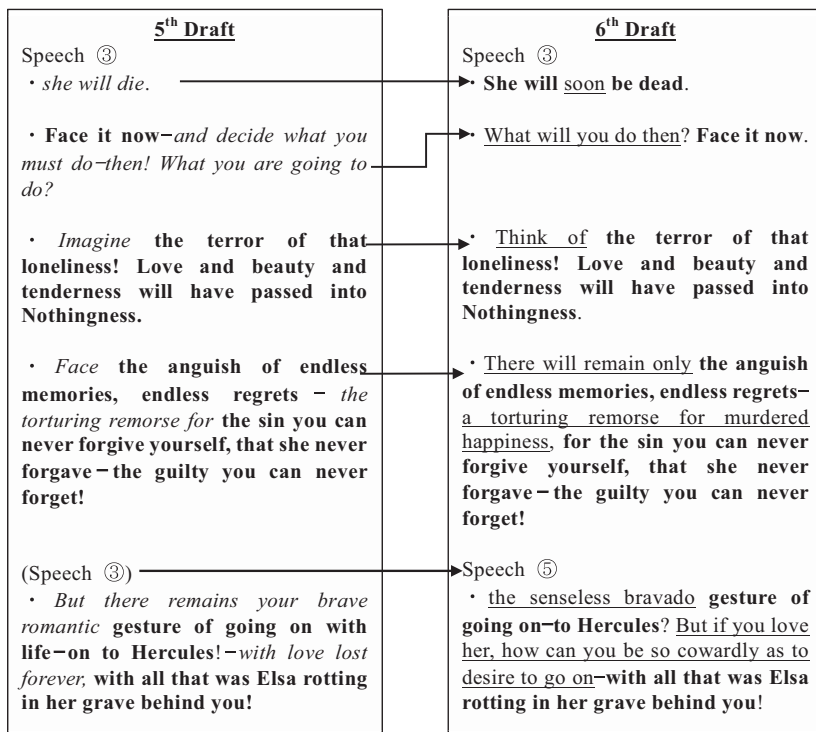
- ③ Loving—(Insistently) ~~You do not believe in your own hope. You know in your heart she will die. Face it now—and decide what you must do—then!~~ What you are going to do? Love will be dead. Face that in all its horror for you! You will be alone again. Imagine the terror of that loneliness! Love and beauty and tenderness will have passed into Nothingness. ~~Face that terrible world!~~ Face the anguish of endless memories, endless regrets—the torturing remorse for the sin you can never forgive yourself, that she never forgave—the guilty you can never forget! ~~All that was Elsa will be rotting into nothingness in the grave, love will be lost forever!~~ (He grins a mocking laugh) Which end of the story will it be? I think I have already saved you from the ghost back to the comforting arms of a non-existent God. Unless last feeble attempt to scare you into that folly should be the end of that happy ending! But there remains your brave romantic gesture of going on with life—on to Hercules!—with love lost forever, with all that was Elsa rotting in her grave behind you! \*\*\*\*\*

\*NOTE: Shaded area in the draft stands for deleted words with many strike-throughs. The shaded area with asterisks represents deleted words which have proved difficult to decode due to multiple deletions or strike-throughs.

As the deletion lines show, the playwright deletes the words from “You do not believe” to “in your heart” in the initial sentence of the speech, and also he deletes, “Face that terrible world.” Moreover, as both deletion lines and the shaded area show, O’Neill deletes words from “All that was Elsa will . . .” to “. . . this happy ending.”

In addition to the deletions in the 5<sup>th</sup> draft, it is necessary to look at the words in the 5<sup>th</sup> draft which the playwright uses in the same forms or modifies in the 6<sup>th</sup> draft. As the following Figure (2) shows, O’Neill makes a great deal of modifications between the 5<sup>th</sup> and 6<sup>th</sup> draft:

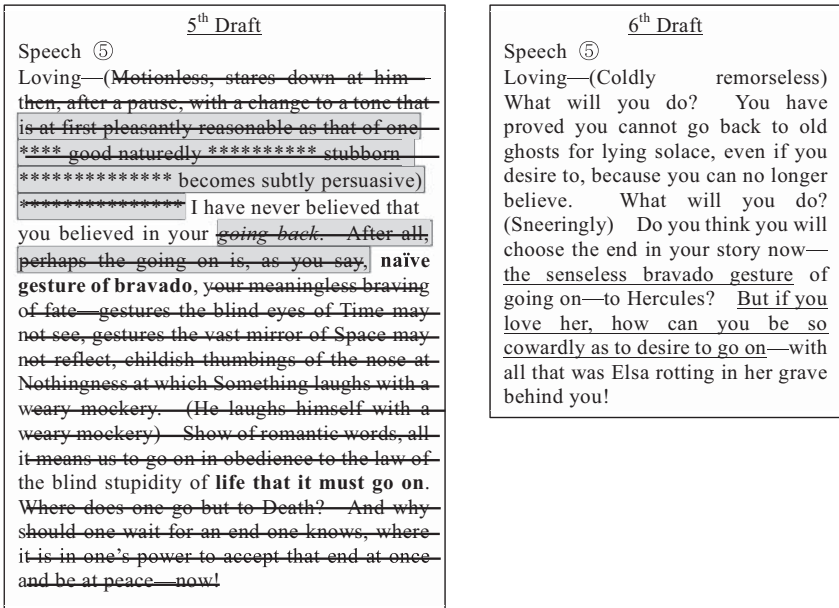
Figure (2)



All italic letters in the 5<sup>th</sup> draft stand for the words that O’Neill modifies in the 6<sup>th</sup> draft, bold letters contained in both the 5<sup>th</sup> and 6<sup>th</sup> drafts represent those that the playwright uses with the same forms or expressions. The underlined words in the 6<sup>th</sup> draft are the words that the playwright has added in this draft. These juxtapositions in Figure (2) clearly uncover the playwright’s struggle to improve his speeches. Taking a few examples from Figure (2), the playwright adds “soon” in the 6<sup>th</sup> draft to “*she will die*” in the 5<sup>th</sup>, and he changes “*and decide what you must do—then! What you are going to do?*” in the 5<sup>th</sup> to “What will you do then?” in the 6<sup>th</sup> draft. In addition to these examples, “*But there remains your brave romantic **gesture of going on***

with life—on to Hercules!—with love lost forever,” in Speech ③ in the 5<sup>th</sup> draft are modified and moved into Speech ⑤ in the 6<sup>th</sup> draft. Furthermore, as O’Neill made a lot of deletions and modifications to Speech ⑤ in the 6<sup>th</sup> draft, it is necessary to give a quick overview of the changes in Speech ⑤ between the 5<sup>th</sup> and 6<sup>th</sup> drafts.

Figure (3)



As these many deletion lines and shaded areas show, most of the words in Speech ⑤ in the 5<sup>th</sup> draft are not used in the 6<sup>th</sup> draft. Only a few expressions and ideas in “naïve gesture of bravado” and “life that it must go on” are used in the 6<sup>th</sup> draft. From these modifications between the two drafts, we can see that in the 6<sup>th</sup> draft the playwright moves lines from Speech ③ into Speech ⑤, and using a few expressions in Speech ⑤ in the 5<sup>th</sup> draft, he rewrites or adds many of the words in Speech ⑤ in the 6<sup>th</sup> draft.

In addition to the changes in Speech ③ and ⑤, it would be beneficial for

our argument to think about Speech ⑧ in the 5<sup>th</sup> draft. In the 5<sup>th</sup> draft there are no crucial expressions in this dialogue of “I’ll kill myself,” but these particular words are found in an indirect expression in “How can I live—alone without love, and forgiven” in Speech ⑧ in the 5<sup>th</sup> draft. The speech “I’ll kill myself” is added to Speech ⑥ in the 6<sup>th</sup> draft. As we have seen above, through many deletions and modifications the playwright forms the dialogue in the 6<sup>th</sup> draft.

Now we turn to an account of the changes between the 6<sup>th</sup> and 7<sup>th</sup> drafts. As Figure (4) below shows, between the 6<sup>th</sup> and 7<sup>th</sup> drafts, many of the expressions in the 6<sup>th</sup> draft are used in the 7<sup>th</sup> draft, except for the modification of “Love will be dead forever” in Speech ③ in the 6<sup>th</sup> to “Love will be lost to you forever” in the 7<sup>th</sup> draft. In the 7<sup>th</sup> draft, the playwright deletes “She will soon be dead” and “Face it now” in Speech ③, and adopts the rest of the speeches in the Working Copy.

Figure (4)

<b>6<sup>th</sup> Draft</b>	<b>7<sup>th</sup> Draft</b>
<p>① Loving—(In the same low tone, just above a whisper, but with a cold, driving intensity) She will soon be dead.</p> <p>② John. No!</p> <p>③ Loving. She will soon be dead. What will you do then? Face it now. Love will be dead forever. Face that in all its horror. You will be alone again. Think of the terror of that loneliness! Love and beauty and tenderness will have passed into Nothingness. There will remain only the anguish of endless memories, endless regrets—a torturing remorse for murdered</p>	<p>① Loving. (in the same low tone, just above a whisper, but with a cold, driving intensity) She will soon be dead.</p> <p>② John. No!</p> <p>③ Loving. <del>She will soon be dead.</del> What will you do then? <del>Face it now.</del> Love will be lost to you forever. You will be alone again. Think of the terror of that loneliness! Love and beauty and tenderness will have passed into Nothingness. There will remain only the anguish of endless memories, endless regrets—a torturing remorse</p>



happiness, for the sin you can never forgive yourself, that she never forgave—the guilty you can never forget!

④ John—(tortured—brokenly) I know! For God's sake, don't make me think—

⑤ Loving—(Coldly remorseless) What will you do? You have proved you cannot go back to old ghosts for lying solace, even if you desire to, because you can no longer believe. What will you do? (Sneeringly) Do you think you will choose the end in your story now—the senseless bravado gesture of going on—to Hercules? But if you love her, how can you be so cowardly as to desire to go on—with all that was Elsa rotting in her grave behind you!

⑥ John—(Grasps his head with both hands as if he would crush out his thoughts) No! I'll kill myself!

⑦ Loving—(Triumphantly) Ah! At last you see the true end!  
~~\*\*\*\*\*~~

⑧ Elsa. (Suddenly twitches and calls faintly but frightenedly) No, John! No!

for murdered happiness, for the sin you can never forgive yourself, that she never forgave—the guilty you can never forget!

④ John. (tortured—brokenly) I know! For God's sake, don't make me think—

⑤ Loving. (coldly remorseless) What will you do? You have proved you cannot go back to old ghosts for lying solace, even if you desire to, because you can no longer believe. What will you do? (Sneeringly) Do you think you can choose the stupid end in your story now, when you have to live it?—the senseless bravado gesture of going on as a duty to life—on to Hercules? But if you love her, how can you be so cowardly as to desire to go on—with all that was Elsa rotting in her grave behind you!

⑥ John. (grasps his head with both hands as if he would crush out his thoughts) No! I can't! I'll kill myself!

⑦ Loving. (triumphantly) Ah! At last you accept the true end!

⑧ Elsa. (suddenly twitches and calls faintly but frightenedly) No, John! No!

As Figure (5) below shows, the playwright makes final deletions shown by the deletion lines and shaded areas in the Working Copy, and he arrives at the dialogue of the final published version:

Figure (5)

<u>Working Copy</u>	<u>Published Version</u>
<p>③ Loving. What will you do then? Love will be lost to you forever. You will be alone again. <del>Think of the terror of that loneliness! Love and beauty and tenderness will have passed into Nothingness.</del> There will remain only the anguish of endless memories, endless regrets—a torturing remorse for murdered happiness, (for the sin you can never forgive yourself, that she never forgave—the guilty you can never forget!)</p>	<p>③ LOVING—What will you do then? Love will be lost to you forever. You will be alone again. There will remain only the anguish of endless memories, endless regrets—a torturing remorse for murdered happiness!</p>
<p>⑤ Loving. (coldly remorseless) <del>What will you do? You have proved you cannot go back to old ghosts for lying solace, even if you desire to, because you can no longer believe. What will you do?</del> (Sneeringly) Do you think you can choose the stupid end in your story now, when you have to live it?—<del>the senseless bravado gesture of going on as a duty to life</del>—on to Hercules? But if you love her, how can you <del>be so cowardly as to</del> desire to go on—with all that was Elsa rotting in her grave behind you!</p>	<p>⑤ LOVING—(<i>coldly remorseless-sneeringly</i>) Do you think you can choose your stupid end in your story now, when you have to live it?—on to Hercules? But if you love her, how can you desire to go on—with all that was Elsa rotting in her grave behind you!</p>

From what we have seen through the draft-by-draft observation of quotation (2), we can find that in his creation of the internal dialogue O'Neill struggles to elaborate the dialogue into its optimum form by changing the dialogical development as well as making numerous modifications and deletions.

The Internal dialogue in Act IV Scene ii provides another good example of O'Neill's creative struggle. In quotation (3), this internal dialogue reveals a

vivid contrast between John and masked Loving, through a continuous sequence of speeches dependent on Model (I) and (H), as follows:

(3)

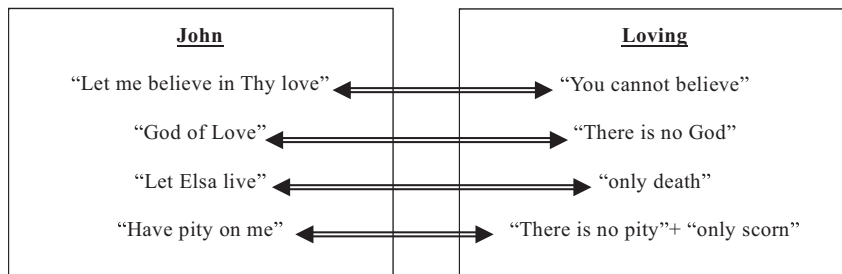
- ①John—Let me believe in Thy love again!
- ②Loving—You cannot believe!
- ③John—(*imploringly*) O God of Love, hear my prayer!
- ④Loving—There is no God! There is only death!
- ⑤John—(*more weakly now*) Have pity on me! Let Elsa live!
- ⑥Loving—There is no pity! There is only scorn! (178-9)

**Sender-Receiver relationship Models of quotation (3)**

- (3)-①: (I) S1(W) →  $\overline{S2(=J/JL) \rightarrow \text{text} \rightarrow R2(=\text{crucifix}+L)}$  → R1(A)  
 (3)-②: (H) S1(W) →  $\overline{S2(=L/JL) \rightarrow \text{text} \rightarrow R2(=J/JL)}$  → R1(A)  
 (3)-③: (I) S1(W) →  $\overline{S2(=J/JL) \rightarrow \text{text} \rightarrow R2(=\text{crucifix}+L)}$  → R1(A)  
 (3)-④: (H) S1(W) →  $\overline{S2(=L/JL) \rightarrow \text{text} \rightarrow R2(=J/JL)}$  → R1(A)  
 (3)-⑤: (I) S1(W) →  $\overline{S2(=J/JL) \rightarrow \text{text} \rightarrow R2(=\text{crucifix}+L)}$  → R1(A)  
 (3)-⑥: (H) S1(W) →  $\overline{S2(=L/JL) \rightarrow \text{text} \rightarrow R2(=J/JL)}$  → R1(A)

In Speech (3)-① John addresses the crucifix, “Let me believe in Thy love again,” while Loving in Speech (3)-② contradicts John, saying “You cannot believe!” Whereas John in Speech (3)-③ implores the “God of Love,” Loving in Speech (3)-④ dismisses John’s exhortation, “There is no God! There is only death!” Although in Speech (3)-⑤ John pleads, “Have pity on me,” Loving in Speech (3)-⑥ states, “There is no pity!” In this dialogue, O’Neill succeeds in his aim of delineating a vivid contrast between John and masked Loving through the continuous sequence of John’s entreaties and Loving’s rebuttals, as Figure (6) below shows:

Figure (6)



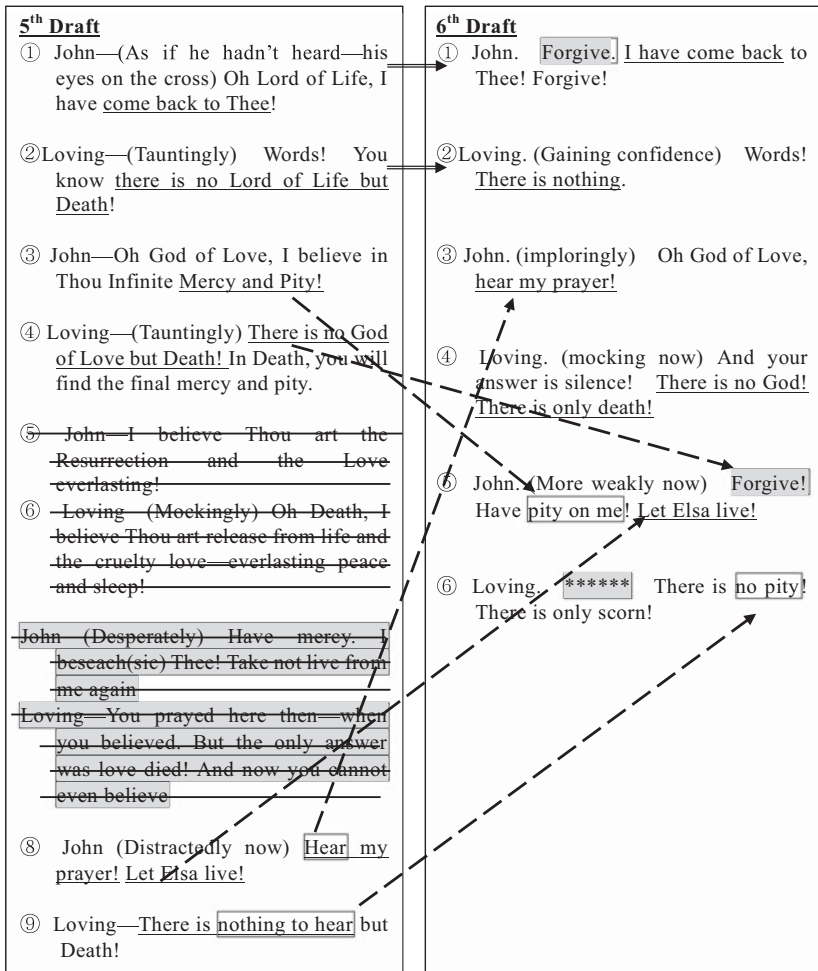
From the juxtapositions in Figure (6), we may discern that O’Neill tries to interweave the doppelganger protagonist’s conflicting inner impulses into a continuing flux comprising the two egos’ opposing speeches: John seeking for truth, life, and faith in God, Loving seeking for incredulity, death, and the negation of God. There is no such dramatic dialogical development in the 4<sup>th</sup> draft where the mask and split-character devices are not used. The following draft-by-draft study will show us the playwright’s creative struggle for dramatic development in this dialogue.

As is shown in the 5<sup>th</sup> draft of quotation (3) in Figure (7), the antagonism between John and masked Loving was depicted via their contrasting speeches ① and ②, in which John says to the crucifix, “I have come back to Thee,” whereas Loving denies it with “there is no Lord of Life but Death.”

However, in the 6<sup>th</sup> draft, the playwright has made some deletions and modifications to the two speeches presented in the 5<sup>th</sup> draft: Speech ① is modified into “I have come back to Thee! Forgive!” in the 6<sup>th</sup> draft; and Speech ② is changed into “Words! There is nothing.” In addition to these two speeches, there is a big change in the dialogue. None of the words in Speeches ⑤ and ⑥ in the 5<sup>th</sup> draft are used in the 6<sup>th</sup> draft. They are all completely deleted at this stage. Moreover, almost all descriptions in Speech ③ in the 5<sup>th</sup> draft are rewritten and moved to Speech ⑤ in the 6<sup>th</sup> draft; and

Speech ④ in the 5<sup>th</sup> draft modified in the 6<sup>th</sup> draft. In a similar way, the playwright moves and modifies “Hear my prayer,” the first sentence in Speech ⑧ in the 5<sup>th</sup> draft, into Speech ③ “Oh God of Love, hear my prayer!” in the 6<sup>th</sup> draft; and “Let Elsa live!”, the second sentence of Speech ⑧, into Speech ⑤ in the 6<sup>th</sup> draft. Loving’s Speech ⑨ in the 5<sup>th</sup> draft is also moved and modified into Speech ⑥ in the 6<sup>th</sup> draft.

Figure (7)



As is shown in Figure (8), between the 6<sup>th</sup> and 7<sup>th</sup> drafts, the playwright made a few further alterations. In the 7<sup>th</sup> draft, the playwright deletes “I have come back to Thee!” in Speech ① in the 6<sup>th</sup> draft, and adds a new expression in its place, “Let me believe in Thy love again!” Stylistically speaking, this rewriting to “Let me believe in Thy love” allows O’Neill to follow Loving’s denial of “You cannot believe” in speech ② in the 7<sup>th</sup> draft.

**Figure (8)**

6 <sup>th</sup> Draft	7 <sup>th</sup> Draft
① John. <del>Forgive.</del> I have come back to Thee! Forgive!	① John. <del>I have come back to Thee!</del> <u>Let me believe in Thy love again!</u>
② Loving. (Gaining confidence) Words! There is nothing.	② Loving. (gaining confidence) <del>Words!</del> You cannot believe! <del>There is nothing!</del>
③ John. (imploringly) Oh God of Love, hear my prayer!	③ John. (imploringly) Oh God of Love, hear my prayer!
④ Loving. (mocking now) <del>And your answer is silence!</del> There is no God! There is only death!	④ Loving. There is no God! There is only death!
⑤ John. (More weakly now) <del>Forgive!</del> Have pity on me! Let Elsa live!	⑤ John. (more weakly) Have pity on me! Let Elsa live!
⑥ Loving. <del>*****</del> There is no pity! There is only scorn!	⑥ Loving. There is no pity! <del>There is only scorn!</del> Remember how Mother died!

In addition, between the 6<sup>th</sup> and 7<sup>th</sup> drafts, the playwright deletes “And your answer is silence” in Speech ④, and he deletes “Forgive!” in Speech ⑤; and in Speech ⑥ he deletes “There is only scorn,” and adds “Remember how Mother died!”.

Looking at both the 7<sup>th</sup> draft and the Working Copy in Figure (9), the playwright gives the final touch to the draft. He deletes “Words!” and “There is nothing” in Speech ②. In Speech ⑥, he deletes “There is only scorn,” and

moves “Remember how Mother died!” from the last to the initial position of Speech ⑥. However, after the Working Copy, O’Neill deletes this “Remember how Mother died!,” and he finally arrives at the dialogue in the final published version.

Figure (9)

<u>7<sup>th</sup> Draft</u>	<u>Working Copy</u>
① John. <del>I have come back to Thee!</del> Let me believe in Thy love again!	① John. Let me believe in Thy love again!
② Loving. (gaining confidence) <del>Words!</del> You cannot believe! <del>There is nothing!</del>	② Loving. You cannot believe!
③ John. (imploringly) Oh God of Love, hear my prayer!	③ John. (imploringly) Oh God of Love, hear my prayer!
④ Loving. There is no God! There is only death!	④ Loving. There is no God! There is only death!
⑤ John. (more weakly) Have pity on me! Let Elsa live!	⑤ John. (more weakly) Have pity on me! Let Elsa live!
⑥ Loving. There is no pity! <del>There is only scorn!</del> Remember how Mother died!	⑥ Loving. <del>Remember how Mother died!</del> There is no pity! There is only scorn!

Through this drastic creative process, O’Neill manages to create the dialogue in the final published version that reveals a vivid contrast between John and masked Loving as well as the disjunction of the doppelganger protagonist’s inner impulses within the smooth current of its dialogical development.

### 3. Conclusion

This paper tries to investigate the external and internal dialogues in *Days Without End* and their process of creation. It follows from our draft-by-

draft observation that the numerous deletions and modifications, both at the word and sentence levels, along with the arrangement of the speeches, help uncover the playwright's struggle to find the most effective and powerful expressions and smoothest dialogical development for the play. Taking this process into consideration, we may well come to the conclusion that during his creation of the play over the five drafts, O'Neill fought to produce the optimum forms of the external and internal dialogues, not only to project the conflicting two selves onto the stage but to externalize the disunity of the protagonist's inner compulsions via the intertwined speeches of John and masked Loving.

#### **\*Acknowledgment**

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#### **Notes**

1. This is a revised version of a paper presented at PALA 2009 (Annual International Conference of Poetics and Linguistics Association) at Roosevelt Academy in Middelburg, Netherlands.
2. In relation to the dramaturgical devices in *Days Without End*, Anderson [1934 (rpt. 1961: 201)] discusses the playwright's returning to "a mixture of the *Strange Interlude* technique and the mask business of *The Great God Brown*." Floyd (1981: 157; 1985: 412) also mentions that O'Neill in an early draft of *Days Without End* considers "using 'interlude' technique," and Floyd (1985: 418) regards the Dion-masked Brown of the second part of *The Great God Brown* as "an early variant of the John-masked Loving." Atkinson (1934: 1) finds the mask device in the play successful because the mask reveals "the villain and the hero of the play in bold strokes of theatre." Törnqvist (1969: 131) is concerned with a practical reason for Loving's mask that since John and Loving are "representatives of conflicting impulses within the man John Loving, they must naturally look alike so that the audience immediately can grasp their symbolic nature and intimate connection with each other." However Tiusanen (1968: 200) thinks the mask device is handled properly but "O'Neill hardly expresses any 'profound hidden conflicts.'"



3. Even Clark (1947: 139), one of the best followers and apprehenders of O'Neill's plays, considers the play to be "the dullest as a stage play."
4. I have constructed the nine Sender-Receiver Relationship Models with the reference to "the communication models for dramatic text" by Pfister (1991: 3-49) and "pragmatic models of fiction" by Adams (1985: 12-15).
5. All quotations from *Days Without End* are cited from *Eugene O'Neill: Complete Plays 1932-1943*, ed., Travis Bogard (New York: The Library of America, 1988), 109-180. Henceforth, only the page number is indicated in the brackets.
6. Figure (1) is cited from "Days Without End, Early Draft," ms., Eugene O'Neill Papers, YCAL MSS 123, Box 48, Folder 994-6, Yale Collection of American Literature, Beinecke Rarebook and Manuscript Library, Yale University.
7. Figure (1) is a picture of O'Neill's handwritten draft of quotation (1) in the 4<sup>th</sup> draft, but as it seems to be difficult for most readers to decipher his handwriting, it will probably be useful for most reader to have my transcription of the manuscript. Henceforth, only the transcription is shown when observing changes in the drafts.

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