A Stylistic Analysis of Linguistic Features in the Characterization of the Doppelgänger Protagonist in Eugene O'Neill's *Days Without End**

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0. Introduction

As many scholars have pointed out, Eugene O'Neill（1888－1953）was noted for his exploration of theatrical expression in his experimental years（1920－1934）, during which time he conducted a variety of theatrical experiments such as an intricate mask scheme in *The Great God Brown*（1926）and a thought aside technique in *Strange Interlude*（1928）. As a development of these theatrical experiments, the playwright employed two dramaturgical devices in *Days Without End*（1934）: those of the mask and split-character devices（i.e. a dual presentation of the protagonist [John Loving] by two actors）. By using the mask and split-character devices, O'Neill intended to illustrate the inner struggle of the doppelgänger protagonist's conflicting two selves: naked-faced John, symbolizing the nobler quality; masked Loving, embodying the villainous traits in his personality.

These two theatrical devices in *Days Without End* have attracted

both critics and theatergoers, whereas the play itself has been attacked by those who regard it as one of the playwright's greatest artistic failures (e.g., Clark 1947; Floyd 1985; Wainscott 1988). In relation to the dramaturgical devices in *Days Without End*, Anderson (1934 [rpt. 1961: p. 201]) discusses the playwright's returning to "a mixture of the *Strange Interlude* technique and the mask business of *The Great God Brown*." Atkinson (1934: p. 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." Tiusanen (1968: p. 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." However, Tiusanen (1968: p. 200) also indicates that the mask device is handled properly but "O'Neill hardly expresses any 'profound hidden conflicts.'" Törnqvist (1969: p. 131) is concerned with the practical reason for Loving's mask: 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." Eisen (1994: p. 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."

In contrast to the arguments about the dramaturgical devices, however, a number of dramatic critics and O'Neill scholars have passed stern judgments on *Days Without End* since its first performance in 1934. The play faced a box-office disaster, running for only fifty-seven performances. Clark (1947: p. 139) considers *Days Without End* to be "the dullest as a stage play." Floyd (1985: p. 415) judges the play to be "the weakest and least successful plays in O'Neill's mature period." In addition, Bogard (1972: p. 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: p. 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' laced with guilt and anguish, and very little physical action." Taking into account Wainscott's propositions that there are "very little physical action" and long "metaphysical debate," we can infer that the importance of dialogue must be greater in this play.

Although a number of studies have been made on the use of the theatrical devices, little attention has been paid to the linguistic features in the dialogical speeches exchanged between the two selves of the split-natured protagonist of the play. Thus it is worthwhile considering what components in the speeches by John and Loving contribute to the projection of the contrasting characterization of the doppelgänger protagonist's conflicting egos on the stage. This paper focuses on examining the linguistic features in the protagonist's dialogical speeches by using the lexical information obtained from the corpus of the play and analyzing the collocation of the words with both positive and negative meanings. In order to explore the issue, this paper presents a brief overview concerning the corpus of *Days Without End* in Section 1; and in Section 2, this paper conducts corpus stylistic analysis to investigate the linguistic features in the use of adjectives in John and Loving's speeches; in Section 3, the use of verbs; and in Section 4, the use of nouns.

1. Overview of the Corpus of *Days Without End*

The corpus of the play, as a whole, consists of 24,117 word tokens (2,915 word types): all characters' speeches, 16,700 word tokens (2,056 word

types); all stage directions, 7,417 word tokens (1,504 word types). The following Table 1 shows each character's word tokens in their speeches:

Table 1. Character's Word Tokens in Their Speeches

Name	Word Tokens	Word Types	Name	Word Tokens	Word Types
John	4,974	929	Father Baird	2,845	758
Loving	2,823	784	Lucy	2,048	569
Eliot	686	300	Margaret	74	52
Elsa	2,780	616	Stillwell	470	204

The amount of word tokens in John's speeches (4,974 word tokens) is much larger than other characters, whereas that of Loving's speeches (2,823 word tokens) is roughly equivalent to the amount of word tokens in Elsa (2,780 word tokens) and Father Baird's speeches (2,845 word tokens). These simple quotative results disclose the extent to which each character in the play utters their words in dialogue, but contributes nothing to the manifestation of the contrasting characterization of the doppelgänger protagonist. Therefore, it is meaningful for our argument to clarify what words (including adjectives, nouns and verbs) John and Loving use in various contexts and the different collocations in their speeches.

2. Corpus Stylistic Analysis of Adjectives in John and Loving's Speeches

In Table 2 below, a word enclosed in a boxed line stands for an adjective with a positive meaning, while a black-highlighted word stands for an adjective with a negative meaning. From the results in the frequent adjective lists in John and Loving's speeches, it is evident that John uses adjectives with both positive and negative meanings in his speeches, although in Loving's adjective list, except for two positive adjectives, many

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of the adjectives are categorized as having negative meanings:

Table 2. Twenty Most Frequent Adjectives in John and Loving's Speeches*

Adjectives in John's Speeches							Adjectives in Loving's Speeches						
Rank	Word	RF	‰	Rank	Word	RF	‰	Rank	Word	RF	‰	Rank	Word	RF	‰
1	damned	9	1.81	8	sick	4	0.80	1	old	13	4.61	12	dead	3	1.42
2	good	8	1.61	8	sorry	4	0.80	2	afraid	10	3.54	12	great	3	1.42
2	old	8	1.61	15	careful	3	0.60	3	last	8	2.83	12	insane	3	1.42
4	afraid	7	1.41	15	dead	3	0.60	4	meaningless	6	2.13	12	new	3	1.42
4	first	7	1.41	15	free	3	0.60	4	superstitious	6	2.13	12	ridiculous	3	1.42
4	long	7	1.41	15	glad	3	0.60	6	cowardly	5	1.77	12	silly	3	1.42
4	new	7	1.41	15	happy	3	0.60	6	romantic	5	1.77	12	terrible	3	1.42
8	evil	4	0.80	15	horrible	3	0.60	6	stupid	5	1.77	12	first	3	1.42
8	great	4	0.80	15	poor	3	0.60	6	true	5	1.77	12	second	3	1.42
8	last	4	0.80	15	rotten	3	0.60	7	much	4	1.42				
8	much	4	0.80	15	sure	3	0.60	7	poor	4	1.42				
8	right	4	0.80	15	true	3	0.60	12	absurd	3	1.42				

* RF stands for "Raw Frequency," and ‰, "Standardized Frequency (per thousand)."

As Loving symbolizes the villainous traits in the protagonist's personality, it is not strange that Loving frequently uses a variety of adjectives with negative meanings. However, the adjective list of John's speeches exceed our estimation in that he uses different types of adjectives with negative meanings as well as positive ones. Among adjectives with negative meanings in John's list, four uses of "evil" (0.80‰) provide us with interesting examples:

<u>Four Examples of "evil" in John's Speeches</u>   (underlines mine)

   (1) She was run over by a car. Or she had caught pneumonia and lay dying. Every day these <u>evil</u> visions possessed him.   (p. 67)[1]

   (2) At the thought of his wife, suddenly it was as if something outside him, a hidden spirit of <u>evil</u>, took possession of him.   (pp. 68-9)

(3) He was seized by fits of terror, in which he felt he really had given his soul to some <u>evil</u> power.　(p. 64)

(4) I want to get at the real truth and understand what was behind—what <u>evil</u> spirit of hate possessed me to make me—　(p.10)

It is beneficial for our argument to consider what John conveys by using the adjective "evil" in the above four examples. "Evil vision" in example (1) is used to depict the mental condition of the protagonist in the autobiographical novel that John is writing. In addition, John refers to the other identity of the protagonist in the autobiographical novel, equivalent to Loving, as "a hidden spirit of evil" in example (2) and "some evil power" in example (3). These two examples reveal that John alludes to the presence of Loving through the description of his autobiographical novel. Example (4) is a sentence in a dialogue between John and Loving. In this example, John regards Loving as an "evil spirit of hate" which causes him immense distress. To this John's utterance, Loving remarks extremely pessimistic views as his reply: "So it's come back to that again, eh? Your old familiar nightmare! You poor, damned superstitious fool! I tell you again what I have always told you: There is nothing—nothing to hope for, nothing to fear--neither devils nor gods—nothing at all!" (p. 10) This dialogue explicitly illustrates the confrontation of the two egos: John recognizes his alter ego as a demoniac existence whereas Loving asserts his cynical philosophy.

In terms of the frequent adjectives in Loving's speeches, four pejorative adjectives ("stupid," "absurd," "ridiculous" and "silly") give us clear examples showing his villainous traits:

<u>Fourteen Examples of Four Pejorative Adjectives in Loving's Speeches</u>
<u>(underlines mine)</u>

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· Mockery of God and Faith

(1) In a moment of <u>stupid</u> madness! But remember that is not the end! (p. 99)

(2) Naturally, he could never be so <u>stupid</u> as to curse what he knew didn't exist! (p. 79)

(3) And I see through your <u>stupid</u> trick―to use the fear of death to― (p. 98)

(4) He feels at times an <u>absurd</u> impulse to pray. (p. 77)

(5) But there was one ridiculous weakness in her character, an <u>absurd</u> obsession with religion. (p. 30)

(6) But there was one <u>ridiculous</u> weakness in her character, an absurd obsession with religion. (p. 30)

· Mockery of Keeping on Living

(7) Do you think you can choose your <u>stupid</u> 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. 101)

(8) No. He was always grasping at some <u>absurd</u> new faith to find an excuse for going on! (p. 65)

· Mockery of Conscience and Freedom

(9) And under the influence of his <u>ridiculous</u> guilty conscience, all the superstitions of his childhood, which he had prided himself his reason had killed, return to plague him. (p. 77)

(10) Given your hero's <u>ridiculous</u> conscience, what happens then? (p. 8)

(11) It's all <u>silly</u> twaddle, of course. Freedom was merely our romantic delusion. (pp. 74-5)

· Miscellaneous Examples
  (12) You'd better be prepared for any <u>stupid</u> folly. (p. 14)
  (13) It would have saved him so much <u>silly</u> romantic pursuit of meaningless illusions. (p. 64)
  (14) But, I'm afraid, Elsa, that my hero's <u>silly</u> idea that he was possessed by a demon must strike you as an incredible superstitious excuse to lie out of his responsibility. (p. 69)

In the above examples of Loving's uses of the four pejorative adjectives, six out of fourteen examples indicate his derision towards God and faith; two, towards living; three, towards conscience. From these eleven examples, we can realize Loving's villainousness, his longing for disbelief, malevolence and death.

3. Corpus Stylistic Analysis of Verbs in John and Loving's Speeches

The following Table 3 exhibits the twenty most frequent verbs in John and Loving's speeches, excluding "be" and "have." From the verb list, we can notice that with respect to a verb with a negative meaning, John's list has only one example, "die," although Loving's list has both negative and positive meaning verbs.

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Table 3. Twenty Most Frequent Verbs in John and Loving's Speeches

Verbs in John's Speeches							Verbs in Loving's Speeches						
Rank	Word	RF	‰	Rank	Word	RF	‰	Rank	Word	RF	‰	Rank	Word	RF	‰
1	know	37	7.44	11	come	17	3.42	1	see	16	5.67	11	tell	7	2.48
2	go	29	5.83	12	hear	13	2.61	2	know	15	5.31	11	believe	6	2.13
3	think	28	5.63	12	take	13	2.61	3	go	11	3.90	11	begin	5	1.77
4	tell	25	5.03	14	die	11	2.21	4	make	11	3.90	11	hate	5	1.77
5	feel	22	4.42	15	let	10	2.01	5	think	10	3.54	11	kill	5	1.77
6	get	20	4.02	15	make	10	2.01	5	die	9	3.19	11	lie	5	1.77
7	mean	19	3.82	17	find	9	1.81	7	come	7	2.48	17	live	5	1.77
8	forgive	18	3.62	17	give	9	1.81	8	face	7	2.48	17	remember	5	1.77
8	see	18	3.62	19	leave	7	1.41	8	let	7	2.48	17	curse	4	1.42
10	believe	17	3.42	19	pray	7	1.41	8	pray	7	2.48	17	exist	4	1.42

One interesting point about the lists above is that only the standardized frequency of the verb "pray" in Loving's list (2.48‰) shows a higher value than that in John's list (1.41‰). It is necessary to examine the context in which the verb "pray" is used by each of the protagonist's two contradictory egos: John is perplexed but seeks for salvation and faith in God while Loving curses and defies God.

Seven Examples of "pray" in John's Speeches　(underlines mine)
(1) He would feel a tortured longing to pray and beg for forgiveness. (p. 64)
(2) If I could only pray! If I could only believe again!　(p. 102)
(3) Finally he knew in his heart she was going to die. But even then he hoped and prayed for a miracle.　(p. 32)
(4) Without his knowing how he got there, he finds he has walked in a circle and is standing before the old church, not far from where he now lives, in which he used to pray as a boy.　(p. 78)

(5) Where I used to believe, where I used to <u>pray</u>! (p. 102)

(6) First, his father died. The boy had <u>prayed</u> with perfect faith that his father's life might be spared. (p. 31)

(7) Yes, I <u>prayed</u> then. No. It's no good, Uncle. I can't believe. (p. 98)

<u>Seven Examples of "pray" in Loving's Speeches</u> (underlines mine)

(1) He feels at times an absurd impulse to <u>pray</u>. He fights this nonsense back. (p. 77)

(2) Grovel on your knees! It is useless! To <u>pray</u>, one must believe! (p.105)

(3) In his awakened pride he cursed his God and denied Him, and, in revenge, promised his soul to the Devil―on his knees, when every one thought he was <u>praying</u>! (p. 32)

(4) Is it your old demon you are <u>praying</u> to for mercy? Then I hope you hear his laughter! (p. 88)

(5) So the poor fool <u>prayed</u> and prayed and vowed his life to piety and good works! (p. 31)

(6) So the poor fool prayed and <u>prayed</u> and vowed his life to piety and good works! (p. 31)

(7) You forget I once <u>prayed</u> to your God and His answer was hatred and death―and a mocking laughter! (p.98)

Six out of the seven examples of "pray" in John's speeches are used in positive message contexts, except for Example (7): "Yes, I <u>prayed</u> then. No. It's no good, Uncle. I can't believe." In contrast to John's examples, the verb "pray" in Loving's speeches is used in a negative message context in all the seven examples: e.g., "an absurd impulse to <u>pray</u>" in (1) and "the poor fool <u>prayed</u> and <u>prayed</u>" in (5) and (6). Example (4) in Loving's

speeches clearly demonstrates his malicious denial of faith in that he refers
to God as "your old demon," expressing his derision: "Is it your old demon
you are <u>praying</u> to for mercy? Then I hope you hear his laughter!" In
addition, Loving's Example (7) is uttered just before John's Example (7) in
the development of the dialogue among John, Father Baird and Loving, as
is shown below:

> JOHN (*half-slipping to his knees—longingly*). Who is Love! If I could
>   only believe again!
> FATHER BAIRD. Pray for your lost faith and it will be given you!
> LOVING (*sneeringly*). You forget I once <u>prayed</u> to your God and His
>   answer was hatred and death—and a mocking laughter!
> JOHN (*starts up from his half-kneeling position, under the influence of
>   this memory*). Yes, I <u>prayed</u> then. No. It's no good, Uncle. I can't
>   believe. (*then suddenly—with eagerness*) Let Him prove to me His
>   Love exists! Then I will believe in Him again!　(p. 98)
>   (underlines mine)

At the beginning of this dialogue, John states his inner wish for a return
to faith, and Father Baird urges John to pray for his lost faith. However,
interrupting the flow of this dialogue, Loving emphasizes the pointlessness
of praying, citing past experience and displaying his loathsome idea of
God's malice: "You forget I once <u>prayed</u> to your God and His answer was
hatred and death—and a mocking laughter!" This statement by Loving
influences John to give up his return to faith: "Yes, I prayed then. No. It's
no good, Uncle. I can't believe."

4. Corpus Stylistic Analysis of Nouns in John and Loving's Speeches

   The list of the twenty most frequent nouns in John and Loving's speeches discloses that the protagonist's conflicting two egos use nouns with positive and negative meanings in their speeches, as in the following Table 4:

Table 4. Twenty Most Frequent Nouns in John and Loving's Speeches

Nouns in John's Speeches								Nouns in Loving's Speeches							
Rank	Word	RF	‰	Rank	Word	RF	‰	Rank	Word	RF	‰	Rank	Word	RF	‰
1	love	36	7.24	11	faith	8	1.61	1	end	23	8.15	11	father	5	1.77
2	god	29	5.83	11	truth	8	1.61	2	death	16	5.67	11	fear	5	1.77
3	uncle	25	5.03	13	death	7	1.41	3	love	14	4.96	11	reason	5	1.77
4	life	21	4.22	13	father	7	1.41	4	life	13	4.61	11	soul	5	1.77
5	time	15	3.02	13	fear	7	1.41	5	fool	10	3.54	11	truth	5	1.77
6	story	12	2.41	13	part	7	1.41	5	god	10	3.54	11	uncle	5	1.77
6	wife	12	2.41	13	way	7	1.41	7	hero	9	3.19	17	answer	4	1.42
8	man	11	2.21	17	boy	6	1.21	8	part	7	2.48	17	course	4	1.42
8	sake	11	2.21	17	course	6	1.21	8	story	7	2.48	17	faith	4	1.42
10	bill	9	1.81	17	fool	6	1.21	8	wife	7	2.48	17	light	4	1.42

With regard to John's frequent noun list, the highest frequency of "love" (36 times [7.24‰]) is a reasonable result since he longs for love, faith and life. However, Loving's frequent noun list indicates an unexpected result of the third most frequent noun, "love" (14 times [4.96‰]), since Loving longs for hatred, death and denial of God. This increases the need for analysis on the uses of "love" in both John and Loving's speeches. To begin with, the visualizer provides useful information about the collocation words of "love" in John and Loving's speeches:[2]

Figure (1): Collocation Words of "Love" **Figure (2): Collocation Words of "Love"**
in John's Speeches **in Loving's Speeches**
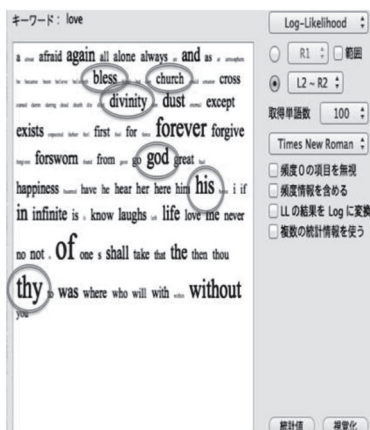
As Figure (1) shows, the collocation of "love" in John's speeches includes
several words co-occuring in describing God: e.g., "thy," "his," "god" and
"divinity." In contrast, Figure (2) discloses that there appear several words
with negative meanings in Loving's collocation of "love": e.g., "hate," "hated,"
"betraying" and "revenge."

In addition, examining concordance lines of "love" in John's speeches,
we can find seventeen lines in the following concordance lines mentioning
God (Lines 3, 4, 5, 8, 9, 10, 15, 16, 17, 18, 22, 23, 24, 25, 26, 29 and 30):

Concordance Lines of "Love" in John's Speeches:

Kwic - 36 found in 2 files	ファイル名	コーパ
1	I have love!	Days Without End---John...	DWE-
2	e laughs with God's love again! Life laughs with love!	Days Without End---John...	DWE-
3	f their lives. And their God was One of Infinite Love--not a stern, self- righteous	Days Without End---John...	DWE-
4	Life laughs with God's love again! Life laughs with love!	Days Without End---John...	DWE-
5	Let me believe in Thy love again!	Days Without End---John...	DWE-
6	for forgiveness--but he was afraid of losing her love. And here's where I'd like	Days Without End---John...	DWE-
7	would find it. For he had always been afraid of love. And when he met the woman	Days Without End---John...	DWE-
8	ve if he can only believe again in his old God of Love, and seek her through Him.	Days Without End---John...	DWE-
9	had every reason to believe in such a Divinity of Love as the Creator of Life. His	Days Without End---John...	DWE-
10	cle. I can't believe. Let Him prove to me His Love exists! Then I will believe	Days Without End---John...	DWE-
11	tracted pneumonia--and he was left alone--without love. First, his father died. The	Days Without End---John...	DWE-
12	. His home atmosphere was one of love. Life was love for him then. And he was	Days Without End---John...	DWE-
13	faith again. He walks out of the church--without love forever now--but daring to	Days Without End---John...	DWE-
14	eness. It seemed to him that he had forsworn all love forever--and was cursed. At	Days Without End---John...	DWE-
15	At last I see! I have always loved! O Lord of Love, forgive Thy poor blind fool!	Days Without End---John...	DWE-
16	that to me again--wilt Thou? Thou wilt not--take love from me again?	Days Without End---John...	DWE-
17	O God of Love, hear my prayer!	Days Without End---John...	DWE-
18	ection and the Life, and he that believeth in Thy Love, his love shall never die!	Days Without End---John...	DWE-
19	Who is Love! If I could only	Days Without End---John...	DWE-
20	Creator of Life. His home atmosphere was one of love. Life was love for him then.	Days Without End---John...	DWE-
21	I know! Love lives forever! Death is dead!	Days Without End---John...	DWE-
22	, he--he came to be afraid of his happiness. His love made him feel at the mercy of	Days Without End---John...	DWE-
23	No! Of love! Mercy! Forgive!	Days Without End---John...	DWE-
24	e will go on forever within the eternal peace and love of God!	Days Without End---John...	DWE-
25	but a very human, lovable God Who became man for love of men and gave His life that	Days Without End---John...	DWE-
26	the Life, and he that believeth in Thy Love, his love shall never die!	Days Without End---John...	DWE-
27	ght die and he would be left alone again, without love. So great was the force of	Days Without End---John...	DWE-
28	It is--a love story.	Days Without End---John...	DWE-
29	But he still trusted in His Love. Surely He would not take his	Days Without End---John...	DWE-
30	ender all to Thee--when I have forgiven Thee--the love that Thou once took from me!	Days Without End---John...	DWE-
31	No! There was love! The Cross!	Days Without End---John...	DWE-
32	he more peace and security he found in his wife's love, the more he was haunted by	Days Without End---John...	DWE-
33	he did go on! And he found his truth at last--in love, where he least expected he	Days Without End---John...	DWE-
34	new beginning, a reunion with her in which their love will go on forever within the	Days Without End---John...	DWE-
35	afterwards became his wife and realized he was in love with her, it threw him into a	Days Without End---John...	DWE-
36	s nothing in life I give a damn about except your love! You know that, don't you?	Days Without End---John...	DWE-

In fifteen out of the seventeen lines, the noun "love" is used in a context that conveys a positive message: e.g., "God was One of Infinite love," "Life laughs with God's love" and "the eternal peace and love of God." Moreover, eight examples in the thirty-six lines above reveal that the noun "love" is used in a context that conveys a negative message (Lines 6, 7, 11, 13, 14, 16, 27 and 30): e.g., "he had forsworn all love forever" and "without love forever." These eight examples occupy 25% of the noun "love" in John's speeches, but, in other words, 75% of the noun's examples are used in positive message contexts. The usage of the noun "love" in John's speeches reflects John's character, a mixture of anxiety to lose and desire to gain love as well as hesitation and hope to return to his old Catholic faith.

In contrast to "love" in John's speeches, with one exception (Line 12), Loving uses "love" in a negative context in the following concordance lines:

Concordance Lines of "Love" in Loving's Speeches:

	KWIC	ファイル
1	Love!	Days Without End---Loving-
2	was a bit shaken, and a sinful doubt concerning the Divine Love assailed him!	Days Without End---Loving-
3	deaf and blind and merciless--a Deity Who returned hate for love and revenged Himself upon those who trusted Him!	Days Without End---Loving-
4	Who knows? Perhaps on love. Perhaps, in my soul, I hate love!	Days Without End---Loving-
5	t underneath all his hypocritical pretenses he really hated love. He wanted to deliver himself from its power and b	Days Without End---Loving-
6	That he had again let love put him at the mercy of life!	Days Without End---Loving-
7	dered--and immediately began building a new superstition of love around her.	Days Without End---Loving-
8	doubt inspired in him by his father's death. His God of Love was beginning to show Himself as a God of Vengeance	Days Without End---Loving-
9	Who knows? Perhaps on love. Perhaps, in my soul, I hate love!	Days Without End---Loving-
10	About God's love for us!	Days Without End---Loving-
11	always death to wash one's sins away--sleep, untroubled by Love's betraying dream! Merely a consoling reminder--	Days Without End---Loving-
12	part--your hero's manhood up to the time he at last finds love. I should think you could remember that--only too	Days Without End---Loving-
13	fool with his bedtime tales for second childhood about the love of God! And you--you're worse--with your hypocriti	Days Without End---Loving-
14	What will you do then? Love will be lost to you forever. You will be alone aga	Days Without End---Loving-

As in Line (4), "I hate love," Loving uses the noun "love" to utter his hatred for love. Moreover, Loving also uses the noun "love" in sentences mentioning God (Lines 2, 3, 8, 10 and 13) in which he sneers at God: e.g., "a Deity Who returned hate for love and revenged Himself upon those who trusted Him" (Line 3) and "His God of Love was beginning to show Himself as a God of Vengeance" (Line 8). Figures (3) and (4) below illustrate the relationship between target noun "love" and its collocation words in Loving and John's speeches:[3]

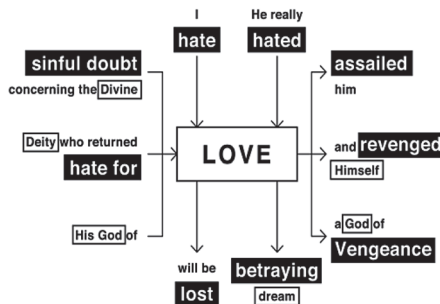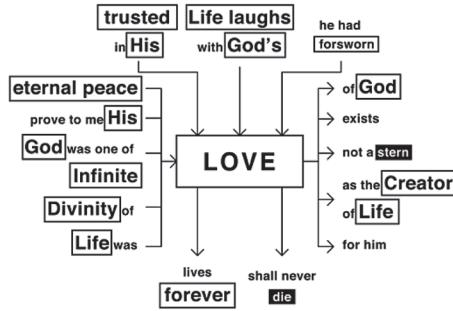**Figure (3): Collocation Words' Mapping of
"Love" in Loving's Speeches**

Figure（4）: Collocation Words' Mapping
of "Love" in John's Speeches

In Figure（3）, the noun "love" is surrounded by a lot of black-highlighted words with negative meanings, except for several words with positive meanings, which explicitly discloses the noun "love" in Loving's speeches is used in contexts that convey negative messages. In contrast, the noun "love" in Figure（4）is surrounded by a lot of words with positive meanings enclosed in boxed lines, which suggests that the noun "love" in John's speeches is used in contexts that convey positive messages, implying his inner wish for a connection to love and God. It seems that the difference in collocation words of the noun "love" in Figure（3）and（4）indicates the contrasting characterization of John and Loving.

Conclusion

Through the examination of the linguistic features in John and Loving's speeches by using the lexical information obtained from the corpus of *Day's Without End*, this paper has focused on the stylistic features reflecting the characterization of the doppelgänger protagonist's conflicting two egos. The frequent adjective list demonstrates that John uses adjectives with both

positive and negative meanings, but Loving mainly uses negative meaning ones. From the four uses of "evil" in John's speeches, we can discern that John considers Loving to be an "evil spirit of hate." The uses of four pejorative adjectives ("stupid," "absurd," "ridiculous" and "silly") manifest the villainous traits in Loving's characterization. The analysis of the verb "pray" in John's speeches reveals that John uses "pray" in positive message contexts, expressing his hesitation and wish for faith in God. However, from the results of the analysis of "pray" in Loving's speeches, we can observe that Loving uses the verb in negative message contexts, revealing his complete denial of God and malignant influence upon John. In the analysis of noun usage, with respect to the collocation of the noun "love," we find that the noun "love" in John's speeches tends to co-occur with the words with positive meanings (e.g., "God," "Life" and "laugh"), but in Loving's speeches, the noun "love" tends to co-occur with the words with negative meanings (e.g., "hate," "lost" and "betraying"). On one hand, the collocation words' mapping of "love" in John's speeches suggests that the noun "love" is mainly used in positive message contexts, reflecting a mixture of his inner hope and anxiety for love and faith. On the other hand, the collocation words' mapping of "love" in Loving's speeches indicates that the noun "love" is used in negative message contexts, disclosing his hostile aversion to love and God. These stylistic features obtained from the analyses of adjectives, verbs and nouns exhibit the contrasting characterization of the doppelgänger protagonist's two egos: reflecting the good-evil conflict between naked-faced John and masked Loving.

* This is a revised version of a paper presented at the 118th Annual Conference of Japan Society of Stylistics, at Kyorin University, on 26th June 2022.

Notes

(1) All quotations here from *Days Without End* are cited from Eugene O'Neill, *Days Without End* in *Ah, Wilderness! and Days Without End: Two Plays by Eugene O'Neill* (London: Jonathan Cape, 1934), pp. 1-108. Henceforth, only the page number is indicated in the brackets.

(2) In this paper, I use CasualConc (created by Yasuhiro Imao) in order to conduct corpus stylistic analysis: https://sites.google.com/site/casualconc/.

(3) I am grateful to Mr. Kazuyuki Kato who created Figure (3) and (4) based on my analysis and explanation.

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