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**The Concept of "Bad Faith" in Eugene O'Neill's Long
Day's Journey Into Night (1956) and Edward Albee's
Who's Afraid of Virginia Woolf?(1962)**

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Dedications

I dedicate this work to my family, whose love has been my foundation and whose encouragement has fueled every step of this journey .

To my amazing supervisor Mrs Hassiba Bensafi , whose insight, patience and unwavering belief in my potential have shaped this work into what it is today .

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Abstract

This dissertation investigates the concept of bad faith in Eugene O'Neill's *Long Day's Journey Into Night* and Edward Albee's *Who's Afraid of Virginia Woolf?*. The objective of this study is to examine bad faith through character's decisions, language, behaviour and situations. It attempts to discuss the reasons that lead characters to act in bad faith, and the consequences it has on their personality, identity, and belief. This dissertation relies on Jean Paul Sartre's concept of Bad Faith in *Being and Nothingness 1943*. Throughout this analysis, we have concluded that people use bad faith to deny their existential reality, there by denying their freedom and responsibility through living in denial or living in the past to forget the moment present. We have analysed through Jean Paul Sartre's *Being and Nothingness 1943*, the different ways that lead a person to live inauthentically and the consequences it has in humans lives . This research explores how the characters in both works construct self -deception to avoid confronting their freedom, responsibility and despair. In O'Neill's Tyrone family, bad faith manifests in addiction, nostalgia and the relentless performance of familial roles. In Albee's George and Martha, it takes the form of illusion, verbal warfare and the refusal to acknowledge existential emptiness. By tracing these mechanisms of denial and disavowal, the dissertation reflects on the author's own encounters with self-deception and the challenge of living authentically. By combining literary analysis with personal reflection, this work explores how people either avoid or confront the painful reality of freedom in a world lacking inherent meaning.

Key words :Long Day's Journey Into Night, Who's Afraid of Virginia Woolf?, Eugene O'Neill, Edward Albee, Bad Faith, Jean-Paul Sartre .

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I. Introduction

American theater represents a diverse and dynamic form of artistic expression that mirrors cultural diversity and historical developments of the United States. Originating from European influences during colonial times, it has evolved into a varied art form encompassing Broadway musicals, dramas, and experimental productions. Throughout its history, American theater has been intertwined with significant social, political and cultural movements providing a platform for commentary and critique. It has produced iconic playwrights such as Eugene O'Neill and Edward Albee known for their profound impact on theater, they were prolific writers during the period in which they were passionate about examining the more complicated aspects of family dynamics and the darker sides of human relationships. This study investigates how the characters in *"Long Day's Journey Into Night"* (1956), and *"Who's Afraid Of Virginia Woolf?"* (1962) live in bad faith, as defined by *Jean Paul Sartre* in *"Being and Nothingness"* (1943). Through denial, deception and role playing, these characters avoid the anguish of freedom and responsibility .

Long Day's Journey Into Night is a semi autobiographical play of four acts that unfolds over a single day in the life of the Tyrone family, James and Mary and their two sons Edmund and Jamie. The atmosphere is tense with underlying issues of addiction, illness, and disappointment all along the play. As the day progresses the family tensions rise because the family members confront each other for their misery and their lost dreams. The family's dysfunction and inability to communicate honestly are painfully exposed .

Who's Afraid Of Virginia Woolf? is a three acts play named "Fun and Games" , "Walpurgisnacht" and "The Exorcism" . It takes place over a single evening at home with the two couples George and Martha, Nick and Honey as guests. The evening begins with a series of cruel

games, where George and Martha attack each other verbally, exposing their mutual resentment and disappointments, they continue to humiliate each other and reveal their secrets in front of their guests. The play ends with a raw emotional confrontation between George and Martha, who are left to face their reality .

A.Review of the Literture

Eugene O'Neill and Edward Albee are two American writers who have published several plays , among these plays " *Long Day's Journey Into Night* " by Eugene O'Neill and " *Who's Afraid Of Virginia Woolf ?* " by Edward Albee. Both plays explore themes of dysfunction relationships, existential despair, illusion Vs reality and search for truth and authenticity. These plays have been analysed and approached by few critics and researchers as Bruce J .Mann's "The presence of O'Neill in Long Day's Journey Into Night" discusses Journey Into Night. This article is part of Harold Bloom's edited edition : Eugene O'Neill's LongDay's Journey Into Night in the "Modern Critical Interpretationsseries" he explores the profound presence of O'Neill himself within the play's characters and themes. He asserts that

During a performance of Long Day's Journey, Eugene O'Neill autobiographical drama,theaudience seems to sense the presence of the older playwright. He is not seen as a character onstage where only the 1912 world of the Tyrone family is being presented, nor is he really evoked byEdmund Tyrone, O'Neill's bland version of his younger self .(Mann,2009 ,p.07)

Mann delves into the autobiographical components of O'Neill incorporated into the text reflecting on his own family history and personal issues. He explores how the playwright deals with themes of remorse, regret and the weight of the past through the Tyrone family which is based on O'Neill's own parents and brothers. He also amphasizes O'Neill's dedication to psychological realism, depicting the character's inner struggle and emotional intricacies with striking accuracy. Mann delves into O'Neill's creative use of dramatic structure and language to

express the characters fractured sense of self and the cyclical nature of their suffering. Finally Mann's research highlights *Long Day's Journey Into Night* as a testament to O'Neill's lasting influence in American theater, demonstrating the ability to combine personal experience with universal themes such as, family struggles, addiction and existential introspection. (Mann,2009.p08)

Travis Bograd's *Contour In Time : "The plays of Eugene O'Neill"* (1972) is a comprehensive work that provides an in-depth analysis of Eugene O'Neill's plays, tracing the evolution of his dramatic techniques and themes during his career. The book contains extensive assessments of O'Neill's main works, including *Long Day's Journey Into Night*. Bograd examines the play's characters particularly the Tyrone Family James, Mary, Jamie and Edmund delving into their psychological depths and complicated relationships. He explains how O'Neill employed these individuals to explore deep issues like guilt, addiction, familial conflict and the illusive desire of identity. Bograd's research examines symbols and dramatic structure that O'Neill's have used in. He emphasizes O'Neill's lasting impact on theatrical creativity and his investigation of existential concerns in the context of American play in general, and he assesses the critical response of *Long Day's Journey Into Night*, focusing on its status as a key work in American literature and its impact on following generations of playwrights and critics. (Bograd,1972 ,p .363)

On the other hand, Michael Adams's *Edward Albee's Who's Afraid Of Virginia Woolf ? : A Routledge Study Guide* (2011), has made a series coordinator for Twayne's masterwork studies, it has made major contribution to our comprehension of classic literature with his study guide. This guide provides a detailed examination of Albee's well known play, focusing on its themes, characters dynamics and literary approaches. Adams delves into issues like illusion Vs reality and

the breakdown of the American dream, giving readers insight into the broader societal critiques inherent in the story. This investigation of characters such as George, Martha, Nick and Honey delves into their psychological complexities and the ways they deal with stommy relationships. The study guide analyses Albee's use of symbolism, metaphor and dramatic structure to enhance the play's emotional depth. (Adams ,2011 ,p .05)

In her chapter "*Fun and Games with George and Nick : Competitive Masculinity in Who's Afraid Of Virginia Woolf ?*" Clare Virginia Eby examined the complex dynamics of masculinity and competitiveness between the characters George and Nick she asserts that

I will argue that *Who's Afraid* stages, in addition to its famous battle between the sexes, anequally urgent battle within masculinity. Not only does the verbal combat between George and Nick illustrate Albee's understanding of gender ad discrusively constructed, but the legendary marriage delineated in *Who's Afraid* depends both structurally and psychologically upon the competition between the two men (Eby,1997 ,p .601) .

She invistigates how their interactions reflect and challenge social ideals of masculinity , exposing the underlying tensions and power conflict in their relationship. She emphasizes the role of « Games » in the play particularly how George utilizes psychological manipulation to destabilize Nick. Eby argues that George and Nick's competitive dynamics serve as a critique of American society's conception of masculinity.

B.Issue and Working Hypothesis

From the review of the literture on Eugene O'Neill *Long Day's Journey Into Night (1956)*, and Edward Albee *Who's Afraid Of Virginia Woolf ? (1962)*, we noticed that there has been a few criticism on them ;however, none of the critics has grasped fully all aspects of both works. Additionally to our knowledge none of them has undertaken the concept of Bad Faith. Therefore this research aims to invistigate the concept of Bad Faith in the two plays through completing the

previous studies. To reach our purpose, we rely on *Jean Paul Sartre* concept of bad faith in *Being and Nothingness* (1943). The primary objective of this paper is to examine *Long Day's Journey Into Night* and *Who's Afraid Of Virginia Woolf?* from a psychological perspective to find out the reasons that lead to Bad Faith problem. The Working Hypothesis of this dissertation posits that the two plays depict characters that grapple with bad faith, question of self, self deception and it explores themes of illusion Vs reality and the search for meaning in a seemingly chaotic world. The two plays explore the complexities of a dysfunctional family dynamics and marital relationship. They also explore theme of illusion versus reality and the way in which characters make false narratives to cope their lives and try to evade responsibilities for their actions and deceive themselves and others about the nature of their existence. This study contributes to the analysis of why and how the characters of the two plays suffer from bad faith problems.

C .Methodological Outline

In this dissertation, we intend to follow the IMRAD methodology. This research opens with a general introduction where we introduce the topic and its context, it is accompanied with a review of the literature and issue and working hypothesis. In the second part we have Methods and Materials section where we define the main concept and theory that we are going to rely on, as well as the historical context of *Eugene O'Neill's Long Day's Journey Into Night* and *Edward Albee's Who's Afraid of Virginia Woolf?* and their summary. In the section of results, we aim to provide the main findings research. More importantly ,the discussion section will encompass two chapters. The first chapter discusses the Facades of Reality : Exploring Bad Faith and its Main Reasons in the two play . The second chapter discusses the consequences of bad faith on Characters in *Eugene O'Neill Long Day's Journey Into Night* and *Edward Albee Who's Afraid of Virginia Woolf?*

II . Methods and Materials

1 .Methods

To delve into the theme of Bad Faith, its causes and consequences in *Eugene O'Neill Long Day's Journey Into Night (1956)* and *Edward Albee Who's Afraid Of Virginia Woolf?(1962)*, we will draw upon a well known existential theorist and its concept. We will rely on *Jean Paul Sartre's* definition and analysis of Bad faith in *Being and Nothingness (1943)*.

I . Jean Paul Sartre's Definition of Bad Faith

Jean Paul Sartre's concept of "Bad Faith" is central to his existentialist philosophy particularly explored in *Being and Nothingness*, published in (1943), he asserts that "It is best to choose and to examine one determined attitude which is essential to human reality and which is such that consciousness instead of directing its negation outward turns it toward itself. This attitude, it seems to me, is bad faith" (Sartre, 1943, p.48). This means that if we want to understand human nature, we look at how we lie to ourselves, instead of facing freedom we pretend that we are fixed, trapped or defined by roles and we convince ourselves that it is true. But it is bad faith .

In *Jean Paul Sartre :The Bad Faith of Empire(2006)*, Megan Henriks States that this attitude is a psychological phenomenon people have of deceiving themselves thinking they do not have the freedom to make decisions. According to Jean Paul Sartre, Bad Faith is inauthenticity. He thinks that it is an attempt to evade the responsibility of discovering and understanding one's authentic self, more exactly an endeavor to escape from freedom. Bad Faith consists according to Jean Paul Sartre of lying to oneself, which means a way of not being what we are and being what we are not, a diverse of two dimensions of being and the opportunistic shift from one to the other. In this work, *Sartre* analyses the different ways to arrive to bad faith, the first Sartre explains the

duality of human consciousness, he explains that human consciousness, is both being-for-itself and being-in-itself, in bad faith a person tries to reconcile these contradictory aspects by pretending to be an unchanging object (being-in-itself) rather than embracing their freedom as a self-aware subject (being-for-itself), (Henriks,2006 ,p.64) . Another way by which one can have bad faith is through the affirmation of one's facticity which is a concrete aspect of human existence that are immutable of given things we cannot change, it includes our birth, nationality, ethnicity ,family and so on, and through the denial of one's transcendence, it is our ability to surpass or go beyond some given facts,or the opposite.

2.Materials

1. TheHistorical Context of Eugene O'Neill's Long Day's Journey Into Night(1956) and Edward Albee's Who's Afraid of Virginia Woolf?(1962)

The historical context of *Eugene O'Neill's Long Day's Journey Into Night* is significant both in terms of the play's setting 1912 and the period in which O'Neill wrote it, reflecting broader societal, cultural and personal elements. We can understand it through Steven F.Bloom and Marc Mauford analysis of *Eugene O'Neill Long Day's Journey Into Night* .Steven F .Bloom ,in *The Oxford Handbook of American Drama(2014)*, provides a thorough analysis of *Long Day's Journey Into Night* by *Eugene O'Neill*. Bloom explores the play as a masterpiece of American drama focusing on its deep psychological and emotional resonance, its autobiographical roots ,and its depiction of human suffering. He states that, in *Long Day's Journey Into Night*, Eugene O'Neill depicted the complex familial and psychological environment, and he said that there is arguably no other literary figure who used the circumstances of his life as the fabric of his art so deliberately as O'Neill.(Bloom,2014,p.249). This shows that the play represents his family. Bloom

also highlights O'Neill's innovation in American theater, noting that *Long Day's Journey Into Night* helped define modern American drama by moving away from melodrama and embracing psychological realism. The themes of disillusionment, the failure of the American dream, and the exploration of existential despair place O'Neill's work alongside the emerging modernist sensibilities of his time, making him as a transformative figure in American theater.

Marc Maufort's *Eugene O'Neill and the Emergence of American Dream* (1989) provides insight into the historical period depicted in *Long Day's Journey Into Night*, contextualizing it within both O'Neill's personal life and the broader social and cultural backgrounds of early 20th century America. The play is set in 1912 and reflects a period of significant change and tension in American society, as the country was moving from the Gilded age into a modern industrialized era (Maufort, 1989, p.47). Maufort discusses how *Long Day's Journey Into Night* captures the anxieties of this historical moment, including issues of economic instability, class tension and the erosion of the American dream. The play focuses on the Tyrone family's struggles with addiction, illness, and psychological trauma can be seen as a reflection of broader social concerns, such as the growing awareness of mental health and the effects of addiction, particularly as America entered a more urbanized, industrial age. He also highlights how O'Neill's depiction of this historical period is deeply autobiographical, as the Tyrone family mirrors O'Neill's own experiences with his dysfunctional family, addiction and the emotional turmoil that defined his early life. The play's setting in 1912 represents a time before World War I marking the end of an era and the onset of modernity, which O'Neill critiques through the deterioration of the family and the failure of old values to provide comfort or stability. This historical framing adds layers to the play, as O'Neill's characters grapple not only with personal demons but also with a rapidly changing world, one in which traditional beliefs and social structure are crumbling. Maufort's

analysis underscores how O'Neill used the personal to comment on the universal, weaving the historical moment into the fabric of the play's tragic narratives.

Who's Afraid of Virginia Woolf? historical context is significant in the social, cultural and political changes in middle 20th century America. In her analysis of *dark humour in Edward Albee's Who's Afraid Of Virginia Woolf?* Katey Flavey states that the play is first performed in 1962, written during a time of significant social change in the United States, following World War II. The war had altered societal norms and expectations, particularly regarding family dynamics and gender roles. She states that the theater of the absurd has become one of the most important phenomena in the history of literature especially drama at the modern age and Albee is one of those who established the absurd theater in America (Flavey, p. 241). This is why hence, the 1960s saw a growing interest in existentialist philosophy, influenced by thinkers like Jean Paul Sartre and Simone De Beauvoir. This philosophical movement questioned the nature of existence, authenticity and the search for meaning in a seemingly absurd world.

2.Synopsis of Long Day's Journey Into Night

Eugene O'Neill's Long Day's Journey Into Night is a semi-autobiographical play set in 1912. It takes place over the course of a single day in the life of the Tyrone family. The play explores issues of addiction, illness and the destructive power of family secrets. This play begins in the morning at the Tyrone's vacation home in Connecticut. Tensions are already opponent, with underlying issues simmering beneath the surface. James Tyrone is concerned about money, Mary is fragile, nervous and addicted to morphine and Edmund, Jamie are on edge. As the day progresses, it becomes clear that Mary suffers from morphine addiction which she developed after Edmund's birth.

The family's interactions show deeply held frustrations and long-standing pain. James is accused of Mary's addiction, Mary in turn criticizes James for his obsession with money and his inability to provide a real home for the family. Jamie, bitter and self-destructive, resents Edmund for being their mother's favorite, while Edmund struggles with his own illness as well as his family's history of alcoholism and emotional turmoil. By nightfall, the family unravelling, Mary retreats further into her addiction, Jamie gets drunk, and Edmund confronts the reality of his tuberculosis diagnosis. In the play's final moments, Mary lost in his addiction, she returns to memories of her youth, revealing her broken dreams and the despair that has consumed her life. The characters are trapped in cycles of blame and self-destruction, unable to break free from the Long Days's Journey Into the darkness of night.

3.Synopsis of Who's Afraid Of Virginia Woolf ?

Who's Afraid Of Virginia Woolf? by Edward Albee is a play first performed on October 13, 1962. It is set in the home of George and Martha over the course of a single, intense night. It explores the complexities and dysfunctions of marriage, identity and the search for truth. The play begins late at night, as George and Martha return home after a party, Martha tells George that she has invited a new, younger couple Nick And Honey, over for drinks. As the night progresses, the seemingly casual gathering turns into a brutal psychological game. The evening becomes a series of increasing vicious and destructive games between the two couples, revealing deep-seated resentment and frustration. One of the central tensions of the plays revolves around the child that George and Martha have created. It gradually becomes clear that their son is a fictional creation, a psychological crutch they have used to cope with the emptiness of their marriage. This revelation is one of the play's most horrific scenes, as George forces Martha to admit the truth, thereby destroying the illusion that has kept their relationship intact. By the end

of the night, the characters are emotionally and psychologically devastated. The play concludes with a tragic scene between George and Martha, in which they are forced to confront the realities of their lives and marriage without the comfort of their delusions. The play is a powerful examination of the lies people tell themselves and others and painful truths that lie beneath the surface.

III. Results

In this study, we examined Eugene O'Neill's *Long Day's Journey Into Night* and Edward Albee's *Who's Afraid of Virginia Woolf?* by using Jean Paul Sartre concept of bad faith. Our study investigates how the characters in the two plays act in bad faith to face the reality of their existence and situation. It analyzes every situation, problem, thought and illness by making reference to bad faith, its causes and its results in each character behavior. It offers a psychological study of the two plays under scrutiny. To achieve our aim, we have relied on a well-known theorist and his concept. We have relied on *Jean Paul Sartre's concept of bad faith* in his philosophical work *Being and Nothingness*(1943). It explores the nature of human existence, consciousness and freedom. *Being and Nothingness* had a profound impact on existential philosophy, literature and psychology. It challenges readers to confront their implications of radical freedom and the consequences of living authentically versus in bad faith. In the first chapter, we have reached the point that the principle causes or ways that drive the characters to act in bad faith are the past, self deception, denial, facticity and transcendence, freedom and responsibility . They are tools characters have used to act in bad faith and deny their existence and role in a given situation. This study vividly shows the profound impact of bad faith on the protagonists and their lives.

In the second chapter, we have explored the consequences of bad faith in the protagonist's lives, giving examples from the play's actions, situation, issue and decisions. We have observed that in *Eugene O'Neill Long Day's Journey Into Night* and *Edward Albee Who's Afraid Of Virginia Woolf ?* the two playwrights describe how characters behave in front of their family problems running from their responsibility as married couples, parents, siblings. Therefore, from their negligence, we can identify the consequences of bad faith in the character's existence,

personality and belief. Existential Despair and problem of belief, isolation and lack of communication, inauthenticity, Anxiety and guilt are all consequences that resulted from bad faith.

IV/Discussion

This section of our work intends to discuss the issue of bad faith in *Eugene O'Neill's Long Day's Journey Into Night* and *Edward Albee's Who's Afraid of Virginia Woolf?* according to *Jean Paul Sartre* existentialist philosophy. In the first chapter we intend to study the main reasons that lead characters to behave in bad faith. It will examine how characters suffer from bad faith through different ways, by denying their freedom and responsibility, through living in the past and forgetting their present moment or acting as object in the world being-in-itself and separating facticity from transcendence or transcendence from facticity and through being sincere. In the second Chapter, we will study the consequences of bad faith on characters in both *Eugene O'Neill's Long Day's Journey Into Night* and *Edward Albee's Who's Afraid of Virginia Woolf*.

Chapter One : Facades of Reality :Exploring Bad Faith and Its Main Reasons in Eugene O'Neill's Long Day's Journey Into Night and Edward Albee's Who's Afraid of Virginia Woolf ?

American literature plays a pivotal role in describing human existence. Playwrights try to portray people's relationship and behaviour with others to analyse profoundly their behaviour and how they act in different situations to identify the small details that bring a person to question itself. Existentialism has become a presiding theme in American literature because people suffer from bad faith, self deception and existential despair. This chapter examines bad faith and its main reasons in *Eugene O'Neill's Long Day's Journey Into Night* and *Edward Albee's Who's Afraid Of Virginia Woolf?* It investigates how characters suffer from existential issues and questions of self by denying themselves and others, and through self deception.

Jean Paul Sartre's concept of "Bad Faith" is central to his existentialist philosophy particularly explored in *Being and Nothingness* (1943). It is a psychological phenomenon people have of deceiving themselves thinking they do not have the freedom to make decisions. According to Sartre, bad faith is inauthenticity, he thinks that it is an attempt people use to evade the responsibility of discovering and understanding one's authentic self, more exactly an attempt to escape from freedom. He claims that

It is best to choose and to examine one determined attitude which is essential to human reality and which is such that consciousness instead of directing its negation outward turns it toward itself. This attitude, it seems to me, is bad faith, *mauvaise foi* in French. (Sartre, 1943, p. 48)

Sartre asserts that if we want to understand the human condition we should look at bad faith, a state where people deceive themselves. Instead of using our awareness to understand and shape the world, we turn it inward and deny truths about ourselves, especially our freedom and responsibility. This act of self-deception is a key part of what it means to be human.

A .The Past as a Mechanism of Bad faith

The concept of the past as bad faith is a compelling interpretation of Jean Paul Sartre's existential philosophy. Sartre argues that bad faith occurs when individuals deceive themselves to avoid facing the freedom and responsibility inherent in human existence. When the past is used as a means of self-deception, it can become a tool for living in bad faith. In both *Eugene O'Neill Long Day's Journey Into Night* and *Edward Albee Who's afraid of Virginia Woolf?* characters engage in bad faith by using the past as a mechanism for self-deception. In *Long Day's Journey Into Night :Descent Into Darkness* (1988), Laurin Porter states that

The Present always includes all the pressures of the past. To a certain extent of course, that is true for everyone; from this perspective no individual moment is really totally new. Because for the Tyrones the good is defined by something

irretrievable, however, no present experience can ever be fully satisfactory. Thus they only react in terms of past grudges, betrayals and suspicions, they try albeit unknowingly to escape present guilt (Porter, 1988, p.28).

This passage explores how characters in *Long Day's Journey Into Night* are trapped by their past, shaping their present lives in a way that makes it impossible for them to find true satisfaction or redemption.

In *Long Day's Journey Into Night*, Mary Tyrone's relationship with the past is probably the most terrible example of bad faith in the play. She is continuously drawn back to her youth, her early marriage and the life she could have had if things had turned out differently. She says: "I was a very pious girl. I even dreamed of becoming a nun" "I had two dreams. To be a nun, that was the beautiful one. To become a concert pianist that was the other" (O'Neill, 1941, p.89). Here we can understand that Mary still has a relation with her past, we can identify from her speech the pain she has because she wanted to be a nun or a concert pianist not a wife. She blames herself, for her only the past when she was happy is real, she says: "I want to remember only the happy part of the past". She remembers her marriage and exchanges some memories with her husband, James. She is nostalgic to her wedding and how she first met her husband. She betrays herself with her life in the past in order to escape from what she is living in the present moment. She is addicted to morphine, but she denies that, for her they are only medicines (Porter, 1988, p.25), she states, "What are you talking about? what drugstore? what prescription, oh of course I'd forgotten. The medicine for rheumatism in my hands" (O'Neill, 1956, p.88).

Mary is addicted to morphine, but she is lying about her addiction. All the family members know that she takes morphine and avoids confronting the harsh truths of her present existence by immersing herself in an idealized version of the past. She uses the past to justify her current suffering often blaming others particularly James for her lost dreams and addiction. Mary insists

that her life took a wrong turn because of specific events in the past, such as James's decision to put her in a cheap sanatorium or her unfulfilled desire for a different life. Her addiction is both a symptom and a cause of her retreat into the past, the drug dulls her senses, making it easier for her to escape into the confronting illusions of her memories. This cycle of addiction and retreat into the past is a clear manifestation of bad faith. Mary is denying the freedom she has in the present by clinging to the past that can never be reclaimed. And this is more clear in her speech. She claims, " Why, How can I ? The past is the present isn't it ? It is the future too, we all try to lie out of that but life won't let us " (O'Neill,1956,p.75). Mary is saying that the past is inescapable, it lives in the present and influences the future. We may try to pretend otherwise, to lie to ourselves that we can move on or change things, but life constantly reminds us of what we have experienced and lost. It's deeply sorrowful view that shows how trapped and broken she feels.

James Tyrone the patriarch of the family, also engages in bad faith by using the past to justify his present behavior. His obsession with frugality and financial security is deeply rooted in his impoverished childhood and the fear of poverty that is instilled in him. His focus on money as well as his reluctance to spend it on anything other than the minimal needs for his family, stem from his terrible previous experience. He frequently reminisces about his childhood struggles, using them to justify his current stinginess. It is more clear when he had a debate with his son, Edmund, about Hilltown Sanatorium where Edmund should be cured for six months. Edmund described this place as a state farm because it's a state institution. He can not be treated well there because it is cheap and its for poor people who suffer from addiction. He notices that his father is thinking about money and ignore his son's health. Edmund says , "For the money ! that is for nothing , or practically nothing. Don't lie , PAPA ! you know damned well Hilltown Sanatorium is

a state institution " (O'Neill,1956 ,p.125). James denies the fact he is trying to economise money behind the back of his son. Therefore, Edmund is vexed and angry, he decided to not go to any state farm just to save his father a few lousy dollars to buy more bum property with. He treats his father as a stinking old miser, but his father tries to justify that all he cares about is hisson gets well. He just does not want doctors to think that he is a millionaire because they can swindle (O'Neill,1956 ,p .127).

Edmund and Jamie Tyrone, the sons struggle with their own relationship to the past, using it as a means of escape or a source of bitterness. Edmund, the younger son is drawn to a romanticized view of the past, much like his mother. He often reflects on his father's stories of the past or on the family's history, using these reflections to distance himself from the grim reality of his illness and the family's dysfunction . To illustrate,he argues, "Well you remember papa, the Ice pond on Harker's estate is right next to the farm, and you remember Shanghnessy keeps pigs "(O'Neill, 1956 ,p.20) . Edmund also likes to make feel all around him weak and sad to his stories , as it is the end of the world. Edmund says, "But listen Mama I want you to promise me that even if I should turn out to be something worse, you'll know i'll soon be all right again ,anyway and you won't worry yourself suck , and you'll kep taking care of yourself " (O'Neill ,1956 ,p.42) .Edmund is trying to shield his mother from the truth of his illness, not for his own sake, but for hers .It shows how broken the family dynamics are :love is present, but twisted by illness, addiction and fear. His words are a mix of compassion, denial and quiet desperation.

Another example is when he participates in a conversation where he does not know how to justify himself. He orders those around him to stop talking. He says, "Oh ,cut it out, papa " , "Mama, for God's sake stop talking " (O'Neill, 1956 ,p.94). His addiction to alcohol is a principle subjet in the play, all the family are afraid of losing him. However he uses his illness

and addiction to play with emotions of those around him. He drinks to forget everything that turned him around problems, conflicts. Edmund blames his father as he was the cause of his mother's addiction. He blames him for everything is happening in the family. He gives a reflection to his dad by remembering him when Mary was sick, he never spent money for doctors to get well. Here Edmund uses his mother's illness as a way to forget his proper illness. He remembers how he was struggling from his little age without the help or presence of his dad. Edmund's romanticism is a form of bad faith, which is a way to avoid confronting the pain of his present situation by retreating into a more idealized version of the past.

Jamie, on the other hand, is deeply embittered by his past, particularly by the favoritism he perceives his father showed towards Edmund and by his own failures. He clings to these grievances as a way of justifying his own self-destructive behavior. He is more concerned with Edmund and his father and mother there is a war between him and his father, because his father treats him as a bad example for his brother. The father accuses him of being a bad influence to his brother. He states, "well, you know how it is, i can't forget the past" (O'Neill,1956 ,p .32). This unveils that Jamie's position is in the past as his only way to forget what he is living around his family. He often dwells on past events as a way to explain or justify his current failures(Porter,1988 ,p.27).

Jamie blames external factors, his father's stinginess, his mother's addiction and the family's overall dysfunction for his own failures. He avoids taking responsibility for his own choices. For Jamie, the past is inscapable, his memories are filled with regret and missed opportunities, and he is haunted by the decisions he made or failed to make. His fixation on the past reflects a sense of fatalism, where he believes that the events of the past have irreparably shaped his present and future. Jamie avoids dealing with the present or contemplating the future. The past becomes a

convenient refuge where he can dwell on what has already happened rather than confronting the uncertainty and responsibility of the present. He uses the past to escape from the anxiety of facing his freedom to act in the present thereby limiting his potential for change because he is incapable of facing reality. Jamie's use of the past in the play is an important aspect of his character and indicates his involvement with bad faith and a source of intense emotional suffering and a tool for self justification trapping him in a life of inauthenticity and remorse.

The Tyrone family's obsession with the past is a central theme that drives much of the play's drama and emotional intensity of each family member is haunted by memories of past decisions, regrets and missed opportunities which contributes to their collective inability to move forward. Their fixation on the past reflects their deep-seated guilt, resentment and self-deception making it a powerful force that shapes their present lives and this fixation on the past prevents them from living authentically in the present and this cycle of past is a form of bad faith.

On the other hand, *Who's Afraid Of Virginia Woolf?* is set in a living room of a house on the campus of a small New England college. The protagonists of the play are two couples George and Martha, Nick and Honey. The past plays a crucial role in the dynamics between George and Martha as well as between Nick and Honey. The characters relationship with the past is often characterized by memory, as they manipulate memories of past events to construct facades that help them avoid facing uncomfortable truths about their lives and relationships. Through the lens of Jean Paul Sartre's concept of bad faith, we can see how the characters use the past as a tool for self-deception, enabling them to evade responsibility of confronting their present realities. George and Martha use the past as a weapon. Their relationship is significantly influenced by their individual past, which they use as a weapon against one another and shield to protect themselves from the pain of their current situation. Their marriage is marked by a deep-

seated bitterness and a continuous cycle of psychological games, in which the past is regularly used to maintain their facades and ignore their current failings.

Micheal Adams, in his work *Edward Albee's :Beyond the Fringe (1971)*, offers a detailed examination of Albee's plays, including *Who's Afraid of Virginia Woolf ?* focusing on themes like illusion versus reality, existentialism and psychological depth of the characters. Adams said that throughout the play in *Who's Afraid of Virginia Woolf ?* the characters use many devices to keep from facing the real world :alcohol,sex and constant verbal assaults on one another (Adams,1971 ,p.26).

Martha often reminisces about her father, the president of the university and the potential she saw in George when they first met. She idealizes her history particularly her father's success and compares it to her present existence and George's inadequacies. To illustrate, she says "well, like ;say, it was twenty years ago, and it wasn't in a ring, or anything like that, you know what I mean, it was wartime, and daddy was on physical fitness kick" (Albee,1962 ,p.55). Martha goes back into twenty years back, she mentions her father every time, as it is her only way to justify her current behavior, and a tool she uses to belittle George. She argues , "All right ! shut up !both of you alright, now momy died early, see, and i sort grew up with daddy I went away to school and stuff, but I more or less grew up with him. Jesus i admired that guy! i worshiped him (Albee,1962 ,p .77) . Martha always mentions how much she is in love with her father because he is an idole and a true example of success for her daughter. She reveals that her mother died early, so she grew up emotionally close to her father, whom she deeply idolized. This intense admiration shaped her expectations of men and relationships, causing disappointment in her marriage The quote shows her emotional vulnerability and her struggle with unmet ideals.

She also recounts how she first met her husband George and how they fell in love, how they live now and how they treat each other. Despite all this, she tries to create a beautiful memory about them. She states, " And along came George, that's right, who was young, intelligent and bushy-tailed and sort of cut if you can imagine, I actually fell for him " (Albee, 1962 ,p.81). By focusing on her father's accomplishment and her own unrealized goals of social rank and power, Martha avoids confronting the truth of her own dissatisfaction and failed marriage. She clings to the past in order to rationalize the bitterness and avoid her current emotions or inadequacy and loneliness. Martha uses the past to construct a facade that obscures the truth of her current circumstances, allowing her to avoid the discomfort that comes with recognizing her freedom to change her life and to escape from reality. The imaginary son is also another tool Martha uses to escape from reality. She states, " Our son, Our son was born in September night, a night not unlike tonight though tomorrow, and twenty one years ago " (Albee, 1962 ,p.217). This fabricated past allows Martha to evade the terrible reality of her childlessness and the emptiness of her marriage. The son represents Martha's ideal life and achievement she wishes to have, and by clinging to this illusion she denies the reality of her present condition and falls in bad faith.

George in turn is deeply resentful of his past particularly his failures and the ways in which he feels overshadowed by Martha's father. He often uses the past as a weapon to undermine Martha, bringing up her father's disapproval of him or referencing incidents from their early marriage to humiliate her. George's use of the past as a weapon against Martha is a clear example of bad faith, rather than dealing with the genuine challenges in their relationship. George defects by bringing up previous wounds and grudges. This enables him to avoid taking responsibility of his own acts while maintaining an air of intellectual superiority and cynicism. He says, "and on top of all that, poor weighed down girl, plus a father who really doesn't give a damn whether she

lives or dies, who couldn't care less what happens to his only daughter" (Abee,1962,p.225). George is sarcastically criticizing Martha's relationship with her father. He is saying she carries emotional pain ,partly because her powerful father never truly cared for her .Instead of offering comfort, George mocks her, revealing the toxic dynamics in their marriage and how deeply neglect emotional abandonment have shaped both their lives.

All along the play George tries to shame and belittle Martha. He plays with her emotions because he knows how she is attached to her father and her son. However, he uses these two to hurt her. He uses this game to run from his responsibility as a husband and father and also to deny his mistakes committed against Martha. George, in the play, goes back to the past and recounts how he first met Martha and how they started together. George utilizes his past failures to act as a victim who is unable to change his circumstances. He remembers the past to forget the present. This self-deception enables him to avoid realizing his ability to improve his life, his role, and absolves himself of the responsibility to live authentically in the present.

The younger couple Nick and Honey also engages in bad faith by manipulating their pasts to create facades that enables them manage the complex dynamics of their relationship and their interactions with George and Martha. Nick is ambitious and sees his marriage to Honey as a smart move to advance his career. He often references his modest background and his rise to success as a way to justify his calculated approach to life. He speaks about his marriage to Honey, and about his money's wife and how his father-in-law got rich. He uses his past accomplishment such as his athletic success and his promising career as a biology professor as a way to solidify his identity and mask his insecurities. This dependence on past accomplishment allows him to avoid confronting the more complex, less flattering components of his personality, for his willingness to marry for career success.

Furthermore, Nick's interactions with George and Martha demonstrate the emptiness of his reliance on past accomplishment. George in particular exposes the superficiality of Nick's identity by questioning the substance of his accomplishment pushing Nick to confront the inadequacies of his self image. Nick's fixation on the past allows him to avoid recognizing the current reality of his predicament ,which is riddled with disillusionment and existential uncertainty. For example, his marriage to Honey is based on convenience and deception rather than genuine love, but he avoids confronting this by focusing on the future prospects his past might afford him. Nick states, " That's right. And I am going to be the wave of the Future " (Albee,1962 ,p.69).

The use of the past by Nick can be seen as an act of bad faith. He deceives himself into believing that his past justifies his current behaviour thereby evading the responsibility to act authentically. Honeywho comes from a wealthy background, clings to a facade of innocence and simplicity, often retreating into her past to avoid facing the complexities of her present life .She frequently mentions her family's wealth and her seemingly naive outlook on life are ways of denying the reality of her unhappy marriag . She utilizes her background as a shield, creating a false sense of ignorance that helps her to avoid confronting the truth about her relationship with Nick as well as her own worries and insecurities . Honey's bad faith is evident in how she handles her past, specifically her decision to not have children and her apparent denial of her true feelings and desires. She tells herself and others that she doesn't want children, but there's an underlying sense that this is not entirely true, and she might be concealing the deeper reasons for her actions. This is a sort of bad faith since it involves her ignoring the hard truths about her own decisions, which could include a fear of intancy or deeper issues in her marriage with Nick.

Her behavior also reflects a denial of responsibility, instead of confronting the reality of her circumstances or the truth about her connection with Nick. She hides behind excuses and socially acceptable narrative, like the convenient explanation that she's "Just not the type" to have children (Albee, 1962, Act II). This refusal to confront her past and the truth of her situation reinforces her bad faith, as she continues to deceive herself rather than accepting the existential responsibility of her ability to choose and behave differently. Therefore Honey's use of the past in the play illustrates bad faith by depicting how she manipulates her personal history to avoid confronting painful truths about herself, resulting in a state of self-deception.

In the two plays *Long Day's Journey Into Night* and *Who's Afraid Of Virginia Woolf?* the past acts as a strong instrument of bad faith, allowing the characters to find a way that protects them from the uncomfortable truths of their present lives. All characters utilize the past to deceive themselves and each other, inventing identities and narratives that save them from confronting their own freedom and responsibility. The characters are able to maintain illusions that sustain their dysfunctional relationships, by manipulating the past, even though these façades eventually lead to their emotional and psychological breakdown. *Sartre's concept of bad faith* provides a lens through which we can understand how the characters' preoccupation on the past confines them in a circle of denial and inauthentically embracing the possibilities of the present.

B. Facticity and Transcendence

The past is an integral part of facticity because it represents all the events, decisions, and circumstances that have already occurred and cannot be altered. In Sartre's view, our past shapes who we are, but it does not determine who we must be, yet it does not entirely define us because we have the freedom to transcend it. Sartre states that bad faith occurs when individuals identify

too closely with their facticity, thereby denying their capacity for freedom and transcendence, or contrary. William R. Schroeder in his work that analyzes *Jean Paul Sartre Being and Nothingness*, insists that people always exist in both dimensions at once. He defines facticity as the aspect of human life that resembles being-in-itself that is fixed, inescapable and need not be sustained by consciousness, for example, one's past, embodiment and death and transcendence as those aspects of human life that must be consciously sustained in order to continue to exist, for example, one's future goals, current commitments and attitudes towards death and the past (Shroeder, 1981, p.157). Shroeder argues that human beings exist in these two dimensions in entirely different ways, people are their pasts, and people are their futures, the two are true but people's relationship to their facticity and transcendence are easily confused with each other. These structures allow Sartre to provide an initial analysis of self deception. Sartre argues that

Bad faith seeks to affirm their identity while preserving their differences. It must affirm facticity as being transcendence, and transcendence as being facticity, in such a way that at the instant when a person apprehends the one, he can find himself abruptly faced with the other. (Sartre, 1943, p.56)

Sartre is describing how bad faith involves a constant juggling act between facticity and transcendence. People deceive themselves by trying to affirm both at the same time, either by pretending they are entirely free while ignoring the constraints of reality, or by pretending they are completely determined by their circumstances while ignoring their freedom. This constant contradiction is at the heart of bad faith and is a way people avoid taking responsibility of their lives.

Mary's morphine addiction in *Eugene O'Neill's Long Day's Journey Into Night* represents her facticity, an aspect of her existence that she cannot change, instead of accepting her freedom to seek help and change. She retreats into her addiction, convincing herself and others that she is powerless to escape it. This self identification with her addiction permits her to escape the

anxiety of freedom and responsibility which is the essence of bad faith. Her husband also demonstrates bad faith by refusing to see beyond his facticity. His belief that his past poverty justifies the present frugality is an example of how he uses facticity to avoid taking responsibility for his actions in the present. By telling himself that he has no choice but to act as he does, he avoids the existential burden of freedom.

Transcendence in Sartrean terms refer to an individual ability to move beyond his current situation and determine his future through free choices. However, the characters attempt in *Eugene O'Neill Long Day's Journey Into Night* at transcendence are often undermined by bad faith. Mary Tyrone's desire for the purity and innocence of her youth is a misguided attempt at transcendence, while embracing the freedom to create a new future. She attempts to reclaim an idealized past that never be restored. This is an example of bad faith. She denies her freedom to transcend her current situation by focusing on impossible dreams.

Jamie and Edmund also struggle with transcendence, Jamie's cynicism and self-destructive behavior are ways of avoiding choices. He tells himself that he is condemned to bad faith because of his past, thus avoiding the anxiety that comes with acknowledging his freedom. Edmund, though more introspective, also falls into bad faith by occasionally submitting to his illness and the deterministic vision of life it represents, rather than accepting the possibility of creating meaning despite his suffering.

Facticity, in *Who's Afraid Of Virginia Woolf?* refers to the undeniable aspects of the character's lives, such as George's mediocre academic career, Martha's dissatisfaction with her marriage, and their inability to have children. Instead of accepting these facts and making honest decisions, George and Martha choose to engage in destructive games and insults to avoid

confronting their reality. Martha for example uses George's failures as a way to justify her own unhappiness, trapping herself in a loop of bitterness and resentment. She avoids accepting responsibility for her own role in their marital problems. This is a manifestation of bad faith, as she identifies so strongly with her dissatisfaction that she denies the possibility of change or acceptance. Her husband is guilty of bad faith he hides behind a facade of intellectual superiority and passive aggression, using his wit to deflect from his own insecurities and shortcomings. By refusing to confront his facticity, the realities of his failed ambitions and strained marriage, he remains stuck in a self-imposed prison of cynicism and despair. Transcendence, the ability to go beyond one's current state and embrace freedom is severely limited in the world of *Who's Afraid Of Virginia Woolf?* The characters are trapped in their self-deceptions, which prevent them from achieving authentic transcendence.

The play's climax in which George kills the imaginary son can be interpreted as an attempt to transcend. George hopes that by facing Martha to confront the truth, he may break free from the illusions that have defined their lives. However, this act is fraught with ambiguity. While it has the potential to lead to an authentic confrontation with reality, it may also plunge them deeper into despair, depending on their ability to face the truth without falling back into bad faith (Albee, 1962, act 3). Martha states, "Our son. Our son was born in a September night, a night not unlike tonight" (Albee, 1962, p. 217). Martha is speaking of an imaginary son. A fantasy she and George have created to cope with deep emotional emptiness and disappointments. Her tone is nostalgic and sorrowful, suggesting how deeply invested she is in the illusion, blurring the line between fantasy and reality. The mention of a September night draws a parallel between that imagined birth and the current moment of breakdown and confrontation. The younger couple Nick and Honey are similarly struggling with bad faith and transcendence. Nick's opportunistic

marriage to Honey, driven by her supposed pregnancy and her family wealth based on self - deception. He compromises his freedom and potential for transcendence by lying himself to a loveless marriage based on convenience. Honey's denial of her emotional and psychological problems notably her "Hysterical pregnancy" , reflects a similar refusal to face the truth ,trapping her in bad faith.

Long Day's Journey Into Night and Who's Afraid Of Virginia Woolf ? present a bleak view of the human condition , where the past exerts a powerful influence over the present, facticity limits the character's ability to change, and attempts at transcendence often end in failure. This interplay of pas , facticity, and transcendence contributes to the tragic depth of the play, making it a powerful explanation of existential themes.

C . Denial and Self Deception

In Eugene O'Neill's *Long Day's Journey Into Night*, the themes of self deception and denial are in a complex way linked to the concept of « Bad Faith » , as defined by *Jean Paul Sartre* in *Being and Nothingness*. According to Sartre, bad faith is the refusal to confront painful truths about oneself and the world, causing people to live inauthentically by misleading themselves about their freedom, choices and responsibilities. *Ruzbeh Babae'e's, Long Day's Journey Into Night ; A Journey Into Revelation(2011)*, offers insightful commentary on self deception and denial in *Eugene O'Neill's Long Day's Journey Into Night*, he emphasizes how the characters engage in various forms of self deception as a means to avoid confronting painful truths about their lives. The Tyrone family demonstrates bad faith in the play by presistently denying reality and engaging in self deception, which serve as a mechanism to avoid confronting the painful aspects of their lives. Mary Tyrone's struggling with morphine addiction is a key example of bad

faith. She constantly denies the severity of her addiction by telling herself and others that she is not dependant on any drug, and she can stop using what she described as medicines whenever she wants. This denial helps Mary to avoid facing the consequences of her addiction and the damage it causes to her family (Babaee,2011,p.9).

In Sartrean terms, she is fleeing from her freedom to make a difficult choice to seek help and change her situation by pretending she is not actually addicted. Mary states, "I have to take it because there is no other that can stop the pain –all the pain I mean the pain in my hands "(O'Neill,1956 ,p.89). Therefore, morphine is her only way to run from reality, and to deny her responsibility towards her family. Mary also exhibits bad faith by romanticizing her past, particularly her youth and early marriage, which she idealizes as a period of lost potential and unfulfilled dreams. By clinging to an idealized vision of what could have been, Mary deceives herself into believing that her current unhappiness is the result of external circumstances rather than her own decisions and actions. This self deception allows her to evade the responsibility to face he current reality and the impact she had on her life and those who surrounded her.

Her husband's extreme frugality and refusal to acknowledge its negative impact on his family are examples of bad faith, he denies that his obsession with conserving money, born out of fear of poverty, has resulted poor decisions such as sending Mary to a cheap sanatorium, where her addiction aggravated more. By justifying his financial decisions as necessary and prudent, James avoids confronting the difficult truth that his actions have caused his family's misery. It is clear when he had a disscusion with his son Edmund. Edmund states , "Never mind now we're talking about Mama ! i'm saying no matter how your excuse yourself you know damn your stigness is to blame ". James " And I say you're a liar ! Shut up your mouth right now or "(O'Neill ,1956,p.122). From the above quotation we can confirm that James denies his mistakes

against his wife and sons. He deceives himself ; this allows him to avoid confronting the truth of his unfulfilled potential and the sacrifices he made, which is an authentic way of existence, according to Sartre's theory.

The younger son suffers from tuberculosis acts in bad faith by downplaying the seriousness of his condition. He alternates between admitting his disease and denying its severity hoping to persuade himself and others that it is not life-threatening. Edmund uses denial to avoid confronting the existential threat posed by his disease and the strain it imposes on his family. Edmund is living in bad faith because he refuses to truly acknowledge his reality. He frequently dives into intellectualism and existential musings to avoid confronting his personal and familial issues. He engages in abstract philosophical conversations as diversion from the more urgent and painful aspects of his life. This self-deception is a sort of bad faith since it allows him to avoid responsibility for his emotional needs as well as the effects of his disease on those around him. He is not living truthfully since he is preoccupied with abstract concepts and ideas rather than his concrete situation, he is not living authentically.

The elder son exemplifies bad faith through his refusal to take responsibility for his own failures. He blames his parents, particularly his father for his lack of success and direction in life, denying that his own actions have led to his current situation. This denial allows Jamie to escape the painful tasks of self-reflection and accountability, making him a clear example of Sartrean bad faith. He is deceiving himself into believing that his failures are completely due to external forces rather than his own free will. Jamie's excessive drinking and dangerous actions are other examples of bad faith. He deceives himself into believing that these self-destructive actions are expressions of rebellion or coping mechanisms rather than acknowledging that they are signs of

deeper emotional and psychological problems. By engaging in this self deception, Jamie avoids confronting the reality of his life that caused his inauthentic existence.

In Edward Albee's *Who's Afraid Of Virginia Woolf?* denial and self deception are major themes that pervade the lives of the characters, particularly George and Martha. The play delves into how these characters create elaborate illusions to protect themselves from terrible facts and the consequences of confronting reality. Self deception is a type of bad faith in which characters deny freedom and responsibility in their relationship and personal identities. Martha presents herself as a domineering and powerful figure, who frequently belittles George and asserts her supremacy in their relationship. This character is a type of self deception, concealing her deep insecurities and fear of being unloved or insignificant. By creating this illusion of control, she denies the vulnerability and emotional neediness that lie beneath her tough exterior.

One of the most significant act of denial in the play is Martha's belief in the imaginary child she and George have created. She says, "A son who I have raised as best as I can" (Albee,1962 ,p .227) . This imaginary child depicts the couple's desire to fill the void in their lives caused by their inability to have a real child .For Martha, the child is a source of comfort and a way to pretend that her marriage has produced something meaningful. The child symbolizes the couple's shared delusions, which allows Martha to avoid facing the emptiness of her marriage and her personal failures. Martha frequently uses alcohol and « Games » with George to escape the realities of her miserable life. These behaviors are forms of self deception helping her to temporarily forget her disappointment and her breakdown of her marriage. The Games in particular serve as a distraction from the harsh realities of her relationship and her own flaws (Adams,1971 ,p.36).

Her husband frequently shows himself a passive intellectual who accepts his job as Martha's verbal punching bag. This self-deception masks his deep-seated resentment and anger toward Martha, as well as his own feelings of inadequacy. By adopting this passive character, George denies his agency and responsibility for the breakdown of their marriage, preferring to live in self-pity and bitterness. George's stories, notably those regarding his childhood and the fictional explanation of killing his parents, are examples of denial and self-deception. Martha says, "Who killed his mother and his father dead". George answers, "Stop it, Martha" (Albee, 1962, p.134). These stories blur the lines between reality and imagination, helping George to escape the painful truths of his past. They also allow him to take control over his life's story, even if it means distorting or escaping reality.

Nick and Honey, the younger couple in the play, also engage in bad faith, though in subtler ways. Nick's marriage to Honey is founded on convenience and social expectations, rather than love. He deceives himself into believing that this is enough to sustain a fulfilling life. Honey, on the other hand, lives in denial of her own fears and insecurities, particularly those related to her fertility and her relationship with Nick. Their presence in George and Martha's home, reflecting bad faith in which they are also involved, though they are less overtly aware of George and Martha.

In *Long Day's Journey Into Night* and *Who's Afraid Of Virginia Woolf?* the two families use denial and self-deception to avoid facing their painful realities, a classic example of Sartrean Bad Faith. Each character employs these mechanisms to flee from their freedom and the responsibility that comes with it, leading to a life of inauthenticity and unresolved suffering. O'Neill and Albee's portrayal of these themes aligns with Sartre's existential philosophy, highlighting the tragic consequences of living in bad faith. Through their denial and self-

deception, the characters illustrate how bad faith can entrap individuals in a cycle of despair and dysfunction, preventing them from achieving true self awareness and authenticity.

D. Being –in-itself and Being-for-itself

In Jean Paul Sartre's *Being and Nothingness*, the concepts of Being-in-itself and Being-for-itself are central to his exploration of Bad faith, a form of self deception where individuals deny their true nature as free and responsible beings. Megan Henriks, in her work *Jean Paul Sartre :The Bad Faith of Empire (2006)* states that in order to understand what Sartre means by "Bad Faith", we must first recognize his distinction between Being in-itself and Being-for-itself (Henricks, 2006 ,p.63). Being-in-itself refers to the mode of existence of object, things that exist independently of consciousness. It is simply is without any need to define itself or relate to other beings example, a chair, a tree, a table. These things exist without any awareness or consciousness of their own existence. However, Being-for-itself refers to the mode of existence of conscious being, specially humans, and it is characterized by self awareness, the ability to change, and progress oneself into the future. They are also part of the world as objects. Sartre views human life in tension between these two modes of being. While we are conscious beings (for_itself), we are also part of the world as objects (in-itself), leading to a struggle to reconcile our freedom with the facticity of our existence. A person can fall into bad faith by trying to live as if they are purely being-in-itself (lack of consciousness) , rather than embracing their true nature as being for-itself(consciousness).

This form of bad faith occurs when an individual attempts to deny or escape the freedom, responsibility, and indeterminacy inherent in being-for-itself by adopting the characteristics of being-in-itself , which is static ,unchanging, and devoid of consciousness. Sartre gave the

example of the waiter of the café . He states, " His movement is quick and forward, a little too precise , a little too rapid " (Sartre,1943,p.59). He tries to convey the message that this waiter is in bad faith as well because he has turned himself almost completely to a thing (being-in-itself). The waiter is reducing himself to social function and denying that he is a being for-itself that has the possibility of transcending his facticity and the social role that he currently has.

Eugene O'Neill's "*Long Day's Journey Into Night*" can be analyzed using Jean Paul Sartre's existential philosophical notions of the In-itself and For-itself. These ideas help to highlight how the Tyrone family members manage their existence, and their struggles with identity, responsibility, and freedom. James Tyrone frequently embodies being-in-itself due to his strict adherence to his identity as a successful actor and his prior concern with money. He clings to his prior accomplishments and reputation, refusing to realize how his actions, such as his frugality have effected his faith. By treating his identity as solid and unchangeable. He avoids confronting the more difficult aspects of his existence, such as his role in Mary's addiction . His role to change or admit errors demonstrates his inability to get beyond himself (stuck in the in-itself). He prefers the stability of his established identity and habits to the uncertainty and anxiety of redefining himself (being-for-itself) . This unchanging existence limits his ability to interact with his family and solve the underlying issues that are bothering them.

Mary retreats into morphine addiction and her retreat into the past can be seen as a retreat into the in-itself, she wants to return a time before her addiction, to the idealized vision of herself as a young and idealistic woman with a lot of dreams and hope, by focusing on her old identity. She denies her current reality and the ability to change, her fixation on how she was, her idealized self prevents her from accepting and transcending her present situation. Despite her attempts to retreat into the in-itself, Mary has periods of for-itself when she is actually aware of her current

situation and its implications. These moments of self-awareness, in which she acknowledges the gap between her idealized past and her current reality are moments of for-itself, in which she confronts the freedom and responsibility of her existence. However the anxiety this causes frequently leads her back into denial and addiction, seeking refuge in the in-itself.

Jamie is actually aware of his own failings and capacity for freedom, making him a being for-itself. He acknowledges that he has made decisions that have led to his current condition of self destruction, and he recognizes the possibility of change. However this awareness causes him to feel great self loathing and despair, as he believes that Mary is condemned to replicate her father's sins. Despite his awareness, Jamie often falls into bad faith by resigning himself to a fixed identity as a failure. He treats his flaws and shortcomings as inherent, unchangeable parts of who he is similar to being-in-itself rather than aspects of his life that he has the power to change. This bad faith allows him to avoid anxiety of freedom by convincing himself that he has no real choice, perpetuating his self-destructive behavior. He is actually aware of his own failures and the capacity for freedom, making him a being for-itself. He acknowledges that he has made decisions that have led to his current state of self destruction, and he recognizes the possibility of change. However, this awareness leads to severe self-loathing and despair, as he sees himself as destined to replicate his father's mistakes. Despite his awareness, Jamie often falls into bad faith by resigning himself to a fixed identity as a failure, he treats his flaws and shortcomings as inherent, unchangeable parts of who he is similar to being-in-itself rather than aspects of his existence that he can improve. This bad faith permits him to avoid the anxiety of freedom by convincing himself that he has no true or real choice, so maintaining his self destructive behavior of existence, his illness and his sense of alienation. This awareness places him firmly in the realm of being-for-itself, as he struggles with his identity and future. Despite his existential awareness, Edmund is

also tempted by the in-itself, particularly in his moments of despair. He sometimes sees his illness as a defining feature that limits his freedom, and he is tempted to consider himself as a tragic figure destined for a certain fate. This temptation signifies a retreat into the in-itself, where he can avoid the responsibility that comes with being free.

In *Long Day's Journey Into Night*, the Tyrones family lifestyle reflect Sartre's conception of the in-itself and the for-itself. Each character's battle with identity, freedom and responsibility can be explained in terms of these existential categories. Their inability to fully embrace their being- for-itself and their frequent retreat into the protection of the in-itself , leads to their ongoing suffering and the tragic trajectory of their lives. Sartre's views offer a lens through which the deeps existential crises at the heart of O'Neill's play can be explored revealing the ways in which self-deception, denial and the fear of freedom shape the character's tragic fate.

On the other hand, in *Who's Afraid Of Virginia Woolf?* the conflict between the in-itself and for-itself can be understood in George. He is actually aware of the gap between who is and who he might have been. Once a promising young academic, George now finds himself in stagnant carrer, overshadowd by Martha's expectations and her father's success. The conflict between his past potential (for-itself) and his present reality(in-itself) is a source of deep frustration and resentment. George's consciousness is trapped in the awarness of what could have been, making his current state feel like a failure, a form of bad faith where he oscillates between resignation and defiance. (Albee,1943)

He frequently engages in verbal games and psychological manipulation as a way to assert contorl over his and Martha's reality. These games act as a protection mechanism allowing him to impose a stable narrative (in-itself) on their life while also challenging Martha to confront the

instability and fluidity of her own identity (for-itself). Through these interactions, he attempts to conduct his own existential crisis, alternating between expressing a fixed identity and embracing the freedom of for-itself ,albeit in destructive ways.

Martha, his wife is deeply invested in her role as the daughter of the college president and the powerful wife of a successful academic. She relies on those cultural positions to give her life significance and stability, embodying the in-itself. However, her failure to reach the idealized version of both in her career and personal life leads her to retreat into illusions and fantasies, notably the imaginary child she and George have created . This fantasy represents an attempt to fix her identity in something stable and unchangeable, a retreat into the in-itself as a way to avoid terrifying freedom of for-itself . Martha retreats into the in-itself, the bad faith lies in her refusal to confront the reality of her life and her responsibility for it. Instead of accepting her ability to change her situation, she lashes out at George and others, blaming them for her frustrations. Her constant need for affirmation and control through verbal abuse and manipulation is a way to assert a fixed identity, denying the possibility of change and freedom that represent for-itself.

Her behavior is a coping mechanism for the tension caused by learning that her life isn't what she expected. The imaginary child that George and Martha have created is the ultimate symbol of their retreat into the in-itself. This child represents a fixed, idealized version of their relationship, a perfect product that embodies their hopes and dreams, free of reality disappointments . By investing in these illusions they avoid confronting the truth of their marriage and the freedom they have to reshape it.

The play's climax, where George symbolically «kills» the imaginary child represents the collapse of this in-itself illusion . This act forces both George and Martha to the emptiness of

their existence and the lies they have been telling themselves . It removes the final vestige of their bad faith leaving them with the raw unvarnished truth of their situation . This moment is a painful confrontation with the for-itself, where they are forced to face the freedom and responsibility they have been avoiding. Nick, the young biology professor , originally portrays the in-itself , he is confident, succesful and seemingly fixed in his identity as the up and coming academic.

However as the right progresses, it becomes clear that he too is plagued by insecurities and an awarness of the gap between this public persona and his inner self. His outward charm and ambition are exposed as coping mechanisms for the same existential worries that George and Martha suffer. Honey who is largely oblivious to the deeper existential crises unfolding around her represents a more naive retreat into the in-itself. Her rejection of her own concerns and wants, desires, particularly those about her marriage and prospective motherhood, demonstrates how she avoids the burdens of consciousness and responsibility. However, her fragility and sensitivity reveal the cost often denial, as she stays locked in a passive existence, unable to confront the reality of her condition.

E .Sincerity as a Form of Bad Faith

According to *Jean Paul Sartre*, sincerity is closely linked to the existential commitment to authenticity and self-awarness, but it can also lead to bad faith if not fully matched with an honest confrontation of one's freedom and responsibility. Sartre states

Thus essential structure of sincerity does not differ from that of bad faith since sincere man constitutes himself as what he is on order not to be it .This explains the truth recognized by all that one can fall into bad faith through being sincere (Sartre,1943 ,p.65).

Sincerity can become a superficial gesture if it is not accompanied by a deep -reflective engagement with one's own freedom and responsibility, an individual may appear sincere on the

surface while still engaging in self-deception or suppressing deeper realities but themselves. This sincerity can mask underlying bad faith rather than truly overcoming it. However sincerity can turn into bad faith if it becomes superficial, performative or used to avoid deeper self – examination. True sincerity according to Sartre, requires not only a commitment to appearing authentic but also a deep, reflective engagement with one’s own freedom, values and existential responsibilities.

Allard Den Dulk in *Sincerity: A sartrean existentialist ideal* argues that Sartre’s own conception of sincerity is very limited, Sartre described sincerity as a confession that we employ so as to no longer be responsible for what we have confessed to. Of course, Sartre as the acute psychologist of bad faith, is right in holding that the individual could use expressions of seeming sincerity in such a way. Generally we regard someone as sincere when he is honest about himself, but in Sartrean formulation is someone who acknowledges that he is free (Dulk,2002 ,p.210) . It means that Sartre criticizes sincerity by describing it as a form of confession that people use to escape responsibility for what they have admitted. He suggests that individuals might use this appearances of sincerity to avoid being accountable for their actions, making it as a form of bad faith.

In Eugene O’Neill *Long Day’s Journey Into Night*, sincerity, as envisioned by Jean Paul Sartre, can be explored in the context of the character’s struggles with authenticity and self – deception, here is how the play reflects sincerity and how it can lead to bad faith. Mary Tyrone exhibits a form of sincerity that is deeply rooted in denial. She sincerely believes in the idealized past of her youth and early marriage, and she uses these ideas to avoid the hard reality of her current life, such as her morphine addiction and deteriorating family relationships. Her sincerity about her memories and accomplishments serves as a defense mechanism, concealing her

presens suffering and addiction. This sincere attachment to the past becomes a form of bad faith, as it prevents her from confronting her current situation and responsibilities. Mary also displays a form of religious sincerity, clinging to her catholic faith as a refuge from her personal struggles. Her faith, while appearing sincere, is frequently used to avoid confronting the more difficult aspects of her life. This use of religion as an escape reflects a form of bad faith where her sincere expressions of faith mask a deep refusal to deal with her addiction and familial responsibilities.

James Tyrone is deeply committed to financial security and frugality, thinking that these values are necessary for a solid life. His sincerity in this regard however, causes him to justify his frugal behavior and neglect his family's emotional and psychological needs. His belief in the necessity of financial security serves as an explanation for his lack of investment in his family's well being, demonstrating a form of bad faith in which his sincere adherence to financial principles masks his failure as a father and husband. His sincerity about his financial caution is exploited to avoid confronting the emotional distance and neglect that his choices have created within the family. His self deception about the sacrifices stops him from admitting and dealing with his emotional and familial failings.

Jamie Tyrone's cynical outlook is presented as a form of sincere belief in the futility of life. His sincere cynicism however, serves as a shield against confronting the reality of his own mistakes and shortcomings. By adopting a cynical attitude, Jamie avoids accepting responsibility for his acts and the consequences they have on his own and family's lives. This form of sincerity, where he genuinely believes in the meaninglessness of his efforts, becomes a means of avoiding deeper self-reflection and accountability. Jamie's belief in his own worthlessness and inevitable failure is presented with sincerity but it also functions as a shield to protect him from

confronting his capacity for change and growth. His sincere self-loathing and resignation to a life of failure are manifestations of bad faith, as they prevent him from taking action to improve his situation or address his own problems.

Edmund's struggles reflect a more complex engagement with sincerity and bad faith. He is truly looking for meaning and clarity in a world that appears indifferent to his misery. Unlike the other characters, Edmund is more conscious of the differences between appearance and reality, he is more likely to question and confront these issues. His sincere search for meaning is hindered by the pervasive bad faith within his family, which makes it difficult for him to find genuine answers or solutions.

The Tyrone family works together to keep up appearances and maintain a sense of normalcy. This sincere effort to appear coherent and functional serves as a form of bad faith, as they avoid addressing the underlying issues of addiction, emotional estrangement, and personal failures. This collective sincerity in maintaining a false sense of normalcy prevents genuine confrontation and resolution of their problems. *In Long Day's Journey Into Night*, sincerity is portrayed in ways that reveal the characters' deep-seated self-deceptions and avoidance of hard realities, the character's sincere attachments to false beliefs, roles and pasts reflect Sartre's concept of bad faith, where sincerity becomes a means of evasion rather than authentic engagement. The play powerfully depicts how sincerity, which is not combined with genuine self-awareness and responsibility, can result in a form of bad faith that perpetuates suffering and prevents true personal growth.

In *Who's Afraid Of Virginia Woolf?* sincerity is linked to the issue of bad faith. As a coping mechanism for their own disappointments and failures, the characters in the play engage in

various forms of self deception and the creation of fake worlds. The character's interactions examine sincerity and bad faith in the following ways. George and Martha are the central characters. They create elaborate illusions to escape the disappointments and unfulfilled expectations of their lives ; their relationship is distinguished by a type of sincerity that is deeply intertwined with bad faith. Their sincerity in defending and maintaining these illusions demonstrates how they use self-deception to avoid addressing their shortcomings and the harsh truth of their lives. George and Martha present a facade of fictional, dominant couple to their guests, Nick and Honey, while privately engaging in cruel and destructive behavior. Their sincere engagement with these public personas masks the deeper dissatisfaction and resentment in their personal lives. This disparity between their public and private selves reflects a form of bad faith, where their sincerity in maintaining appearances prevents them from addressing their real issues.

Nick, the younger guest, demonstrates a form of sincerity related to his ambition and career aspiration. However, his sincerity about his personal goals is coupled with a sense of self-deception, as he is also seeking validation and achievement at the expense of personal integrity. His desire to participate in the dysfunctional dynamics of George and Martha's home reflects a compromise of his own sincerity and an acceptance of their distorted reality. Honey's sincerity about her desire for a stable and secure life is contrasted with her avoidance of confronting the complexities and flaws of her marriage. Her vulnerability and insecurity contribute to her involvement in the evening's games and manipulations, demonstrating how her sincere wish for stability is undermined by her inability to confront truths about herself and her relationship with Nick. George and Martha's various « games » with Nick and Honey during the evening demonstrate their sincerity in maintaining a facade while simultaneously engaging in bad faith. These games reveal and confront hidden truths, but they also function to obscure and distort

reality. The sincerity with which individuals participate in these games reveals a deeper commitment to self deception and avoidance of genuine introspection.

The play investigates the line between truth and fiction, exposing how sincerity can be used to perpetuate false realities. George and Martha's elaborate and sincere performances masks the pain of their personal failures and disillusionments. The characters interactions with these constructed realities emphasizes the conflict between authentic self-expression and self-deception . Ultimately, the play depicts the existential struggle of facing one's own reality and the failures that come with it. The characters sincere adherence to their illusions and false realities prevents them from confronting their existential challenges and accepting their true selves. This avoidance reflects Sartre's notion of bad faith, where the security in maintaining illusions serves as defense mechanisms against the uncomfortable truth of existence.

In *Who's Afraid Of Virginia Woolf?* sincerity is shown as a double edged sword. The characters demonstrate sincere participation with their constructed realities and personal delusions, but this sincerity is deeply intertwined with bad faith. Their willingness to defend and perpetuate falsehoods demonstrates how sincerity may be used to avoid meaningful self-exploration of the conflict between maintaining appearances and confronting the harsh realities of one's existence, eventually revealing the complexities and consequences of living in bad faith. Sartre said that Bad faith is possibly only because sincerity is conscious of missing its goal inevitably, due to its very nature .(Sartre,1943,p.66)

To sum up, this chapter reveals the intricate ways characters in Eugene O'Neill's *Long Day's Journey Into Night* and Edward Albee's *Who's Afraid of Virginia Woolf?* embody bad faith as defined by Jean Paul Sartre. In O'Neill's play, the Tyrone family exemplifies bad faith through

their persistent denial of responsibility and their self-imposed illusions, each character clings to the past, choosing addiction or blame as an escape from the reality of facing their own freedom and the weight of their choices. In Albee's play bad faith manifests in character's refusal to accept their failed expectations and constructing elaborate narratives to mask their vulnerability. According to Sartre, this evasion of truth and responsibility keeps them locked in a futile, destructive dynamic, where they avoid confronting the raw truth of their condition. Ultimately, in both plays, bad faith is a mechanism by which characters avoid the anguish of freedom and the authenticity that Sartre believes is essential to human existence. Yet in doing so, they become trapped in patterns of self-deception, offering a profound commentary on the human condition and the existential struggle to reconcile freedom with responsibility.

Chapter two : The Consequences of Bad Faith on characters in *Eugene O'Neill's Long Day's Journey Into Night* and *Edward Albee's Who's Afraid of Virginia Woolf* ?

Self deception, denial and refusal to accept responsibility contributes to the character's suffering and the deterioration of their relationship. This chapter will analyze how bad faith plays out in these two plays and the consequences it has on the characters belief, identity and personality.

A.Isolation and Lack of Communication

Living in an authentic life as a result of bad faith can lead to feelings of isolation as the individual may feel separated not just from others but also from their environment. In *Countour In Time : The play's of Eugene O'Neill*, Travis Bograd addresses the theme of isolation and lack of communication in *Eugene O'Neill Long Day's Journey Into Night*, he states that

At the end ,the entire world of the play is reduced to small circle of light in the fogbound house. In that circle, at least, father and son come to understanding, as if only extraordinary isolation could one human spirit find its way to communion with another.(Bograd,1972,p.11)

Bograd's analysis of the ending of *Long Day's Journey Into Night* illuminates the profound themes of isolation and human connection. He describes how the world of the play is symbolically reduced to a small circle of light within the Fogbound house. The small circle of light symbolizes understanding and genuine communication, contrast to fog that signifies confusion, pain and emotional distress. In this context, the term "extraordinary isolation" highlights the deep emotional and existential distance among the characters . Each family member grapples with his own struggles, creating a profound sense of loneliness that prevents meaningful engagement with one another.

Mary in *Long Day's Journey Into Night* is an appropriate example. She says, "Mother of god, why do i feel so lonely ? (O'Neill ,1943 ,p.82) . She feels isolated and lonely even Cathleen was present with her. She is disconnected from people who surrounded her and also from the world. Her inability to confront and embrace her true self places a barrier between them. The consequences of Mary's bad faith are severe, her inability to confront addiction along with her romanticization of the past, resulted in increasing isolation and despair. She becomes locked in a cycle of relapse, remorse and denial, which exacerbates the dysfunction within the Tyrone Family. Her bad faith not only destroys her own well being but also deepens emotional wounds of her husband and sons.

James Tyrone, the father, embodies bad faith through his insistence on maintaining a facade of control and success. He avoids facing his shortcomings as a father and husband, leading to emotional detachment from his family. His focus on financial security overshadows the emotional needs of his wife and sons, creating a rift that isolates him from their genuine feelings and struggles. Edmund is caught between a desire of intellectual and creative fulfillment and the despair caused by his family's dysfunction. He shows a profound existential crisis, feeling isolated from others and unable to find meaning in his existence. His bad faith stems from his vacillation between acknowledging his freedom and responsibility and retreating into a fatalistic outlook in which he sees himself as a victim of circumstances beyond his control. Edmund's bad faith contributes to his feelings of alienation and despair. His inability to fully confront his illusion or take responsibility for his life's direction leaves him in a state of limbo, where he is neither fully alive nor entirely resigned to his fate. Jamie copes with his failures and guilt by adopting a cynical attitude. His self deception prevents him from acknowledging his responsibility in the family's dynamics and leads him to lash out at Edmund, further isolating

both himself and his brother. This cycle of denial creates an emotional barrier that deepens their isolation.

The Tyrone family's collective bad faith created a deep sense of immobility, each character is locked in a cycle of repetitive behaviors and denial habits that prevent them from any meaningful change or resolution. Each character's bad faith leads to increasing isolation, both from one another and from themselves. Mary's addiction, James's obsession with frugality, Jamie's self-destructive behavior and Edmund's withdrawal, all contribute to the family's emotional isolation, rather than facing problems together. They retreat into their individual forms of denial, leaving them unable to help each other in meaningful ways.

The play is suffused with a deep sense of despair, the characters grapple with their inability to change or escape their circumstances. This despair is a direct result of their bad faith which prevents them from confronting the painful truths necessary for growth or healing. Instead they are left to wallow in their misery, often lashing out at each other in moments of anger or bitterness. Bad faith exacerbates the family's conflicts, as each character deflects blame to others rather than accepting responsibility for their own actions. This leads to a corrosive environment of blame, resentment and recrimination. For example, Mary blames James for her unhappiness and addiction, whereas James blames Mary's illness and the children's failures for his own frustrations.

Another consequence of bad faith is the inability to communicate openly and honestly. Conversations are often riddled with half-truths, evasion and accusations, preventing any real comprehension or resolution of their problems. This breakdown of communication perpetuates their suffering and exacerbates their emotional scars. Each character carries a heavy burden of

guilt and shame, which is both a cause and effect of their bad faith. They are locked in a cycle where their inability to face their flaws and failures leads to additional guilt which increases their denial and self deception.

Shamaila Amir: *In Determining the Symbolical Significance of The Fog In "Long Day's Journey Into Night" By Eugene O'Neill(2020)*, states that the fog in the play creates a world in which communication has broken down (Amir,2020 ,p.25). The characters are unable to communicate one another despite their constant fighting.This lack of communication or inability to communicate effectively makes it one of the greatest conflicts of the play. Thus as the fog breaks the visibility, doubts and lack of communication breaks existing relationships in the characters with respect to one another. Fog can represent a number of different things e.g estrangement,retreating into one's self ,blindness,etc. in the plays .Generally fog is dark, isolating and unstoppable for all the characters of this play. To experience retreat into the fog Edmund takes the help of alcohol and Mary escapes reality while relying on morphine.

Micheal Adams asserts that the characters in *Who's Afraid Of Virginia Woolf?* are constantly but unsuccessfully attempting to communicate on a deeper level with each other. Martha and George trade competitive insults and verbal cruelties until the last scene, when they finally achieve some sense of mutual understanding. Yet their attempts to communicate seem more genuine than those of Nick and Honey, who seem to know each other only superficially. He states that the usual social communication is parodied throughout the play through the use of trite remarks and common phrases that suggests the emptiness of language. Violence in the play is a form of communication which is demonstrated through the tale of George and Martha's boxing match when they humiliate each other (Adams,1985 ,28).

The concept of bad faith is important on the character's interactions and the play's overall themes. The protagonists engage in various sorts of self deception denial and avoidance of responsibility, which results in destructive behavior, broken relationship and an overwhelming sense of existential despair. George and Martha, the main characters, engage in complex games of deception to avoid confronting the truths of their unsatisfied lives and happy marriage. Martha in particular clings to illusions about her father's approval, George's inadequacies, and the imaginary son they have made, using these fantasies to mask her own insecurities and disappointments. The pervasive bad faith in the play results in deep feeling of despair and alienation. Despite their constant interaction, the characters remain isolated from one another, unable to build meaningful connections or communicate honestly. The play's climatic scenes, when illusions are torn away, highlight the depth of their isolation and the false nature of their relationship.

The younger couple Nick and Honey also engage in bad faith, though more subtly. Nick marries Honey primarily for her wealth, justifying his selfish motives as love. Honey, on the other hand, pretends to ignore Nick's true motives and hides behind her own delusions, such as her « hysterical pregnancy » to avoid confronting the reality of their empty relationship. The characters in the play are trapped in cycles of destructive behaviors due to their bad faith. George and Martha's verbal and emotional abuse, Nick's cynical ambition, and Honey's willful ignorance all perpetuate their misery, preventing any possibility of change or growth.

The play's structure reflects this unhealthy relation between the two couples, as the actions unfold in a repetitive, escalating pattern of games and confrontations that ultimately lead nowhere. The fear of facing the truth is a significant barrier to change for the characters, Martha's refusal to let go the imaginary child, along with George's reluctance to confront Martha's

destructive behavior keep them locked in their painful dynamics. Similarly, Nick and Honey's denial of the realities of their marriage, keeps them in a superficial and unfulfilling relationships. The character's bad faith leads to intense emotional manipulation. George and Martha use their intimate knowledge of each other's fears to inflict psychological pain, often under the guise of games. This manipulation not only damage their relationship but also harms Nick and Honey, who become unwitting participants in the older couple's toxic dynamics (Albee,1962,ActII) .

In both plays, bad faith causes a breackdown in relationship, characterized by dishonesty, emotional distance and unresolved conflict. The protagonsit refusal to accept the truth about themselves and their circumstances perpetuates a cycle of suffering and dysfunction. The characters suffer substantial emotional and psychological trauma as a result of their bad faith engagement. This damage manifets as a despair, guilt, isolation and a lack of personal fulfillment.

B . Existential Despair and Problem of Belief

In *Long Day's Journey Into Night*, the Tyrone family engage in bad faith by clinging to illusions that keep them from facing their painful realities. Mary Tyrone's retreat into memories of her past, James's obsession with material wealth, Jamie's nihilism and Edmund's oscilliation between hope and despair are all examples of bad faith. These illusions function as coping mechanisms, helping them to avoid confronting the hard realities of their lives, Mary's addiction, Jamie's self destruction and Edmund's illness. The family's bad faith leads them into a cycle of denial and evasion, where their refusal to face reality only deepens their suffering. The consequences are seen in the escalating tension and breackdown of communication to their collective existential despair. The Tyrone Family's problem of belief is rooted in their inability to

maintain faith in anything enduring. Mary's religious faith has eroded, leading her into despair as she struggles with addiction. Sartre states that

But if we lack belief as meaning the adherence of being to its object when the object is not given indistinctly, then bad faith is belief ;and the essential problem of bad faith is a problem of belief(Sartre,1943,p .67).

In this statement, Sartre explains that bad faith is fundamentally linked to belief. Belief, in this case, refers holding to an idea or image of oneself or the world when the full truth is unclear or uncertain. In bad faith, people deceive themselves by clinging to these beliefs, often about their own identity or lack of control, to avoid the discomfort of facing the truth about their freedom and responsibility.

James's faith in material stability as source of happiness proves hollow and Jamie's cynical rejection of any belief system leaves him disoriented. Edmund's existential crisis is defined by his quest to find purpose in a world that seems unconcerned about his pain and suffering. This collective loss of belief in each other and in themselves contributes to their sense of isolation and hopelessness or connection leaves the Tyrone family in existential despair, unable to escape from the cycles of blame, guilt and denial that define their lives.

The Tyrone's Family existential despair is a direct consequence of their bad faith, as each member refuses to address their reality whether it's Mary's addiction. James's materialism, Jamie's nihilism, or Edmund's illness become locked in a circle of self deception and denial. This bad faith prevents them from forming genuine connection with each other, leading to a collective despair that pervades their lives. The play's portrayal of existential despair is based on the characters realization of their delusions. Their inability to escape from bad faith results in a profound sense of hopelessness and futility as they are forced to confront the bleak reality of their existence.

In Who's Afraid Of Virginia Woolf? George and Martha engage in bad faith by creating elaborate illusions to mask the emptiness and dissatisfaction in their marriage. The most significant of these is their imaginary son, a shared delusion that represents their unsuccessful attempts to build a meaningful life together. Nick and Honey, the younger couple, also live in bad faith, hiding behind their own illusions of success and stability. The play's progression reveals the destructive nature of these illusions, the characters are forced to confront the truth behind their masks. The breakdown of these illusions leads to a confrontation with the void at the center of their lives, resulting in profound existential despair (Albee, 1962, Act III).

Existential despair emerges as the character's illusions are stripped away, revealing the emptiness at the heart of their lives. George and Martha's bad faith manifested in their games and their imaginary son serves to shield them from the despair that comes with acknowledging their failed dreams and unfulfilled desires. As these illusions crumble, the characters are forced to confront the existential void, leading to a deep despair. The play's final act, in which George kills the imaginary son, represents the ultimate confrontation with truth and the resulting despair caused by the loss of all illusions. The characters are left with nothing but the stark reality of their lives, devoid of the confronting lies they once relied on. In *Who's Afraid Of Virginia Woolf?* the consequences of bad faith are multifarious, resulting in marital breakdown, emotional and psychological distress and a pervasive sense of existential despair. The character's self-deception, denial and avoidance of responsibility keep them stuck in cycles of conflict, alienation and moral compromise. Finally the play presents a bleak view of human nature, where the refusal to confront reality leads to inevitable and devastating consequences.

Both Eugene O'Neil's *Long Day's Journey Into Night* and Edward Albee's *Who's Afraid of Virginia Woolf?* offer a powerful exploration of the consequences of bad faith, the problem of

belief and existential despair. In both plays the character's reliance on illusions and inability to confront truth causes a terrible loss of belief, drives them into existential despair, as they are left to grapple with emptiness and futility of their lives. By examining these themes together, we have seen how both O'Neill and Albee depict the human situation as one of inherent struggle where the failure to live authentically and the breakdown of belief result in inescapable despair.

C. Inauthenticity

In George Overwall's *The Problem of Authentic Existence*, argues that Heidegger identifies three significant and characterizing modes of the inauthentic they-self: Idle, Talk, Curiosity and Ambiguity. Heidegger outlines these three modes that characterize the self, that illustrate how individuals can drift through life influenced by external factors, highlighting the necessity for self-reflection and authenticity in order to confront the deeper question of existence (Overwall, 1970, chapter 2).

According to Sartre Inauthenticity arises as a direct consequence of bad faith that involves a person deceiving themselves by denying their true freedom and responsibility that people use as an attempt to conform societal roles or avoid uncomfortable truths about themselves. This self-deception leads to living in an inauthentic life.

In Eugene O'Neill's *Long Day's Journey Into Night*, Inauthenticity is deeply explored through the dynamics of the Tyrone family. The characters struggle with self-deception, avoidance of uncomfortable truths, and a refusal to take responsibility for their choices. This inauthenticity manifests in the family's inability to confront their personal failures, past traumas and present addictions leading to a life of alienation, denial and emotional isolation. Mary avoids taking responsibility for her actions and lives in denial. She said that she was healthy before

Edmund was born, she highlights inauthentic self image, blaming her struggles on events beyond her control, rather than confronting her own choices. Her Husband's attachment to his past and constant justifications for his choices are signs of his inauthenticity. He avoids acknowledging the true impact of his decisions on his family, remaining trapped in rationalization and denial.

Edmund often exhibits greater self-awareness than the rest of his family, acknowledging his illness and the existential despair that comes with it. He wrestles with the family's inauthenticity and seeks deeper meaning through literature and philosophy. His use of alcohol as a coping mechanism shows his struggle between facing the truth and escaping it. Jamie is the most openly cynical and self-destructive. He admits his failure as a man and a son, yet continues to engage in behaviors that affirm this self-image. His alcoholism and womanizing serve as forms of self-sabotage, preventing him from confronting his deeper pain and sense of inadequacy. He is in bad faith because he is aware of his flaw and the role he plays in the family's misery, he continues to make choices that keep him trapped in self-destructive rather than seeking change or growth.

The Tyrone family engages in collective inauthenticity by avoiding direct confrontations of their issues. They repress their feelings, hide behind blame and excuses and avoid meaningful communication, choosing instead to live in denial. The family's constant oscillation between love and resentment, and their inability to have honest conversations about their pain and suffering, creates an atmosphere of emotional inauthenticity. The play portrays the tragic consequences of this inauthenticity, as the Tyrone family remains trapped in a cycle of denial, blame and regret.

In *Who's Afraid of Virginia Woolf?* George and Martha elaborate illusions to escape their disappointing realities. They frequently adopt roles to mask their true selves. Martha plays the role

of a seductive, powerful woman, while George oscillates between submissive husband and aggressive intellectual. This performance highlights their struggles with authenticity and self-identity. George and Marha, Nick and Honey exemplify Sartre's concept of bad faith by denying their authentic feelings and experiences. They engage in self-deception, choosing to maintain their illusions rather than confront painful truths about themselves and their relationship (Albee, 1962).

The play illustrates the character's desperate need for connection despite their inauthenticity. Their tumultuous interactions reflect a longing for genuine understanding, highlighting the tragic irony of their situation. In summary *Who's Afraid of Virginia Woolf?* presents inauthenticity as a means of coping with the disillusionment of life and relationships, ultimately leading to a profound exploration of identity, truth, and the human condition.

D. Anxiety and Guilt

In both Eugene O'Neill's *Long Day's Journey Into Night* and Edward Albee's *Who's Afraid of Virginia Woolf?* anxiety and guilt play crucial roles in shaping the characters' lives and their relationships, they serve as significant consequences of the character's bad faith. This denial of reality and avoidance of authentic existence leads to deep emotional turmoil, impacting their relationships and individual lives.

The characters in Eugene O'Neill's *Long Day's Journey Into Night* confront their pasts, their failures and the looming specter of morality. Each member of the Tyrone family experiences personal anxieties, particularly related to addiction, illness and the future, like Mary's struggle with her morphine, Edmund's struggle with illness, Jamie's fear of ending poor. The tension within the family escalates, creating a charged atmosphere of anxiety. The inability to communicate

openly heightens their fear of disconnection and loss. Each character harbors guilt over their past decisions and actions, Mary's feeling of guilt about her addiction and its impact on her family, while Jamie struggles with guilt over not living up to his potential and for his mother's suffering. Jame grapples with guilt over his perceived failures as a father and husband. His prioritization of financial stability over emotional connection has contributed to the family's dysfunction, causing a cycle of resentment and guilt. Porter argues that throughout the play the downward spiral carries the Tyrones through steadily expanding cycles of guilt. As morning advances toward night, the accusations grow increasingly bitter (Porter ,1988 ,p.28). It means that characters in *Long Day's Journey Into night* experience guilt.

In *Who's Afraid of Virginia Woolf?* George and Martha's relationship reflects deep-seated insecurities and existential fears. Their games and confrontations reveal anxieties about identity, purpose and the future. George grapples with his failure to achieve his aspirations, while Martha fears losing her connection to him. The arrival of Nick and Honey exposes the deeper anxieties within George and Martha's relationship. Their destructive games serve as a coping mechanisms to mask their fears. George and Martha toxic relationship is riddled with guilt. They manipulate each other emotionally, and their games often reveal their guilt about their marriage and the unfulfilled dreams they share. George's frustration with his own failures and Martha's insecurities manifest as mutual blame and hostility. The couple's creation of a fantasy child symbolizes their guilt over their inability to create a meaningful life together. Their reliance on illusions serves to mask their deeper feelings of failure and despair.

In both *Long Day's Journey Into Night* and *Who's Afraid Of Virginia Woolf?* anxiety and guilt emerge as profound consequences of the character's bad faith. The refusal to confront their realities leads to a cycle of emotional turmoil, deepening their disconnection and suffering.

O'Neill and Albee illustrate how bad faith not only exacerbates personal demons but also profoundly affects familial relationships, highlighting the necessity of authenticity and the dangers of living in denial. Through these emotional consequences, both plays offer poignant insights into the human condition, urging audiences to reflect on their own struggles with authenticity and the impact of unresolved guilt and anxiety.

To sum up, both *Long Day's Journey Into Night* and *Who's Afraid of Virginia Woolf?* the consequences of bad faith manifest through profound emotional turmoil, fractured relationships and an inability to confront reality. The characters' refusal to accept their authentic selves or the painful truths of their lives leads to isolation and lack of communication, existential despair and a problem of belief, anguish and guilt and living inauthentically. The characters trapped in illusions they simultaneously construct and reject finding themselves isolated not only from others but from themselves. Communication collapses into performance and relationships become battlegrounds for deflected truths. This self-deception, born of an inability to confront freedom and responsibility, spirals into existential despair.

V. Conclusion

In conclusion, this dissertation examined the concept of bad faith in Eugene O'Neill's *Long Day's Journey Into Night* and Edward Albee's *Who's Afraid Of Virginia Woolf?*. To study this concept of bad faith we have divided this research into two chapters relying on Jean Paul Sartre definition of bad faith in *Being and Nothingness (1943)* .

The first chapter explored the reasons of bad faith as it is explained by Jean Paul Sartre, for example living in the past by running into ancient circumstances and forgetting the present moment, denying one's facticity or transcendence, being in itself rather than being for itself which means acting as conscious being in a world of objects, and not as an object in a conscious world . All these reasons contribute in a specific way and grows a human to act in bad faith. We have identified these reasons to analyse how characters of *Long Day's Journey Into Night* and *Who's Afraid of Virginia Woolf?* struggle with bad faith problem, and what causes this problem and how it appears through their interactions, situation, decisions and problems.

The second chapter presented the consequences and damage of bad faith on character's belief, identity and personality, precisely in character's lives. This damage manifests as despair, guilt, isolation and a lack of personal fulfillment. Through Sartre's portrayal of bad faith in *Being and Nothingness*, we observe the big impact of bad faith on the protagonist's and characters lives of the two plays because they struggle with different obstacles to cope and deal with their existence. This approach opens the door for readers or scholars from different fields to engage with my work and contribute new interpretations .

These chapters provide an image about the reasons and damage of bad faith in characters existence. Jean Paul Sartre's work serves as powerful reminder of how humans suffer from

existential crisis, denial and self deception and this is appeared in Eugene O'Neill Long Day's Journey Into Night and Who's Afraid Of Virginia Woolf? Each character denies his own freedom and responsibility to run from reality. This work does not seek to close the discussion, but rather to open the way for further readings and interpretaions that may deepen our understanding of these works.

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