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# Social Features of Language of the Characters in Eugene O'Neill's Play "*Long Day's Journey into Night*"

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**Abstract:** The social features of language refers to the variety usage of language by variety of people in different situations for different purposes. The model used for this purpose is used to show the deviation within language usage by different people. The present study tries to demonstrate the grammatical and phonological deviations in Eugene O'Neill's play *Long Day's Journey into Night* that help to classify O'Neill's play as a masterpiece in the field of literature. It explores the reasons for these deviations and how this reflects O'Neill's style and philosophy in showing class distinction in his play. To this end, this study will apply two kinds of these deviations (the most distinctive features of class-distinction) according to the theoretical framework proposed by Leech. This research will illustrate the different kinds of linguistic deviations. The previous researches and investigator on linguistic deviations particularly grammatical and phonological deviations concentrated on dramatic texts and discourses. The present study is delimited for the explanation of linguistic deviations into the play *Long Day's Journey into Night* written by Eugene O'Neill. The study is gained entrance to the qualitative style of investigation which is further particular for the content analysis into textual analysis. This study applies Leech's theory of linguistic deviations in 1969 as a theoretical framework for it. By applying a descriptive method, the data analysis had been executed and the data had been described into words. By doing that the reader will know the role of the write in his society and his contributions trying to reclaim all that diseases in his society at his age.

**Keywords:** Linguistic Deviation, Grammatical Deviations, Phonological Deviations, Discourse, Leech, O'Neill

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## 1. Introduction

The study will concentrate on the grammatical and phonological deviations that are used by Eugene Gladstone O'Neill in his masterpiece *Long Day's Journey into Night*. O'Neill was an American dramatist who had considered the stage as a medium of literature and as the outcome of his efforts, an American drama picked form during the 1920s. He was the merely American playwright who had taken the Nobel Prize in 1936 for his own literature, According to Sima Farshid in her article *Lacanian Orders in Eugene O'Neill's Long Day's Journey into Night*, said that "O'Neill has won the Pulitzer Prize for four of his plays: *Beyond the Horizon* (1920), *Anna Christie* (1922), *Strange Interlude* (1928), and *Long Day's Journey into Night* (1941)". Eugene O'Neill creates a unique language in his play that is diverse from the classic one as well as everyday language for his day. By using unusual or unconventional language, he gives his

readers unforeseen surprise and attracts their attention and excites them to read his play. In our main concern, Linguistic Deviation is regarded as one of the significant aspects of foregrounding. Leech (1969) illustrates, with a term of foregrounding, the linguistic deviation as:

...anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise, rather than on the automatic pattern. Such deviations from linguistic or other socially accepted norms have been given the special name of "foregrounding"... the foregrounding figure is the linguistic deviation, and the background is the language [1].

According to Leech's classification, there are eight kinds of linguistic deviations which are named as following "Lexical Deviation, Grammatical Deviation, Phonological Deviation, Graphological Deviation, Semantic Deviation, Dialectical Deviation, Deviation of Register, and Historical

Period" [1]. Leech remarks that any deviation from establishes norms of the language impermissible in ordering everyday life speech.

'Deviation' is a term used to describe spelling and pronunciation of a word or a sentence structure that does not conform to a norm [2]. The writer uses a different language from the everyday language and conventional in order to make his own language to be inventive or creative. He modifies and invents some grammatical, structural or lexical elements for the instant use to give an unexpected surprise for his readers and to make a strong effect on their minds. According to Leech's view (1969), Linguistic deviation is technically a creative type of the language, by which the writer can create a new language which deviated from the standards of the everyday speech or literary convention [1].

### 1.1. Aims of the Research

*Long Day's Journey into Night* is the play that consists of the number of various kinds of linguistic deviations. This research tries to illustrate two kinds of linguistic deviations which are the grammatical and phonological deviations. By applying Leech's model of linguistic deviations in 1969, these deviations have been integrated within the play. The study is important for giving us the linguistic analysis of the play from a point of the stylistic view.

### 1.2. Limitation

This study is confined to the analysis of the two kinds of linguistic deviations. The content analysis was done only for the grammatical and phonological deviations by applying Leech's model of linguistic deviations. It observed that the usage of language differs greatly from one individual to another. The purpose that demarcates variances into the writing style of various poets or authors is the integration of linguistic deviations into their writings.

### 1.3. Delimitation

The present study is delimited for the explanation of linguistic deviations into the play *Long Day's Journey into Night* written by Eugene O'Neill. The study is gained entrance to the qualitative style of investigation which is further particular for the content analysis into textual analysis. This study applies Leech's theory of linguistic deviations in 1969 as a theoretical framework for it. By applying a descriptive method, the data analysis had been executed and the data had been described into words.

## 2. Foregrounding

Poets and writers have different ways in which they can inspire deviation and foreground. Foregrounding is a term taken from literary criticism. The critics of literary usually characterize a painting's foreground from its background. In fact, the foreground is the portion of a painting that is in the core of the canvas. Leech (1969) declares that:

Such deviations from linguistic or other socially accepted

norms have been given the special name of 'foregrounding', which invokes the analogy of a figure seen against a background. The artistic deviation sticks out from its background, the automatic system, like a figure in the background of a visual field [1].

Foregrounding is used by stylistic in order to denote the violation from the socially or linguistic acknowledged norm. Indeed, it can be likened with a situation when anyone observes a picture versus its background. Foregrounding, linguistically, refers to novel data that contradicts the items appear in the sentences. The sentences construct a background versus what novel data can be comprehended. Foregrounding is earned by parallelism rather than turning aside from the standard. It is considered as the name element necessary for deep interpretations, perpetually memorable and aesthetic communication. Crystal declares that:

"Foregrounding is a term used in stylistics and sometimes in pragmatics and discourse analysis, to refer to any deviation from a linguistic or a socially accepted norm; the analogy is of a figure seen against a background. The deviant feature is said to have been 'foregrounded'" [4].

### 2.1. Style and Stylistic

Fairclough simply defines discourse as "the representation of the world." It indicates the representation of feelings, processes, beliefs, structures and materials of the material world, the world of thought 'mental world,' and social world [5].

Discourse analysis examines the written or spoken language in connection with its psychological and social context. It forms bind between the context and language which is used within the context. Cook declares that "the search for what gives discourse coherence is discourse analysis" [6]. Each writer has own special style for his / her writing. Style can be defined as the manner in which the writer expresses himself by writing or speaking. It refers to language usage in a way that differs from one person to another. Style can be considered as a peculiar use of language that varies between individuals. Leech and Short stated that "the word style refers to the way in which language is used in a given context by a given person for a given purpose. It can be applied to both spoken and written, both literary and non-literary of language" [7]. In literature, style involves literary genre. In other words, it is likely to speak of realistic style, classical style, and romantic style and so on. According to Esser "the term style is used to denote the various types of literary work: the fable, novel, ballad, story, etc. [8].

Galperin views style as a word that has a wide application in linguistics. The majority of linguists concerned with style identify the following fields of investigation:

- 1- The aesthetic function of language.
- 2- Expressive means in language.
- 3- Synonymous ways of rendering one and the same idea.
- 4- Emotional coloring in language.
- 5- A system of special devices called stylistic devices.
- 6- The splitting of literary language into separating subsystem called style.

7- The interrelation between language and thought.

8- The individual manner of an author in making use of language [9].

Stylistics means the examination of style. It is considered a field of linguistics that focuses on the differences in language use. The term stylistic puts its emphasis on the employment of language into literature. According to Galperin "Stylistics concerned with the application of linguistic science to the study of literature. Stylistics, as a word, gets its importance from interference in many aspects of language "[9]. Stylistic is very systematic and organized by focusing on the differences into language use that are the main reason for linguistic deviations. Leech asserts that linguistic deviation paves the way for the creation of interesting elements and surprise. Deviations can be of various forms-phonological, grammatical, lexical, semantic etc. [1]

## 2.2. Linguistic Deviation

The linguistic deviation is a term that is connected with creative and inventive usage of language that varies into norms from the usage of the everyday. According to Leech's view of linguistic deviation that is fictional language may "deviate from the generally observed rules of language in many ways, some obvious, some subtle" [1]. While in Abbas's article, Crystal explains that linguistic deviation "occurs when a sentence or any linguistic unit abrogate the rules and appear to seem deformed phonologically, grammatically or semantically" [3].

Writers can inspire surprise impacts by putting words within a text relating to another diversity of language. Then, Literature seems to offer language which is various from what may designate every day or normal usage of a speech society. It is obvious that writers simply deviate their literary texts or works by breaking the basics and rules of language. Leech states that "Linguistic deviation can be seen as creative use of language which diverges from the norms of literary

Convention or everyday dialogue. Such a deviation inspires elements of interest and surprise "[1].

## 3. Types of Linguistic Deviation

Leech considers linguistic deviations as an undeniable part of literature, they can be deemed as the utmost distinctive factor between the other kinds of literary works. For creating the literary works, the writer wants to deviate from principles and norms of the standard language, that deviation will need to make an artistic work. For his special view, there are eight kinds of linguistic deviations which are named as follows "Lexical Deviation, Grammatical Deviation, Phonological Deviation, Graphological Deviation, Semantic Deviation, Dialectical Deviation, Deviation of Register, Historical Period"[1].

### 3.1. Lexical Deviation

The clearest examples of lexical deviation are those when the writer makes up words that did not formerly exist.

According to Leech, "Neologism, or the invention of new 'words' (i.e. items of vocabulary) is one of the more obvious ways in which a poet may exceed the normal resources of the language"[1]. Lexical deviations result in non-formation or neologism, that is to say, that words which are coined for application in a single state only. Leech stated that "new words Nonce-Formations if they are made up 'for the nonce', i.e., for a single occasion only" [1].

### 3.2. Grammatical Deviation

Grammatical deviation involves two kinds of deviations which are morphology and syntax. Leech introduces his own point of view in order "to distinguish between the many different types of grammatical deviations, it is as well to start with the line traditionally drawn between MORPHOLOGY (the grammar of the word) and SYNTAX (the grammar of how words pattern within sentences) [1]. Morphological deviations include the addition of affixes into terms which they often did not take or omission for their 'usual' affixes. They also refer to the breakdown of terms into their morphemes and/ or writing many terms altogether so that they will appear as one long-term.

Leech explores that syntactic deviation is divided into two main types, bad or incorrect grammar and syntactic rearrangement of hyperbaton. As indicated by the name, we deal with deviations that occur within the syntax and structure of a sentence [1]; while Platt's definition of syntactic deviation was that "transformational operations of addition, deletion, rearrangement and replacement of syntactic components"[10].

English has many numbers of rules in relation to grammar that make additional chances of foregrounding through grammatical deviations. Short demonstrates that "The number of grammatical rules in English language is substantial, and therefore, the foregrounding possibilities via grammatical deviation are also substantial"[11]. The position of ungrammatical is one of the most essential formats of grammatical deviation. Leech explains this rule by exploring it that the subtle example of grammatical deviation is the case of ungrammaticality in the following "I does not like him"[1]. It is significant to say that grammatical deviation explores the social classes for the speakers. Trudgill asserted that "grammatical deviation from standard English is associated with phonetic and phonological differences, although this is not indicated on the printed page, that is to say, there are social-class dialects as well as social-class accents"[12]. The variations in language can be illustrated as follows:

Uneducated Class	Educated Class
I aint done nothing.	I haven't done anything.
I weren't me that done it.	I didn't do it. [12].

The most essential types of grammatical deviations are where a writer uses a multiple negations, a multiple comparative and a multiple superlative. Negation had been used several times into a single sentence during Old and

Middle eras of English.

### 3.3. Phonological Deviation

According to Fromkin, one part of language knowledge is knowing the sounds of that language and how to combine them into words. For example, the sounds produced from the letters n, e, w, can be combined into one word which is new. However, sometimes not the same goes on literature because a writer may delete, add, or change some letters which violates the rules of combining sounds into correct words [13].

The phonological deviation is the deviation into pronunciation or sound which is done intentionally in consideration to keep a rhyme, as in the pronunciation of the noun wind when it is pronounced such as the verb wind. Leech regards the phonological deviation as "the only irregularities of pronunciation"[1]. This type of deviation is related to social class. Each phonetic behavior is set by social and individual needs. Sometimes the mispronunciation of sounds or the deviation from the conventional application of sounds may be the outcome of a habit, for example; childish mispronunciation. Phonological deviation might be a result of the existence of the deviation in the word's spelling.

Leech explained some kinds of phonological deviation such as aphaesis (the omission of an initial part of a word or phrase, e.g. *'tis* for *it is*), syncope (the omission of a medial part, e.g. *ne'er* for *never*), apocopate (the omission of a final part, e.g. *oft* for *often*) and "special pronunciation for the convenience of rhyming, as when the noun wind is pronounced like the verb wind"[1]. Leech mentioned that "Not that this is true of all languages: in some American Indian cultures, notably that of the Nootka, literary recitation is clearly marked off from ordinary speech by a set of deviant phonological characteristics" [1].

### 3.4. Graphological Deviations

Graphological deviations point out the type of print, punctuation, indentation, grammatics, etc. Graphology is the approach that encodes meaning into visual symbols. Leech and Short demonstrate that:

Graphological deviation is a relatively minor and superficial part of style, concerning such matters as spelling, capitalization, hyphenation, italization and paragraphing. Such matters are to great extent determined conventionally by syntax and become noticeably expressing only when a writer makes a graphological choice which is to some degree marked or unconventional, such as a deliberate misspelling [7].

### 3.5. Semantic Deviations

Semantic deviations present a transfer into the meaning of terms. It might be a sentence that includes a term whose meaning flouts an expectation that is created by the terms that surround it. This type of deviation indicates 'absurdity' or 'non-sense', but the meaning in which the phrase or word has been applied has a literal sense which can be inconsistent

paradoxical or logically in nature. Leech explains that semantic deviation "is reasonable to translate semantic deviation mentally into 'non-sense' or 'absurdity' ". Leech shows many examples from poetry for example, "She walks in beauty, like the night [Byron], she was a phantom of delight [Wordsworth], she dwelt among the untrodden ways [Wordsworth]" [1].

### 3.6. Dialectal Deviation

Leech employs the concept of dialectism to indicate dialectal deviation; dialectism points out "the borrowing of features of socially or regionally defined dialects" [1]. Dialectal deviation takes place when the writer employs structures or words which are in relation to a dialect various from the standard language. Dialectism is commonly used by humourists and storytellers.

### 3.7. Deviation of Register

The use of many registers into the inappropriate field is deviation of register. In literary works, register borrowing is distinguished by the further disagreement of registers mingling or the usage in the similar text of features specific of different registers. According to Leech, "Register is borrowing in poetry is almost always accompanied by the further incongruity of REGISTER MIXING, or the use in the same text of features characteristic of different registers"[1].

### 3.8. Deviation of the Historical Period

The employment of linguistic units in relation to dead languages like Greek, archaism and Latin refers to the deviation of historical time. The regeneration of old languages into the current languages is named deviation of historical time. Leech names historical deviation archaism. Leech's definition for this kind of deviation is "the survival of the language of the past into the language of the present" [1].

## 4. Grammatical and Phonological Deviations in O'Neill's "Long Day's Journey into Night"

### 4.1. Grammatical Deviations in Selected Text of O'Neill's *Long Day's Journey into Night*

The most significant idea here is to observe the variety of the speech between educated people and uneducated ones. The emphasis will deal with the grammatical mistakes that are associated with lower class (the kinds of grammatical deviations). In fact, the analysis will present these grammatical deviations as well as their repeated uses in O'Neill's play.

#### 4.1.1. The Mistaken Use of Verbs

This is a feature of grammatical mistakes which appears in the speech of lower-class people. The writer employs this feature in order to reveal one of the variations of the speech between different classes as well as to be as one of the

writer's distinctive features.

Text (1)

But you knows that later on. [14]

Text (2)

"Where did you get hold of this?" and I says. [14]

Text (3)

She don't get something to quiet her temper. [14]

Text (4)

Happy roads is bunk. [14]

*The analysis*

- 1) In text 1, the pronoun (you) is used with "knows" (the use of the 'S' of third person singular). This mistake is an evidence of class distinction (lower class). There is no agreement between subject and verb.
- 2) In text 2, the pronoun (I) is used with "says" (the use of the 'S' of third person singular). There is no agreement between subject and verb.
- 3) In text 3, the writer uses "do" instead of "does" and this grammatical mistake refers to the social class of the characters. With "she" "does" must be used in this place. This indicates the lower class people speech or feature.
- 4) In text 4, the plural noun "roads" is used with the singular verb "is".

**4.1.2. Adverbs Ending in -s**

Text (5)

He hears afterwards you've seen McGuire. [14]

*The analysis*

In text 5, some people use adverbs ending in an unnecessary -s on the identification of other adverbs such as always, sometimes, as in the foregoing adverb "afterwards".

**4.1.3. Comparison of Adjectives**

It is supposed that people of lower class sometimes use the double comparison in order to confirm their speech. They also may add - er and -est to the adjectives that would normally be preceded by more - or most - in standard

English or even the opposite like adding more - or most - to the adjective that should end in - er or - est.

Text (6)

You're a rottener actor than I am. [14]

Text (7)

He was handsomer than my wildest dream. [14]

Text (8)

He sounds more tipsy and looks it. [14]

Text (9)

It's no more crazy than Dowson himself. [14]

*The analysis*

In Standard English, one-syllable adverbs and adjectives which have comparative format that made by adding (er) to the simple formats such as: tall - taller. Adjectives and adverbs that involve two syllables and ending in (y) have comparative formats made by changing the (y) into (i) and adding (er) such as: happy - happier. Adjectives and adverbs of two or more syllables do not have comparative forms. Comparison is made by placing (more) before the simple forms such as: beautiful -more beautiful.

- 1) In text 6, the word (rotten) is a word of two syllables: rotten. In such case comparison is expressed by placing (more) before the word rotten = a more rotten actor.
- 2) In text 7, the word (handsomer) is a word of two syllables: hand. Some. In such case comparison is expressed by placing (more) before the word handsome = He was a more handsome than my wildest dream actor.
- 3) In text 8, the word (tipsy) is a word of one syllable: tipsy. In such case comparison is expressed by removing (more) and changing the (y) into (i) and adding (er) to the word tipsy = tipsier.
- 4) In text 9, the word (crazy) is a word of one syllable: crazy. In such case comparison is expressed by removing (more) and changing the (y) into (i) and adding (er) to the word crazy = crazier.

*Table 1. Grammatical Deviations in Selected Texts of O'Neill's play Long Day's Journey into Night.*

Types	Frequency of occurrence	Causes	percentage
The Mistaken Use of Verbs.	4	To indicate people's social lower class	30.77%
Adverbs Ending in -s	5	To indicate the character's social lower class	38.46%
Comparison of Adjectives	4	To indicate emphasis and sometimes to indicate people's social lower class	30.77%
Total Grammatical Deviations	13		100

This table presents different kinds of grammatical deviations that are more connected with the speech of lower class people, which emphasizes main cause of introducing the theme of class distinction to the readers.

**4.2. Phonological Deviations in Selected Texts of Eugene O'Neill's play Long Day's Journey into Night**

There are three kinds of phonological deviations existed in the *Long Day's Journey into Night* in order to show in important them which is people's social lower class, the main emphasis of this study. One kind symbolizes substandard pronunciation of regional dialects while the other symbolizes

substitution of sounds which is an outcome of physical defects. The last one occurs in three parts which are: aphesis, syncope and Apo cope, these three parts symbolize elision.

**4.2.1. Substandard Pronunciation**

Text (1)

[Fighting the effect of her last drink and trying to be soherly conversational] [14]

Text (2)

[She pauses, staring before her with unnaturally hrtght, dreamy eyes, and a rapt, tender, girlish smile.] [14]

Text (3)

[With a vague exasperation at being fcrowght back from

her dream] [14]

*The analysis*

Words of substandard pronunciation are:

1- "soherly" = southerly. 2- "hrtght" = height. 3- "ferowght" = brought.

#### 4.2.2. Substitution of Sounds

Text (4)

God is dead: of His pity for man hath God died. [14]

Text (5)

Greater love hath no man than this. [14]

Text (6)

The impidence of him. [14]

*The analysis*

1) In text 4 and 5, the substitution of sounds exists in the word "hath" which stands for has, the sound /z / is being pronounced as /θ /.

2) In text 6, the substitution of sounds is found in the word: "impidence" = impudence.

#### 4.2.3. Elision

Text (1)

"Speak in' in general, I 'ave tried 'em all, [14].

Text (2)

you'll knock 'em all dead. [14]

Text (3)

"Ford, ford, ford o' Kabul river" [14].

Text (4)

The appy roads that take you o'er the world. [14]

*The analysis*

Aphesis: "ave", "em", "appy", the initial part of these words is deleted.

1) Syncope: "o'er", the middle part of this word is deleted.

2) Apo cope: "o'" the final part of the word is deleted.

**Table 2.** Phonological Deviations in Selected Texts of O'Neill's play *Long Day's Journey into Night*.

Types	Frequency of occurrence	Causes	Percentage
Phonological Deviation Showing typically vulgar or substandard pronunciation	3	To indicate character's lower class	20%
Substitution of sounds	3	To indicate the convenience of rhyming and sometime people's social lower class	20%
Elision (Aphesis, Syncope, Apo cope)	9	To indicate people's social class	60%
Total Grammatical Deviations	15		100

According to the foregoing table, different kinds of phonological deviations occurred in the novel *Long Day's Journey into Night*. These kinds of phonological deviations present more than one cause; however, the main cause here is to emphasis people's social lower class. This illustrates that Eugene O'Neill is trying to supply an important theme which is class distinction.

## 5. Conclusion

Art is a reflection of society. Because the arts include various branches of painting, music, literature, dance and other creative activity, they have a significant impact on society, religion, and education, thus deserve the same reverence bestowed upon the sciences. As society expands and grows, art changes to reflect its new developments. Art reflects our history and documents the crucial component of our lives. If you ever studied literature, you will see that writing reflects the period it was written in. When writers compose their texts, they are influenced by whatever is impacting their current society [15].

In the present study, it is fundamental to observe that the selected characters in O'Neill's play *Long Day's Journey into Night* represent people's social lower class. On the level of phonology, their pronunciation and sound are reflected in a written format which shows its deviation in comparison with Standard English. On the other hand, it is essential to focus on the effect of social lower class people. In his play, O'Neill shows that people of the social lower class uses different kinds of grammatical deviation in order to reflect their uneducatedness.

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