

Chapter I

Introduction

Arthur Miller was an American dramatist, essayist, short story writer, novelist and autobiographer. He has been acknowledged, along with Tennessee Williams as one of the two greatest American dramatists of the post World War II era. Miller attained eminence as a dramatist primarily from four plays he wrote early in his career *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953) and *A View From the Bridge* (1955).

Arthur Miller was born in New York city on October 17, 1915 and has published an account of his early years under the title *A Boy Grew in Brooklyn*. This is a delightful exercise in nostalgia, full of racially told anecdotes, but as far as Miller himself is concerned, not very informative. Miller Graduated from high school in 1932, but was unable to go on to college as nobody in the house was in possession of the fare. The alternative was obvious and he accordingly worked for two years in an automobile parts warehouse at \$15 a week in order to pay his way to college. Having saved enough for one semester, he entered the university of Michigan, and was only enabled to complete his course with financial aid from the National Youth Administration and with a salary earned as night editor of the "Michigan Daily".

Arthur Miller is an important American dramatist whose work occupies a significant place in the tradition of American literature. Ever since Hawthorne prefaced *The Scarlet Letter* with *The Custom House* and Edgar Allen Poe created such nightmares of alienation as *The Fall of the House of Usher*, the American writer has tended to see himself isolated in an inimical society with which he is constantly at war-similarly, Miller's preoccupation in his plays with people who are, in one way or

another, denied a sense of community has its origin in his own experience- his own social attitudes. Miller's plays are original and thoughtful enquiries into the nature of that complexity.

It was with Arthur Miller, however, that postwar drama acquired new dignity and import. Miller's insistence on man's inherited will to survive, on the solidarity of humanities and the perpetual wonder of experience, lifted his work from ideology and sensationalism alike. "I am tired of seeing man as merely a bundle of nerves, Miller once said in an interview, "That way lies pathology." The statement points to Miller's central conviction, that as man is seldom defined by his social or political milieu, neither can he escape the impersonal forces which affect his image of himself, his very name. The conflict of images, however awkward or inchoate it may seem in particular plays, energized his powerful characters, and drove them to implicate their dreams in a widening circle of loyalties. It was, therefore, natural that Miller planted his characters firmly within a family structure that reflected, in turn, the pressures of society at large. The guilty passion of the hero became significant only when it was finally challenged by some broader commitment, the latter invariably transcended both private will and social sanction. This was the essential dramatic situation of all of Miller's plays.

The Man Who Had All the Luck (1944) depicted a character who anticipates his doom simply because he has come to accept the value which the community has put on his success. *All My Sons* (1947), a more convincing play which uses war profiteering as its background, showed that not even a family can be an island unto itself." *Death of a Salesman* (1949) not only created the unforgettable figure of the Middle-aged Salesman, Willy Loman, it penetrated the dark mythology of America. The play revealed the moral ambivalence and inexplicable impact of a major work of

art, and though critics may feel that the voice of tragedy was muffled by pathos in it, there is no doubt that its realistic treatment of such age-worn themes as sex and success became transfigured into an expressionistic statement of deep human resonance.

In *The Crucible* (1953), written when anti-communist hysteria was at its peak in the country, Miller set his action in witch-hunting Salem, and once again, though perhaps less resonantly, displayed the clash between private and collective guilt, hinting that man must in the end define himself beyond both. The same may be said of Miller's more Forceful play, *A View From the Bridge* (1955, 1956), set on the Brooklyn waterfront, which found a common moral focus of the lust of a man both incestuous and homosexual, and the lust of a society which denies men the hope of self-betterment. It's protagonist, Eddie Carbon, finally became tragic as Loman was not because even in lust or betrayal he insisted on claiming his full due as a human being. In the original version, much of the play was in verse, and it appeared on the same bill with the one-acter, *A Memory of Two Mondays* (1955). Later, the play was expanded recast in prose, and somewhat heightened in realism. If Miller's work exhibited and development, it was probably in the direction of simplicity and construction and immediacy in language.

Not only do the plays suggest an author with an extensive firsthand acquaintance with a variety of ordinary employments, but they attest to the acquiring of growing up during the Depression in America and no other single factor is more important than this in determining his work. "It was a good time to be growing up," he has said, "because nobody else knew anything either," and his other references to his experiences of the period are described in his own words:

“I happened to have withdrawn my twelve dollars to buy a racing bike a friend of mine was bored with, and the next day the Bank of the United States closed. I rode by and saw the crowds of people standing at the brass gates. Their money was inside, and they couldn’t get it. As for me, I felt I had the thing licked.

But about a week later I went into the house to get a glass of milk and when I came out my bike was gone, stolen. It must have taught me a lesson. Nobody could escape that disaster.” (15)

Nonetheless, it was the depression that gave him his compassionate understanding of the insecurity of man in modern industrial civilization, his deep-rooted belief in social responsibility, and the moral earnestness that has occasioned unsympathetic and often unjust-criticism in the age of the Affluent Society. Before he graduated from college he had collected another Avery Hopwood Award and the Bureau of New plays prize. In 1944, came a Theatre Guild prize of \$1,250, and in 1947, by wining the drama critics’ prize for the season’s, best play of American authorship, “All My Sons” set the pattern that has led to witticisms about Miller as the “Most-prized” American dramatist.

But Miller had no luck matrimonially. A marriage in 1940 to Mary slattery, whom he had met at college, brought a son and a daughter, but it ended in divorce in June 1956. That an intellectual should marry a glamorous film actress who had just divorced a base ball star is conceivable in the theatre of Tennessee Williams, but such a union might have suggested to him developments more sensational than any that accompanied Miller’s marriage to Marilyn Monroe. For the four years of its duration the partnership appeared to achieve a stability that made its break-up even more unexpected that was its beginning.

In *American Drama and Theatre* in the 20th century essayist William Heyen concludes that Miller's characters "will be asking us for a long time how we must live in the world. Their presence, their humanity as they strain to realize themselves, is staggering" (21)

A View From the Bridge began as a one-act drama but later on Miller expanded into a two act play for its London production. Rewriting this play enabled Miller, to express more fully the viewpoints of Beatrice and Catherine, and thus to make Eddie less of a monster, and to move back in the direction of greater realism. In the expanded version Catherine has already been offered a job, and she and Beatrice are breaking the news to Eddie. This heightens the dramatic effectiveness and rightly makes the role of Beatrice much more active. Realism is increased by the impression of the world outside that their discussion produces, and by the sense of a normal domestic relationship which is counter pointed domestic relationship which is counter pointed by the mounting tension of the argument. The whole scene becomes more impulsive and emotional, and Eddie's objections, by being made less rational and plausible, become more ambivalently motivated, this is nicely brought out by his sudden change of heart and Catherine's impassioned response.

A View From the Bridge has power and substance. It is based on a story that Miller heard in the Brooklyn neighbourhood where he lived. Eddie, an ordinary longshoreman, is *unconsciously* in love with his niece-the daughter of his wife's dead sister. Early in the play two of his wife's Italian relatives are smuggled in an start to live furtively in Eddie's apartment, Catherine, the niece, falls in love with the younger Italian brother and proposes to marry him. Eddie does not understand why he opposes the marriage so violently, nor do any of the other people who are involved. Searching around for a plausible reason, Eddie convinces himself that the young Italian is a

homosexual whose only motive in marrying Catherine is a chance to legitimize his citizenship in America. But Eddie's real motive is the undeclared, unrecognized, unappeased hunger he has for her himself like the heroes of Greek tragedy, he topples the whole house down on himself in the final catastrophe of the haunted play.

Miller died on the night of February 10, 2005 at his home in Roxbury of heart Failure. "A lot of my work goes to the centre of where we belong if there is any root to life because now-a-days the family is broken up, and people don't live in the same place for very long," Miller said in a 1988 interview. "Dislocation, maybe, in part of our uneasiness. It implants the feeling that nothing is really permanent."

(21)

The author of *Death of a Salesman* a landmark of 20th century drama Miller grappled with the weightiest matters of social conscience in his plays and in them often reflected or reinterpreted the story and very public elements of his own life: among them, a brief and rocky marriage to Marilyn Monroe and his staunch refusal to cooperate with the red-baiting House Committee on Un-American Activities.

According to Neil Carson,

An individual's assessment of Miller as a playwright will depend on ... his own biases and presuppositions. If he is interested in theatrical experimentation and novelty, he will find little to interest him in the plays. Miller's exploitation of form have never taken him far from the high road to realism ... from the rich storehouse of theatrical trickery accumulated in this (20th) century by the expressionists, symbolists, surrealists or absurdists, Miller has borrowed practically nothing. (151)

Miller's contribution to the development of a distinctively American stage rhetoric is important, but it is his attempts to extend the limits of conventional realism that will win him whatever reputation he achieves as an innovator. It is the symbiotic relationship between man and his social and intellectual environment that has always fascinated Miller, and he has gone further than any dramatist of his time in his exploration of the subjective on the stage. Earlier playwrights had used devices such as masks and soliloquies to reveal the unspoken thoughts of stage characters but no one had dramatized the inner life of a character as Miller did in *Death of a Salesman*.

It is not the 'formalists' who are attracted to the work of Arthur Miller so much as the critics who continue to see in the drama one of man's most powerful means of exploring his own destiny. To such critics, Miller's determination to deal with the eternal themes of life, death and human purpose is one of his greatest virtues.

Some see Arthur Miller primarily as a 'social dramatist'. Miller is part of a tradition which descends from Ibsen through Shaw and the playwrights of the 1930s. Such dramatists, so the theory goes, present man in conflict with a repressive social environment. The underlying implications of their plays are that society is flawed, that the majority of men are too blind, superstitious or venial to see it, and that what is needed is a radical re-examination of conventional ideas in preparation for a complete overhauling of the system. But few of his plays are 'social' in the usual sense of that term. Their thrust does not seem to be outward toward the changing of political systems so much as inward towards the world of private relations and emotions. This has led some critics to describe Miller as essentially an observer of the family.

There is no question that one of Miller's greatest strengths is his penetrating insight into familial relationships. But to call him a dramatist of the family is also misleading if only because the range of his plays is surprisingly narrow. The typical

Miller family consists of an ill-educated father, a mother with some cultural aspirations, and two sons. Sisters, grand parents and very young children hardly ever appear nor are their problems discussed. Furthermore, the families are almost invariably lower-middle class. There are no ‘movers and shakers’ in the plays, and little concern with the problems of the ‘rulers’, whether these are considered to be politicians, scientists, engineers, financiers, or even writers and artists. The professional class is represented almost exclusively by lawyers and the intellectual questions raised in the plays are discussed, for the most part, by non intellectuals.

Even within the limited family unit it is only the men who are convincingly portrayed. It is one of the weaknesses of the plays as a whole that Miller fails to create believable women. The female characters in the plays are rarely shown except in their relationship to some man. They are not presented as individuals in their own right, but rather as mothers, wives or mistresses. The moral dilemma in a Miller play is almost invariably seen from a man’s point of view, and to a large extent women exist outside the arena of real moral choice, because they are either too good (Lind, Beatrice, Catherine) or too bad (Abigail). They never experience the career or identity crises that affect men, nor are they shown having trouble relating to their parents or lovers.

Miller’s tendency to see society as a “home” and the family in terms of politics has led some critics to suggest that he should make up his mind which he is really interested in- sociology or psychoanalysis, politics or sex, Marx or Freud. But Miller never makes such distinctions. For him man is inescapably social and it is impossible to understand an individual without understanding his society. What distinguishes Miller from some other “social” dramatists is his recognition that the social environment is a support as well as a prison unlike Ibsen, for example, whom he otherwise resembles, Miller never shows self-realization as a desirable end in

itself. Selfishness in its various forms of materialism or self-indulgence is one of the Cardinal sins in Miller's world. Man finds his highest good in association with others. On the other hand, that association must be voluntary, not coerced. Thus, the other evil in the plays is an uncritical other-directedness. Miller Focuses on the point of intersection between the inner and outer worlds, sometimes from the other.

Miller can also best be described as a religious writer. He is not so much concerned with establishing utopias as with saving souls. This is why he is always more interested in the individual than the group systems- whether they be capitalism, socialism, McCarthyism or even Nazism- are not Millers' prime concern. They provide the fire in which the hero is tested. But it is not the nature of the precipitating crises that interests Miller; it is the way in which the protagonist responds in that crisis. It is in this context that one can speak of 'sins' and indeed Miller sometimes seems almost medieval in his concern with such topics as conscience, presumption, despair and faith. Miller is quintessence finally an explorer of the shadowy region between pride and guilt. His characters are a peculiar combination of insight and blindness, doubt and assertiveness, which makes them alternately confront and avoid their innermost selves. To the tangled pathways between self-criticism and self-justification there is probably no better guide.

All customary estimates of Miller- as a social realist, a clinical analyst and a prudential analyst tend to ignore the tragic quality of his plays.

Conflict which is the soul of tragedy is there in each of Miller's plays. It invariably results from a struggle between the individual and the society. Sometimes this conflict is external and directly in the forefront in the manner of a traditional tragedy as in *The Crucible*, but often it is reflected through the psychological tension in the hero's mind as in *Death of a Salesman*, *A View From the Bridge*, and *After the*

Fall. The tragic feeling is aroused when the hero is called upon to face the challenge “which he cannot find it in himself to walk away from or turn his back on”. The tragic status of the hero is usually determined by how well he meets this challenge.

In each play Miller tries to bring out that “moment of commitment” in the hero’s character when he “differentiates himself from every other man, that moment when out of a sky full of stars he fixes on one star.”

His characters might lack the nobler or heroic qualities of the Greek and Elizabethan heroes and his themes might seem too banal or commonplace; but significant questions of choice and responsibility, love and survival, separateness and togetherness always emerge from the central conflict in each play. It turns the fate of the individual into an epitome of the fate of mankind, which in turn, raises his social plays into tragedies. Miller combines some of the elements of traditional tragedy with those of the modern one so well that it gives him a unique place among the twentieth century tragic playwrights. For instance, his heroes, unlike the traditional tragic heroes, are not big or great people, but in matters of passions like love and jealousy, they are not too different from them. Be it Joe Keller or Willy Loman, John proctor or Eddie Carbone, Quentin or victor, they are all men of strong passions.

Suffering, the second important constant of tragedy, is also found in Miller’s plays. As in all good traditional tragedies this suffering is mostly inward or psychological rather than physical. Willy, like Lear, suffers mentally and emotionally; John proctor, confronting an evil world, reminds us of prince Hamlet in his suffering; similarly Eddie Carbone’s anguish and suffering bring to mind the suffering of Phaedra. Where there is no open depiction of suffering, we have an overwhelming feeling of some terrible loss or a profound sense of waste as in *After the Fall* and *The Price*. *All My Sons* is an exception where the hero’s suffering is not fully brought out.

The third important common factor in all these tragedies is irony, which Miller employs with a masterly touch. The most potential source of tragic irony is the gap between the hero's aspirations and achievements. In *All My Sons*, Joe aspires to amass a lot of wealth and bequeath a rich business to his sons. He errs for his sons but the irony is that his sons prove instrumental in his punishment. The tragic irony in Willy's case is that he becomes a victim of his own success dream. In trying to be a successful salesman like Dave Singalman, he even fails to be a successful father like Charley. The irony is 'The Crucible is so well executed that it is a predominant feature of the whole play. John Proctor has the reputation of being the wisest and most mature of all the people of Salem and fights heroically against evil, yet he becomes the cause of all the trouble since he has the taint upon him. Similarly, in *A View From the Bridge*, Eddie is seen committing the same error of informing, against which he warns Catherine in the beginning. In *After the Fall* and *The Price*, too, irony unveils the tragic situation and provides richness to the plays.

Chapter II

Critical perspective on *A View From the Bridge*

A View From the Bridge is a play in two acts, it began as a one act drama. The expansion into a two-act play was carried out for its London production. *A View From the Bridge* is one of the four tragedies of Arthur Miller, an important American dramatist whose work occupies a significant place in the tradition of American literature. Rewriting this play enabled Miller to express more fully the view points of Beatrice and Catherine, and thus to make Eddie less of a monster, and to move back in the direction of greater realism.

Mentioning Eddie Carbone's breakdown Raymond Williams writes:

A View From the Bridge shows a man being broken and destroyed by guilt. Its emphasis is personal, though the crisis is related to the intense primary relationships of an insecure and partly illegal group. Eddie Carbone's breakdown is deeply related to love. And the personal breakdown leads to a sin against the community, when in the terror of his complicated jealousies, Eddie betrays immigrants of his wife's kin to the external law. (323)

Actually Eddie is the main character who falls victim. He is blinded by his passion for Catherine and refuses to face this fact even when Beatrice, his wife points it out to him clearly. This self-deception governs the plot of the play and results in the tragic killing of Eddie at the hands of Macro.

Gerarld Weals, a notable critic calls *A View From the Bridge* a classic tragedy:

A View From the Bridge is operatic realism making a bid to be classic tragedy; the playwright provides a chorus figure, a narrator who insists on the inevitability of the force that drives the protagonist- a device that weakness the play by making it less show then tell. (405)

In *A View From the Bridge* Alfieri is a lawyer who is the narrator. He is like a chorus figure in the Greek tragedy. He interrupts the dialogue at various stages to comment on the narrative.

Eddie Carbone meets his tragic death because of his much interest and passion to his niece Catherine. Mentioning Eddie Carbone's ruin because of uncontrollable forces William Wiegand writes:

Eddie is shown being destroyed by forces which he can not control, and the complex of love and guilt has the effect of literal disintegration, in that the known sexual rhythms breakdown into their perverse variations: the rejection of his wife, as his vital energy transfers to the girl, and then the shattering crisis in which within the same rash of feeling he moves into the demonstration of both incestuous and homosexual desires. (324)

Eddie is married to Beatrice but their love has grown cold. Eddie seems to be in love with Catherine but refuses to face this fact at any stage in the play.

Mentioning the cause of Eddie's death Ivor Brown hints Eddie's violating the rules of his society:

Eddie Carbone in *A View From the Bridge* dies crying out for his name. Eddie is unusual among the Miller heroes in that he accepts the rules and prejudices of his society, an Italian neighborhood in Brooklyn and dies because he violates them. By the end of the play, passion so possesses Eddie that to rid himself of the presence of Rodolpho he is willing to commit an act that he abhors as much as his society does. (360)

Miller is a new voice in the field of modern tragedy. About Miller's Intention of creating modern tragedy a famous critic Walter D. Moody writes:

Miller has been writing for the last ten years what might be called modern-dress version of classical martyrdoms, while the beginning of his success as a dramatist was coincident with his discovery of a particular pattern. Though the works superficially called for political action, they indicated his instincts and interests were more deeply tragic if we accept the word with all its moral connotations. (296)

Joseph A Hynes hints about the common characteristic of Miller heroes and their ruin:

Each of his four heroes (his four tragedies: *Death of a Salesman*, *All My Sons*, *The Crucible* and *A View From the Bridge*) is caught in a trap compounded of social and psychological forces and each one is destroyed. Miller is concerned that their deaths not be dismissed as insignificant the crushing of little men by big forces. (361)

Discussing Miller's theme and tone in his plays especially tragedy George de Schweinitz writes: in *A Note on Epic and Tragedy*:

Whatever the differences of technique and tone, the four plays share a common theme. Each of Miller's heroes is involved in one way or another in a struggle that results from his acceptance or rejection of an image that is the product of his society's values and prejudices, whether that society is as small as Eddie carbone's neighborhood in *A View From the Bridge* or as wide as the contemporary America that helped form Willy Loman. (363)

George Ross focuses about Miller's main character in *A View From the Bridge* about the weakness of Eddie Carbone:

In *A View From the Bridge* the plot focuses on in antisocial action, Eddie carbone's betrayal of the immigrants: In betraying Rodolpho and

Macro, Eddie violates a code of behaviour with which he has previously identified himself. (415)

Catherine falls in love with Rodolpho and their love is genuine and sincere. Actually their love is doomed to disaster and tragedy as a result of Eddie's Jealousy and possessive nature over Catherine. Eddie goes many times to Alfieri to look justice when he is unable to deal with the situation of Rodolpho and Catherine. Eddie is continually reminded that there is nothing illegal about a girl falling in love with an immigrant, and that the law is natural. Eddie refuses to listen to him and instead continues to act on his passions and emotions. Mentioning Eddie's weaknesses critic Stanley Johnson writes:

Eddie, an ordinary longshoreman, is *unconsciously* in love with his niece- (the daughter of his wife's dead sister) searching around for a plausible reason, Eddie convinces himself that the young Italian is a homosexual whose only motive in marrying Catharine is a chance to legitimize his citizenship in America. But Eddie's real motive is the undeclared, unrecognized, unappeased hunger he has for her himself in the final catastrophe of the haunted play. (416)

That is why not accepting reality by the main character and to show the characters affected by the social forces are some of the unifying theme of Miller.

So, I have found the drama is observed from several angles by different critics and reviewers. However these critical views do not adequately address my title passion as a governing factor of Eddie Carbone and his being violent because of his over riding of his self by the Id part of mind. Therefore my argument is that Eddie Carbone is not victimized by different social forces and weaknesses but because of his passion for Catherine which is because of the *Id* part of his mind. And he is driven by his unquenchable unsatisfied, obsessive desire towards his niece Catharine. And this psychological disorder of Eddie Carbone leads him towards violence.

Chapter III

Psychoanalysis and Sigmund Freud

Sigmund Freud coined the term 'psychoanalysis' in 1906 and used it to designate his theory of the mind, as well as a certain method of investigation and again a certain therapeutic method.

The primary aim was to deal with neuroses of painful experiences which are "repressed" confined to the *unconscious* level of the individual's mind. By bringing them to awareness, relief or cure can be achieved. The method by which they are brought out consists in conversation sessions between analyst and patient in which the patient's resistance is gradually overcome.

The painful memories that have been repressed, according to Freud, are always the same, or at least of the same kind, i.e. childhood sex-related traumas. Freud held that the mind has a tripartite structure. The *Id* consists of instincts and drives and is governed by the pleasure principle. It sets the young child on collision course with reality and the *Ego*, governed by the reality principle, comes into being, controlling the *Id*. The *Superego* exercises a censoring function. Its origin is in the internalization of parental prohibitions; it is often *unconscious* but comes to expression in feelings of guilt and shame.

Sigmund Freud was born in 1856 in Moravia, his home was in Vienna, In 1938 Hitler's invasion of Austria forced him to seek asylum in London, where he died in the following year. His career began with several years of brilliant work on the anatomy and physiology of the nervous system. He was almost thirty when, after a period of study his interests first turned to psychology, and another ten years of clinical work in Vienna saw the birth of his creation, psycho-analysis. This began simply as a method

of treating neurotic patients by investigating their minds, but it quickly grew into an accumulation of knowledge about the workings of the mind in general, whether sick or healthy. Freud was thus able to demonstrate the normal development of the sexual instinct in childhood and largely on the basis of an examination of dreams, arrived at his fundamental discovery of the *unconscious* forces that influence our everyday thoughts and actions.

Freud describes man's sexual life from its infantile pre-stages to its definitive organization in the adult serves him as the basis for presenting the conflict between the individual's search for pleasure and the demands of reality opposed to it. He demonstrates how the battle between instinctual urges and the inhibiting external world, a battle that begins in childhood, changes its character with the progressive building up of the "psychic-personality". He divides the latter into an instinctual *unconscious id*, a rationally oriented *ego* and an ethical moral, critical agency, the *superego*, which develops on the basis of identifications. The circumstances that each of these inner agencies pursues its own goals leads to the insight into the dynamic aspect of mental life.

Human beings are the only creatures in which consciousness is so entangled with animal instinct. Modern science and technology has facilitated to gain what was impossible previously though the hunger of materialistic approach has destroyed their mental peace and tranquility. Human beings are suffering from experiences like anxiety, fear emotions, desires, agitation and frustration. Sigmund Freud systematically and scientifically studied various factors that contribute to the workings of human mind and developed an important area which is known as psychoanalysis. Psychoanalysis can be read as an important device for analyzing the *unconscious* drives hidden in literature. Psychoanalysis is an attempt to inquire the

irrational territory of human psyche, with logic and rationality. It is a method of "investigating mental process and treating neurosis and some other disorder of the mind." (Webster: 1158)

Psychoanalysis has grown from a small and isolated group of disciplines around Freud into a large and diversified movement of worldwide significance. Encyclopedia of psychoanalysis defines psychoanalysis thus.

Psychoanalysis is used in three ways: to designate a loosely knit body of ideas, the nature of human mind, in particular personality development and psychopathology to describe a technique of therapeutic intervention in a range of psychological disturbances and to designate a method of investigation. (86)

In his paper on the "Schreiber Case (1911) Freud demonstrated that psychoanalysis can reach beyond the area of neurosis and illuminate diverse psychic mechanisms and their ways of operating and unravel such pathological forms as amentia, schizophrenia and paranoia.

The Structure of Personality (*Id, Ego, Superego*)

The structure of human personality was introduced as *Id, Ego* and *Superego* by Freud, Actually the individual's behavior is assumed to take shape as a result from the interaction of *Id, Ego* and *Superego*. The *ego* is the layer of the mental apparatus of the *id* which has been modified by the influence of the external world. The *ego* lies between reality and the *id*, which is truly mental.

The *ego* and the *id* differ greatly from each other in several respects. The rules governing the course of mental acts are different in the *ego* and the *id*.

Freud writes in the *Lay Analysis*. "... In the *id* there are no conflicts, contradictions and antitheses persist side by side in it unconcernedly, and are often adjusted by the formation of compromises. In similar circumstances the *ego* feels a conflict which must be decided, and the decision lies in one urge being abandoned in favour of the other. The *ego* is an organization characterized by a very remarkable trend towards unification, towards synthesis. (18)

So long as the *ego* and *id* fulfill harmonious conditions, there will be no neurotic disturbance.

The '*id*' is completely lawless, asocial, amoral concerned only with the immediate gratification of instinctual needs without reference to reality and moral consideration. *Id* has no concern with morality, sequence and logic.

'*Id*' is governed by 'pleasure principle'. It is the depository of the instinctual drives. The '*Id*' always seeks immediate gratification of primitive irrational and pleasure seeking impulses.

On the other hand the '*ego*' is a rational governing agent of psyche, which lacks the strong vitality of '*id*' though it still regulates the instinctual drives of '*id*' so that, they may be released in non-destructive behavioral patterns. *Ego* deals with sexual and aggressive impulses originating in the '*id*' at the *unconscious* evil. In maturity '*ego*' rules the '*id*' but there occurs a constant conflict between them and on the same occasion the '*id*' sways 'the *ego*' to create some abnormality in individual behavior. The '*Id*' embraces the pleasure principle and the *ego* comes into the reality principle.

The super *ego* is also known as conscience or moral principle. It is a precondition of social, moral, legal and rational consciousness which protects the individuals and the society. The super *ego* is a censor that classified all the function of

human personality on the basis of social values. The super *ego* prohibits '*id*' and '*ego*' to operate wish fulfillment and sometimes, it wars with both *id* and *ego*. Freud writes,

There are two paths by which the contents of the *id* can penetrate into the *ego*. The one is direct the other leads by way of the *ego* ideal. The *ego* develops from perceiving instincts of controlling them, from obeying instincts to inhibiting them. In this achievement a large share is taken by the *ego* ideal, which indeed is partly a reaction - formation against the instinctual process of the *id*. psycho-analysis is an instrument to enable the *ego* to achieve a progressive context of the *id*.

(Psychic Personality Structure: 476)

Oedipus Complex and Electra Complex

Oedipus complex is a fundamental concept in the psychoanalytic theory of personality developed by Freud. The term Oedipus complex is really derived from Sophocles' Greek Tragedy *Oedipus the King* a drama in which the chief protagonist unknowingly kills his father and marries his mother. Freud proposed in *The Interpretation of Dreams* that boys, at about the age of three, become sexually attracted to their mothers and sexually jealous of their fathers. In the normal course of events, the parents do not tolerate this and feelings of fear and guilt arise in the child, who develops a super *ego* in the process of overcoming them.

The relation between this theory and the Oedipus story is tenuous and in the opinion of some critics, the relation between the theory and reality is even more so. Freud terms the girls "Oedipus Complex" as "Electra Complex". This corresponds to the case of the girls wishing their father as a sexual partner, like the boy, the girl forms a powerful attachment to her mother during infancy. At about two to three

years however, her discovery that she lacks a penis evokes strong feeling of inferiority and jealousy. She responds by intensifying the envious attachment to her father who possesses the desired organ and by responding to the mother who shares her apparent defect that allowed her to be born in this condition and who now looms as a rival for her father's affection.

Passion and Incest

The Oxford Dictionary defines passion as a very strong feeling of the hatred, anger, enthusiasm. (925)

A very strong feeling of liking something is called passion. Having or showing strong feelings of sexual love is called passionate love. Incestuous relations are that sort of sexual relations, which are culturally prohibited including coitus between family members, such as brother and a sister or a parent and child.

Although a few societies have approved incestuous relationship, the incest taboo is virtually universal among human societies. Incestuous relations are considered as a sort of criminal rape in terms of its social acceptability.

Obsession

Encyclopedia of psychology defines obsession as, "a recurrent and persistent anxiety evoking or otherwise upsetting thoughts: the three most common themes are harming oneself or others, contamination and doubting". (1155)

Obsession is an idea or pre-occupation that is unwanted but hard to get rid of. It is occasional persistent thoughts that bother all the people who are victimized by it. In a time of stress, a person may be temporarily plagued by thoughts of accident, illness or death. Obsessive ideas and impulses can also reach an excessive degree as in the morbid fears called phobias or in obsessive compulsive behavior. In such cases

the obsession is more irrational and more persistent and tends to dominate individuals' behavior.

Freud's Concept of *Unconscious* Motivation

Unconscious is an extraordinary discovery. It is a strange and puzzling thing. The *unconscious* contains repressed desires especially sexual desires that are inaccessible to the conscious mind since one can not know his/her *unconscious* mind by thinking directly about it.

What normal human being is unaware that sexual thoughts lie just under the surface of consciousness, always ready to pop out at the inappropriate moments. Freud thinks, "... since moreover, *unconscious* primitive or of a destructive nature they are bound to come in conflict with the more social and civilized mental forces". Investigations along this path were what led Freud to his discoveries of the long disguised secrets of sexual life of children and of the Oedipus Complex.

(Interpretations of Dreams: 23)

It is very necessary to know Freud's conception of mind to understand his explanation of human behavior and *unconscious* motivation. Freud divides human mind in two ways. The first he calls topographical aspect of mind in which he distinguishes the pre-conscious or sub-conscious, conscious and *unconscious* levels or aspects of mind. The conscious level is one of every day living in which the 'here' and 'now' aspects are dominant, we attend to and perceive objects and people around us and react to them. the subconscious or the pre-conscious level consists of all those thoughts, memories and ideas which we have acquired and learned of which we are not always conscious and which can be recalled and reproduced whenever we need them. They seem to lie in the ante-chamber of consciousness waiting to be called in.

They are in the sub-conscious or preconscious region. And then, there is the *unconscious* region a sort of lumber room or storehouse of repressed wishes, thoughts and memories which we recall only with the help of special methods and of which we are not even aware at any time of our life and experience.

Unconscious motives are those of which we are not sure and which we do not recognize as causing our behavior. Very often we explain our behavior in terms of what we know but do not refer to hidden *unconscious* motives about which we do not know. Freud laid great stress that a man's behavior cannot be understood fully unless we know his *unconscious* motives too. Slips of tongue or pen, forgetting of unpleasant experiences, involuntary movements, dreams and the like result from *unconscious* motivation. Such motives are often called unrecognized motives as we do not quite recognize them. These motives can be brought to light by the technique of 'free association' in which the subject is asked to relax and speak out whatever passes his mind on the presentation of key words. It is claimed that in this way he will reveal his *unconscious* motive.

According to Freud, all human behavior is motivated by two main principles : "the pleasure-pain principle" and "the reality principle". We all do that which gives us pleasure and avoid doing that which gives us pain. But soon we realize that an indiscriminate use of this principle in life land us in trouble. 'The reality principle' controls pleasure the individual follows etiquette, moral and social rules and has to work for certain goals and demand of the situation. At the *unconscious* level it is the principle of pleasure pain which is supreme and every reaction is motivated by it and the reality is ignored.

Dream and Dream symbols

Dream-analysis is another tool in the Freudian procedure for uncovering the *unconscious*. Dreams are psychological products which represent a person's reactions to his daily experiences. Freud calls dreams the royal road to the *unconscious*. Dreams reflect *unconscious* conflicts, express repressed unfulfilled wishes and thoughts. During the day physical and social environment, social pressures like moral standards, etiquette and consideration of decency do not let us give expression to many ugly, embarrassing and unpleasant thoughts and feelings, but in sleep this censor is removed and the repressed *unconscious* wishes and desires have a free play. The *ego* is less vigilant and repressed wishes, feelings, thoughts and memories try to enter into consciousness, resulting into dreams.

The psychological forces expressed in dreams are mostly emotional and irrational. They are of the type which would be forbidden in normal waking life. They are of hostile and sexual character which would bring shame, fear and humiliation. That is how we have nightmares. But though vigilance is relaxed in sleep, it is not altogether absent. That is why the contents of dreams are expressed in a disguised form so that the sleeper may not make up. The disguised aspect of the dream is called the manifest content and when the individual recalls it on waking up he does not attach any meaning or importance to it.

The 'manifest content' is the dream as it appears to the dreamer and the latent content is the symbolic meaning of the manifest content. The manifest content is fantastic and bizarre but it symbolizes certain things when given close study. Once this symbolism is understood no dream appears absurd. Any fact which stands for another fact is a symbol : white is a symbol of purity as red is a symbol of passion.

Dreams are usually symbolical. Freud contended that some symbols are universal but most of his symbols are associated with sex.

When we sleep, it is believed that our defenses do not operate in the same manner they do when we are awake. During sleep, the *unconscious* is free to express itself, and it does so in our dreams. However, even in our dreams there is some censorship, some protection against frightening insights into our repressed experiences and emotions, and that protection takes the form of dream distortion.

It may be helpful to think of the dream's manifest content as a kind of dream symbolism that can be interpreted much the way we interpret symbols of any kind, if we keep in mind that there is no one-to-one correspondence between a given symbol and its meaning. Given that our sexuality is such an important reflection of our psychological being, our dreams about our gender roles or about our attitudes towards ourselves and others as sexual beings are also revealing. In order to interpret these dreams, we need to be aware of the male and female imagery that can occur in them. Male imagery or phallic symbols can include towers, rockets, guns, arrows, swords and the like. In short, if it stands upright or goes off, it might be functioning as phallic symbol.

Female imagery can include caves, rooms, walled in gardens, cups, or enclosures and containers of any kind. If the image can be a stand in for the womb then it might be functioning as female imagery. Female imagery can also include milk, fruit and other kinds of food as well as the containers in which food is delivered, such as bottles or cups- in other words, anything that can be a stand in for the breast, which is itself a stand in for emotional nurturing. To move to other kinds of symbols, if we dream about water- which is fluid, changeable, sometimes soothing, sometimes dangerous and often deeper than it looks- chances are good that we are dreaming about

our sexuality or the realm of the emotions or the realm of the *unconscious* of course, water is also related to our experience in the womb, so dreams that involve water especially immersion in water, might also be about our relationship to our mother dreams about buildings may refer to our relationship with ourselves, with the attic or the basement as the stand-in for the *unconscious*. Although we might often dream about fears and wound that we know we have that are clearly part of our conscious experience. Our dreams about these concerns probably indicate that we need to work further on them, that they bite into us in ways we aren't ready to admit. Of course, recurring dreams or recurring dream images are the most reliable indicators of our *unconscious* concerns. Regardless of how frightening or disturbing our dreams are, they are relatively safe outlets for *unconscious* wounds. Fears, guilty desires and unresolved conflicts because, they come to us in disguised form and we will interpret them only to whatever extent we are ready to do so.

Freud and Literature: Influence on Freud's Theories of Psychology

Lionel Trilling, a reputed thinker, writer and critic of the 20th century, thinks that Freudian psychology is the only systematic account of the human mind. It is a body of thought of great subtlety, complexity, interest and tragic power. However, it would be wrong to say that Freud is the 'discoverer of the *unconscious*' as it was discovered by other thinkers much earlier. Freud's contribution and discovery is the use of scientific methods for the study of the *unconscious*. In this respect Freud stands almost alone among the large number of psychologists in the field. His is the only systematic account of the working of the human mind.

Trilling is of the view that Freud's psycho-analytical technique i.e. his application of his theories of psychology to particular works of art, has also had a far-reaching impact on literature. But the effect of literature on Freud has been far-

reaching. The relationship has been reciprocal. While it is difficult to point out specific writers who influenced Freud, there can be no denying the fact that his psycho-analytical theories are a culmination of the large body of romanticist literature of the 19th century. The romantics were passionately devoted to an exploration of the self and so is Freud. "Research into the self is their common pursuit."

The romantic tradition influenced Freud, and the influence may be traced back to an early work as Diderot's "Rameaus' Nephew" we know from a quotation from Freud's *Introductory Lectures* that he read this little work with great pleasure. The dialogue between Diderot himself and Rameaus nephew suggests that the nephew stands for the hidden irrational elements in the human consciousness and Diderot for the rational, visible elements. The one represents Freud's '*Id*' (irrational element) and the other Freud's '*Ego*' (rational element). There is opposition between these two aspects of the human personality, with the rational trying to control the irrational. This is very close to Freud's view:

If the little savage (i.e. the child) were left to himself, if he preserved all his foolishness and combined the violent passions of a man of thirty with the lack of reason of a child in the cradle, he'd writing his father's neck and go to bed with his mother. In other words, if the irrational in human nature is not controlled by the rational, there would be all sorts of abnormalities and aberrations. Men would be little better than savages and brutes. (102)

Rousseau's confessions are another work which considerably influenced Freud's own theories of the *unconscious*. Rousseau's account of his own childhood clearly shows the immorality which lies hidden in the self even of good man. This notion of hidden and mysterious forces at work in human nature was widely prevalent

in the romantic era and Freud could not but have been influenced by it. In romantic literature, "the hidden element takes many forms and it is not necessarily 'dark' and 'bad'. For Blake the 'bad' was the 'good', while for Wordsworth and Burke what was hidden and *unconscious* was wisdom and power, which work in spite of the conscious intellect." But the presence of this irrational element was recognized by all.

The complexity of the human mind was increasingly realized in the romantic age. The romantics in general were suspicious of the rational element which was supposed to be inimical to poetry. That the rational element checked and hampered the poetic process was a view held universally during the romantic age. Wordsworth and Coleridge were both suspicious of reason and intellect.

In tracing the literary influence on Freud, we must also take into account the sexual revolution created by writers like Shelley, Schlegel, George Sand, Schopenhauer, Stendhal and many others. Their views on sexual behavior are very close to those of Freud.

Novalis' pre-occupation with the death wish, fascination for the horrible of writers like Shelly, Poe and Baudelaire, the conception of 'our dreams' as 'second life' and the interest in metaphors and symbol which reaches its culmination in Rimbaud, are some other literary influences which conditioned Freud's own theories. But the view of the *unconscious* before Freud was chaotic and incoherent. Freud was the first to make a systematic and scientific study of the subject.

While Freud was deeply influenced by earlier writers, his own influence on subsequent literature has been great and all pervasive. It is so pervasive that it is difficult to determine its extent. It has become a part of our life and our culture. The early biographers and critics who applied Freud's psychological theories to the

analysis of particular works of literature could not achieve anything significant. They failed to fathom the mystery that form the core of a mark of art. But in recent year Freudian biographers and critics have become more and more conscious of the refinements and subtleties of his theories and have derived from his system much that is really great. The Freudian system enables the critic to find new meanings and new significance in the work under study. Thus it makes possible a better and closer understanding and evolution. New interpretation and evaluation are thus provided and things are seen in a fresh light and new, hither to undreamed of, facets are discovered.

Countless creative writers have been Freudians in their tone and in their assumptions Countless others have made use of his theories in their writings. The Surrealists have used Freud's ideas to give a scientific basis to their own theories. Kafka has explored the Freudian concepts of guilt and punishment, of the dream, and of the fear of the father. Thomas Mann has been deeply influenced by Freud's anthropology and has been fascinated by his theories of myths and magical practices. James Joyce has used Freud's theories to the maximum possible extent.

Psychoanalysis and Literature

Among psychoanalytic literary critics, there is much disagreement concerning how psychoanalytic concepts can best be applied to our study of literature. What role should an author's literary output play in our psychoanalysis of his or her life. Some critics have objected to the use of psychoanalysis to understand the behavior of literary characters because literary characters are not real people and therefore do not have psyches that can be analyzed. A psychoanalytic reading of Arthur Miller's *Death of a salesman* might examine the ways in which Willy Loman's Flashbacks to the past are really regressive episodes brought on by his present psychological trauma: his own and his son's lack of success in the business world, success Willy needed in

order to assuage the massive insecurity he's suffered since his abandonment in childhood by his father and older brother. The play is thus structured by the return of the repressed for Willy has spent his life repressing, through denial and avoidance, his psychological insecurity and the social inadequacy and business failure that have resulted. From a psychoanalytic perspective then, *Death of a Salesman* might be read as an exploration of the psychological dynamics of the family: an exploration of the ways in which unresolved conflicts about our role within the family are 'played out' in the work place and 'passed down' to our children. (286)

Similarly, a psychoanalytic reading of Toni Morrison's *The Bluest Eye* (1970) might analyze the ways in which the novel reveals the debilitating psychological effects of racism, especially when it is internalized by its victims, which we see in the belief of many of the black characters that their race has the negative qualities ascribed to it by White America.

A psychoanalytic reading of Mary Shelley's *Frankenstein* (1818) might reveal the ways in which Victor's creation of a monster responsible for the deaths of his family and friends serves his *unconscious* need to punish his father and mother and play out the intense, unresolved sibling rivalries created by their adoption of Elizabeth, the 'perfect' child, when Victor was five years old. There is a frequently asked question concerning psychoanalytic readings of literary works: If we find psychoanalytic concepts operating in a literary text, does it mean that the author has deliberately put them there, and how can an author put them there if he or she lived before Freud or never heard of him? Actually Freud didn't invent psychoanalytic principles, he discovered them operating human beings. In other words, Freud named and explained principles of human behavior that were present long before he found them and that would be present even if he didn't describe them. So any literary text

that accurately describes human behavior or that is the product of an author's *unconscious* will include psychoanalytic principles whether or not the author had any awareness of those principles when writing the work. For psychoanalysis, literature, indeed all art forms, are largely products of *unconscious* forces at work in the author, in the reader, or, for some contemporary psychoanalytic critics in our society as a whole.

The use of psychoanalytic concepts is not limited to one literary genre or to one artistic medium, we can use psychoanalytic criticism to read works of fiction, poetry, drama, folklore and non-fiction and we can use it to interpret paintings, sculptures, architecture, film and music. Any human production that involves images, that seems to have narrative content, or that relates to the psychology of those who produce or use it can be interpreted using psychoanalytic tools.

Sex, Sexuality and Social and Cultural Aspects

Sex, sexuality and reproduction are all closely interwoven into the fabric of living things. All relate to the propagation of the race and the survival of the species yet there can be sex without sexuality and reproduction need not be sexual.

Societies differ remarkably in what they consider socially desirable and undesirable in terms of sexual behavior and consequently differ in what they attempt to prevent or promote. There appear however to be four basic sexual controls in the majority of human societies. First to control endless competition, so form of marriage is necessary. Despite the beliefs of earlier writers, marriage is not necessary for the care of the young; this can be accomplished in other ways. Second, control of forced sexual relationships is necessary to prevent anger, feuding and other disruptive retribution.

Third, all societies exert control over whom one is eligible to marry or have as a sexual partner. All have incest prohibitions. These are not based on genetic knowledge. The prime reason for incest prohibition seems to be the necessity for preventing society from becoming snarled into its own web. Every person has a complete set of duties, rights, obligations and statuses with regard to other people and these would become intolerably complicated or even contradictory if incest were freely permitted. Fourth, there is control through the establishment some safety valve system the formulation of exceptions to the prevailing sexual restrictions.

For some psychoanalytic theorists, especially in the past, sexuality was a matter of a biological pressure that is discharged in the act of sexual intercourse. Freud called that drive 'eros' and placed it in opposition to 'thanatos', the death drive. He also realized that our sexuality is part and parcel of our identity and thus relate to our capacity to feel pleasure in ways that are not generally considered sexual. This is why he believed that even infants are sexual beings who pass through stages- oral, anal and genital in which pleasure is focused in different parts of the body. Our sexuality is one of the clearest and most consistent barometers of our psychological state in general. For our psychoanalysis, our sexuality is an inescapable human reality to which we must live a relationship. Our sexuality is not a matter of biological drive-discharge mechanisms but a matter of meanings.

Sexual behavior is also a product of our culture because our culture sets down the rules of proper sexual conduct and the definitions of normal and abnormal sexual behavior. Society's rules and definitions concerning sexuality form a large part of our '*superego*' or the social values and taboos that we internalize and experience as our sense of right and wrong. Whereas the word conscience, as it is usually used,

generally implies something good, the word '*superego*' of ten implies feeling guilty when we shouldn't feeling guilty only because we are socially programmed to feel so.

The *superego* is in direct, opposition to the '*id*', the psychological reservoir of our instincts and our libido, or sexual energy. The *id* is devoted solely to the gratification of prohibited desires of all kinds- desire for power, for sex, for amusement, for food without an eye to consequences. In other words, the *id* consists largely of those desires regulated or forbidden by social convention. Thus, the *superego* or cultural taboos- determines which desires the *id* will contain. The *ego*, or the conscious self that experiences the external world through the senses, plays reference between *id* and *superego*, and all three are defined by their relationship. In this way, the *ego* is, to a large degree, the product of conflicts between what we want. For this reason, the relationship among *ego*, *id* and *superego* tells us as much about our culture as it does about ourselves.

The violent attitude of Eddie Carbone in the drama raises several questions. How obsession and showing too much possessiveness of Eddie towards Catharine leads him to violence. What is the cause of his obsession and violent nature? What kind of life is presented in the drama? It is with reference to these questions that I have tried to formulate my hypothesis that is *Id* bestrides Eddie Carbone's being and his violent attitudes stems from the overriding of his self by the *Id* part of the mind.

Eddie's showing too much attachment and interest to Catharine is because of his overriding of the *Id* part of the mind. And this nature degenerates and degrades Eddie's life. So Eddie's passion towards his niece leads towards destruction and death in the drama. So who *Id* part of Eddie's mind is responsible for his death is the major concern that I want to study.

In this study of Miller's *A View From the Bridge*, I have used Freudian psychoanalysis as a tool to examine the drama. Though the focus will be on the main character, Eddie Carbone, his relation with others will not be neglected. In my interpretation of this drama from a Freudian psychoanalytic perspective, my focus has been exclusively on this particular drama among the other dramas written by Miler.

While an application of Freudian psychoanalysis is not a new and strange approach interms of the interpretation of such different texts. Critics have interpreted Eddie as a victim of self deception and not accepting the reality, but this study argues that Eddie's showing interest to Catharine and not accepting what his wife and other advisers advised and violent nature leading to his death all suggest that the main role of *id* overrides of Eddie's self.

Chapter IV

Passion as a Governing Factor in Eddie Carbon's Death in *A View From the Bridge*

A View From the Bridge brings back the intensity. The capacity to touch and stir deep human feeling is marked in Miller's four tragedies. The material of *A View From the Bridge* is to most people deeply disturbing and Miller's first impulse was to keep it abstract and distant, to hold back, "the empathic flood which a realistic portrayal of the same tale and characters might unloose Eddie Carbone's breakdown is sexual and the guilt, as earlier is deeply related to love. And the personal breakdown leads to a sin against the community, when in the terror of his complicated jealousies Eddie betrays immigrants of his wife's kin to the external law.

When Catherine talks about her interest in serving as a stenographer, he is disturbed. Actually he can't lose her:

Eddie: What's going on?

Beatrice: She's got a job.

Eddie: What job? She's gonna finish school.

Catherine: So I went in an he says to me he's got my records, y'know?

And there's a company wants a girl right away. It ain't exactly a secretary, it's a stenographer first, but pretty soon you get to be secretary.

Eddie: That ain't what I wanted though. Near the Navy Yard plenty can happen in a block and a half. And a plumbin' company! That's one step over the water front. They are practically longshoreman. (418)

We can see some of hidden desire of Eddie to possess Catherine in spite of Beatrice's, his wife, request.

Eddie thinks that if Catherine starts working in a plumbin company some other people may snatch her from him. Though he doesn't say it clearly but we can say that his real motive is not to lose her:

Catherine: But it's a fifty a week, Eddie.

Eddie: Look, did I ask you for money? I supported you this long I support you a little more please do me a favor, will ya? I want you to be with different kind of people. I want you to be in a nice office. May be a lawyer's office someplace in New York in one of them nice building. I mean if you're gonna get outa here then get out; don't go practically in the same kind of neighborhood. (419)

Since Catherine announces that she wants to leave school as she has been offered a job in a plumbing company as secretary, Eddie seems worried and protective of Catherine and wants her to stay on and get an education. And Catherine is deeply influenced by Eddie and does everything he wants. Because of the passion of Eddie for Catherine, the relationship between Eddie and his wife Beatrice is not good.

Though Beatrice reminds Eddie of Catherine being young and to provide her freedom for choosing job and choosing man she wants. But Eddie doesn't listen.

Beatrice: Listen, if nothin' happened to her in this neighborhood it ain't gonna happen no place else. Look, you gotta get used to it. She is no baby no more. Tell her to take it. You hear me? I don't understand you; she's seventeen years old, you gonna keep her in the house all her life?

Eddie: what kinda remark is that?

Beatrice: first it was gonna be when she graduated high school, so she graduated high school. Then it was gonna be when she learned stenographer, so she learned stenographer. So what're we gonna wait for now. (420)

Here Beatrice seems sympathetic to her husband but she speaks with insistent force. Eddie even seems worried about Catherine's growing age. Actually he has fear that after being matured she will leave him and marry with another. He doesn't like her being snatched by anybody. He even praises her hairstyle:

Eddie: I know. I guess I just never figured on one thing.

Catherine: What?

Eddie: That you would ever grow up.

Catherine: Yeah.

Eddie: With your hair that way you look like a Madonna, you know that? You're the Madonna type. You wanna go to work heh, Madonna?
(390)

There come Marco and Rodolpho, the relatives immigrants of Beatrice, Eddie's wife and live in Eddie's house for some days. Catherine is interested by now to Rodolpho and they even go to watch films. She has not returned until eight o'clock at night. Eddie seems jealous with Rodolpho. He has a debate with his wife, Beatrice. Eddie seems worried about Catherine's not paying attention to stenography. What happened to the stenography? I don't see her practice no more.

Beatrice: She'll get back to it. She's excited, Eddie. What's the matter with you? He's a nice kid, what do you want from him?

Eddie: That's a nice kid? He gives me the heebie-jeebies.

Beatrice: Ah, go on, you're just jealous. I don't understand you. What's so terrible about him?

Eddie: You mean it's all right with you? That's gonna be her husband?

(396)

Rodolpho sings while working Eddie doesn't like his habit of singing. Beatrice tries to convince her husband Eddie that it might be his habit. But Eddie thinks that he has looked after her and he has the only right to possess her:

Beatrice: Well, may be that's the way they do in Italy.

Eddie: Then why don't his brother sing. Marco goes around like a man, nobody kids Macro.

Beatrice: Listen, you ain't gonna start nothin' here. (398)

Eddie: I ain't startin' nothin', but I ain't gonna stand around looking at that. For that character I didn't bring herup. (399)

Beatrice feels that she is not treated properly by her husband. Eddie does not want to keep his wife's kin in his house for long time because of his fear that Rodolpho will marry Eddie. The relationship between Eddie and Beatrice is cold:

Beatrice: When am I gonna be a wife again, Eddie?

Eddie: I don't know, B. I don't want to talk about it.

Beatrice: What's the matter, Eddie, you don't like me, heh?

Eddie: What do you mean, I don't like you? I said I don't feel good, that's all.

Though Eddie doesn't say clearly that he doesn't like Beatrice, but the mental conflict can be seen clearly. Beatrice tries to remind him that she is grown up she is already 18 years old. Beatrice wants to cut the relationship between her husband and Catherine:

Eddie: I'll be all right, B; just lay off me, will ya? I'm worried about her.

Beatrice: The girl is gonna be eighteen years old, it's time already.

Eddie: B; he's taking her for a ride!

Beatrice: All right, that's her ride. What're you gonna stand over her till she's forty? Eddie, I want you to cut it out now, you hear me? I don't like it! (400)

Catherine approaches young womanhood, however, Eddie's love for her becomes more than that of father for daughter. The coming of the immigrants Rodolpho and Marco stimulates his passion for Catherine. And when Rodolpho and Catherine indicate their desire to be married, Eddie must make a choice he may simply acquiesce in the marriage of Catherine and thus fight against the intense passion he has for her, or he may keep Catherine in his household but only by betraying Rodolpho and Marco, who are guilty of illegal entry, to the authorities.

Catherine is really in love with Rodolpho, an Italian immigrant, whom Eddie doesn't like. She asks Eddie to talk with Rodolpho. Eddie is not happy for not getting chance to keep his niece Catherine in front of his eyes:

Catherine: Why don't you talk to him, Eddie? He blesses you, and you don't talk to him hardly.

Eddie: I bless you and you don't talk to me.

Catherine: I don't talk to you? What do you man?

Eddie: I don't see you no more. I come home you're running around someplace. (401)

Eddie thinks that Rodolpho and Marco are there for passport. He can't bear about Catherine's relationship with Rodolpho. Though Catherine respects Eddie, tries to convince him to let her marry with Rodolpho but in vain. He shows too much possessiveness and protective nature towards Catherine:

Catherine: Well, he wants to see everything, that's all, so we go. ...

You mad at me?

Eddie: No. It's just I used to come home. You was always there. Now, I turn around, you're a big girl. I don't know how to talk to you.

Catherine: Why?

Eddie: I don't know, you're running', you're runnin', Kaite. I don't think you listening any more to me. (402)

Though Rodolpho and Catherine are really in love. Eddie tries to make Catherine believe that after getting passport after marriage. Rodolpho will divorce her. Anyhow Eddie is blinded for the truth:

Catherine: No, Eddie, he's got all kinds of respect for me. And you too! We walk across the street he takes my arm he almost bows to me! You got him all wrong, eddie, I mean it, You-

Eddie: Kaite, he's only bowing to his passport. He marries you he's got the right to be an American citizen. That's what's goin' on here. You understand what I am telling you? The guy is looking for his break that's all he's lookin' for. (402)

Eddie is a man being broken and destroyed by guilt. It's emphasis is personal, though the crisis is related to the intense primary relationships of an insecure and party illegal group- a Brooklyn waterfront slum, with ties back to Italy, receiving unauthorized immigrants and hiding them within its own fierce loyalties. Eddie Carbone's breakdown is sexual and the guilt is deeply related to love:

Catherine: No, I don't believe it.

Eddie: Kaite, don't break my heart, listen to me.

Catherine: I don't want to hear it.

Eddie: Kaite, listen ...

Catherine: He loves me.

Eddie: Don't say that. For God's sake! This is the oldest racket in the country. (403)

At the centre of the drama again is the form of a relationship between parent and child, but here essentially displaced so that the vital relationship is between a man and the niece to whom he has been as a father. The girl's coming to adolescence provokes a crisis which is no more soluble than if they had really been father and child, yet to a degree perhaps is more admissible into consciousness. Eddie is shown being destroyed by forces which he cannot control and the complex of love and guilt has the effect of literal dis-integration in that the known sexual rhythms breakdown into their perverse variations: the rejection of his wife, as his vital energy transfers to

the girl, and then the shattering crisis in which within the same rush of feeling he moves into the demonstration of both incestuous and homosexual desires:

Eddie: Why don't you straighten her out?

Beatrice: When are you going to leave her alone?

Eddie: B., the guy is no good!

Beatrice: You going to leave her alone? Or you gonna drive me crazy?

Listen, Catherine. What are you going to do with yourself?

Catherine: I don't know.

Beatrice: Don't tell me you don't know, you're not a baby anymore.

What are you going to do with yourself? (404)

Since Catherine and Rodolpho begin to date and Eddie gets annoyed, as he is very possessive. Eddie objects to the relationship between Catherine and Rodolpho because secretly he is jealous. But Beatrice is very sympathetic character. She is struggling to get Catherine to face up to her responsibilities and make her own mind up. But Catherine is deeply influenced by Eddie and does everything he wants. Beatrice warns Catherine that she is a grown up woman and to act like that in front of Eddie and not act like a baby:

Beatrice: It means you gotta be your own self more. You still think you're a little girl, honey. But nobody else can make up your mind for you any more, you understand? You gotta give him to understand that he can't give you orders no more.

Catherine: Yeah, but how am I going to do that? He thinks I'm a baby.

Beatrice: Because you think you're a baby. I told you fifty times already, you can't act the way you act. You still walk around in front of him in your slip. (405)

Beatrice knows that her husband, Eddie, pays much attention for Catherine. She can't do anything. She is in dilemma. She tries to convince both of them. But Eddie is more stubborn. Beatrice doesn't like Catherine's some habit like her wearing dress, standing near Eddie when he is in his underwear.

Beatrice: Well you can't do it. Or like you sit on the edge of the bathtub talking to him when he's shavin' in his underwear. I seen you in there this morning.

Catherine: Oh! ... Well, I wanted to tell him something and I...

Beatrice: I know, honey. But if you act like a baby and he, be treatin' you like a baby. Like when he comes home sometimes you throw yourself at him like when you was twelve yars old, you're a grown woman and you're in the same house with a grown man. So you'll act different now, yeh? (405)

Eddie goes many times to Alfieri to look for justice when he is unable to deal with the situation of Rodolpho and Catherine- Alfieri continually reminds him that there is nothing illegal about a girl falling in love with an immigrant, and that the law is natural Alfieri tries to get Eddie to see that the law is only a word for what has a right to happen. Eddie refuses to listen to him and instead continues to act on his passions and emotions:

Alfieri: His eyes were like tunnels, my first thought was that he had committed a crime but soon I saw it was only a passion that had moved

into his body like a stranger. I don't quite understand what I can do for you. Is there a question of law somewhere?

Eddie: That's what I want to ask you. (407)

Alfieri: Because there's nothing illegal about a girl falling in love with an immigrant. (406)

In betraying Rodolpho and Marco, Eddie violates a code of behaviour with which he has previously identified himself. Early in the play Eddie indicates his accordance with the idea of helping immigrants in order that they may get a start. "It's an honor, B," he tells his wife, "I mean it. I was just thinkin' before, comin' home, suppose my father didn't come to this country, and I was starvin' like them over there. (390)

After going to Mr. Alfieri, the lawyer, to inquire if the law will aid him in stopping Catherine's marriage to Rodolpho, Eddie succumbs to his passion and causes not only Rodolpho and Marco to be arrested but also two other immigrants whom he does not even know. Alfieri time and again tries to convince Eddie that Rodolpho has not done anything wrong and that he can't stop them from loving each other. He even hints about Eddie's too much love or passion for Catherine:

Alfieri: Eddie, I want you to listen to me. You know, sometimes God mixes up the people, we all love somebody, the wife, the kids- every man's got somebody that he loves, heh? But sometimes ... there's too much. You know? There's too much, and it goes where it mustn't. A man works hard, he brings up a child, sometimes it's a niece, sometimes even a daughter, and he never realizes it, but through the

years- there is too much love for the daughter, there is too much love for the niece. Do you understand what I'm saying to you?

Eddie: What do you mean; I shouldn't look out for her good? (409)

Eddie Carbone in *A View From the Bridge* dies crying out for his name, but when he asks Marco to "gimme my name" he is asking for a lie that will let him live and, failing that for death. Eddie is unusual among the Miller heroes in that he accepts the rules and prejudices of his society, an Italian neighborhood in Brooklyn, and dies because he violates them. Early in the play, Eddie warns Catherine to be closemouthed about the illegal immigrants who are coming to live with them; he tells her with approbation about the brutal punishment meted out to an informer. By the end of the play, the "passion that had moved into his body, like a stranger," as Alfieri calls it, so possesses Eddie that to rid himself of the presence of Rodolpho he is willing to commit an act that he abhors as much as his society does:

Alfieri: Yes, but these things have to end, Eddie, that's all. The child has to grow up and go away, and the man has to learn to forget.

Because after all, Eddie- what other way can it end? Let her go. That's my advice. You did your job, now it's her life; wish her luck and let her go. Will you do that? Because there's no law, Eddie, make up your mind to it; the law is not interested in this.

Eddie: You mean to tell me, even if he's a punk? If he's ...

Alfieri: There's nothing you can do. What are you going to do?

Eddie: What can I do? I'm a patsy, what can a patsy do? I worked like a dog twenty years so a punk could have her, so that's what I done.

(410)

Miller's own comments on the play and the lines that he gives to Alfieri, a cross between the break Chorus and Mary Worth, indicate that he sees Eddie in the grip of force that is a most impersonal in its inevitability, its terribleness, "the awesomeness of a passion which despite even its destruction of the moral beliefs of the individual, proceeds to magnify, its power over him until it destroys him."

The action in "View Seems somewhat more complicated than the cleanline Miller suggests its hero is more than a leaf blown along on winds out of ancient Calabria. Eddie chooses to become an informer, his choice is so hedged with rationalization his convincing himself that Rodolpho is homosexual, that he is marrying Catharine for citizenship papers- that he is never conscious of his motivation. He comes closer and closer to putting a lable on his incestuous love for Catherine, though technically she is his niece, functionally she is his daughter, and his homosexual attraction to Rodolpho. By comparison, informing is a simpler breach of code, one that has justification in the world outside the neighborhood. It is almost as though he takes on the name informer to keep from wearing some name that is still more terrible to him, only to discover that he cannot live under the lesser lable either.

Eddie does have too much hatred towards Rodolpho. He is jealous as he thinks Rodolpho is playing with Catherine's body that Eddie thinks he has the right:

Eddie: I took out of my own mouth to give to her. I took out of my wife's mouth. I walked hungry plenty days in this city! And now I gotta sit in my own house and look at a son-of-a bitch punk like that- which he came out of nowhere! I give him my house to sleep! I take the blankets off my bed for him and he takes and puts his dirty filthy hands on her like a goddam thief!

Alfieri: But Eddie, she's a woman now.

Eddie: He is stealing from me!

Alfieri: She wants to get married, Eddie. She can't marry you, can she?

Eddie: What're you talkin' about marry me! I don't know what the hell you're talking about! (411)

Though Eddie doesn't accept that he wants to keep Catherine for all her life, he wants to keep her in his house so that he can quench his passion that he has for Catherine. He always wants to possess her. He doesn't like Catherine and Rodolpho spending night until 12 o'clock.

Rodolpho: It's more strict in our town. It's not so free.

Eddie: It ain't so free here either, Rodolpho, like you think. I seen green hours sometimes get in trouble that way- they think just because a girl don't go around with a shawl over her head that she ain't strict, y' know? Girl don't have to wear black dress to be strict. Know what I mean?

Rodolpho: Well, I always have respect.

Eddie: I know, but in your town you wouldn't just drag off some girl without permission, I mean, you know what I mean, Marco? It ain't that much different here. (413)

Eddie thinks that Rodolpho is snatching Catherine off from him, he is dragging her off from him. He thinks that no one has right to do anything to her without his permission. Even he is not worried about his relationship with his own

wife. On the other hand, Catherine is deeply in love with Rodolpho. She wants to marry Rodolpho and wants to live with him in Italy, his country.

Rodolpho: What worries you, Catherine?

Catherine: I been wantin' to ask you about something could I?

Rodolpho: All the answers are in my eyes, Catherine. But you don't look in my eyes lately. You're full of secrets. What is the question?

Catherine: Suppose I wanted to live in Italy.

Rodolpho: You going to marry somebody rich?

Catherine: No, I mean live there. You and me when we get married.

(418)

In the beginning Catherine follows what Eddie tells. She feels pleasure when with him. But now as she is a woman she falls in love with Rodolpho, though he is a poor man. Even she is afraid of Eddie as he is being threat for them:

Rodolpho: There's nothing! Nothing, nothing, nothing. Now tell me what you're talking about. How can I bring you from a rich country to suffer in a poor country? What are you talking about? I would be a criminal stealing your face. In two years you would have an old, hungry face. When my brothers babies cry they give them water, water that boiled a bone. Don't you believe that?

Catherine: I'm afraid of Eddie here. (419)

Marco and Rodolpho are immigrants hiding from the Immigration Bureau. They want to be citizens of America and work there. But Rodolpho is realizing that Eddie may be a challenge for them:

Rodolpho: No; I will not marry you to live in Italy. I want you to be my wife, and I want to be a citizen. Tell him that, or I will yes. And tell him also, and tell your self please, that I am not a beggar, and you are not a horse, a gift, a favor for a pooor immigrant.

Catherine: Well' don't get mad!

Rodolpho: I am furious! Do you think I am so desperate? My brother is desperate, not one. You think I am so desperate, not me. You think we have not tall buildings in Italy? Electric lights? No wide streets? No flags? No automobiles? Only work we don't have. I want to be an American so I can work, that is the only wonder here- work! How can you insult me, Catherine? (420)

The awakening of the tragic hero is yet another vital element in tragedy. Normally experience leads to awakening, it comes as a culmination of suffering. That is the traditional mode of tragedy. But in Miller it is not always so. In some of his plays the awakening comes as a prejudice to suffering. Sometime the awakening is simply suggested by an action of the hero as in the case of Eddie Carbone who dies in his wife's arms and indirectly accepts his errors.

In *A View From the Bridge* Rodolpho convinces Catherine that he will help her, suggest her. Because Eddie knows that he can't do what he likes he drinks much and comes in the house drunk and asks Rodolpho to go out from the house. But knowing the fact that Catherine is going to marry Rodolpho very soon he still asks her that she must stay in Eddie house. He can't bear the pain of the separation so he drinks:

Eddie: pack it up. Go ahead get you stuff and get outa here:

Catherine: I think I have to get out of here Eddie.

Eddie: No, you ain't goin' nowheres, he's the one.

Catherine: I think I can't stay here no more. I'm sorry, Eddie well, don't cry. I'll be around the neighbourhood; I'll see you. I just can't stay here no more. You know I can't. Don't you know I can't. You knew that, don't you? Wish me luck. Oh, Eddie, don't be like that!

Eddie: You ain't goin' nowhere. (422)

Eddie weeps. He is not trying to control himself. Though Catherine tells Eddie that she will kill him. Eddie does not listen. She, tells that she is going leave the house Eddie violently kisses in her mouth and that is seen by Rodolpho and asks him to show respect to her. We can see too much passion of Eddie for Catherine when he violently kisses her in the presence of Rodolpho:

Catherine: Eddie, I'm not gonna be a baby any more? You ...

Rodolpho: Don't! Stop that! Have respect for her!

Rodolpho: Yes! She'll be my wife. That is what I want. My wife. (422)

When there is mental conflict Eddie goes to Alfieri, a lawyer. But Eddie does not obey what Alfieri tells.

Alfieri tells so many things about law and asks Eddie to leave the claim over Catherine who is a free woman now:

Alfieri: She actually said she's marrying him?

Eddie: She told me, yeah. So what do I do?

Alfieri: This is my last word, Eddie, take it or not, that's your business.

Morally and legally you have no rights, you cannot stop it, she is a free

agent. I'm not only telling you now, I'm warning you the law is nature. The law is only a word for what has a right to happen. When the law is wrong it's because it's unnatural, but in this case it is, natural and a river will drown you if you buck it now. Let her go. And bless her. Somebody had to come for her, Eddie, sooner or later. You won't have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you! Put it out of your mind! Eddie! (424)

Though Alfieri warns Eddie that he has no rights either morally or legally and to leave Catherine alone to make up her own mind about marriage. Eddie telephones the Immigration Bureau and reports the fact that there are two illegal immigrants in his house. This evil thoughts is aroused in him because of his passion for Catherine as he knows that she will not listen him. Now his *Id* part of mind is going to be active. He is ready for doing evil job and is involved in violent action later on!

Eddie: Give me the number of the Immigration Bureau. I want to report something. Illegal immigrants. Two of them. That's right. Forty-one-saxon street, Brooklyn, yeah, ground floor. Heh? I'm just around the neighborhood. (425)

But Beatrice decides to move Marco and Rodolpho upstairs to stay with Mr. Dondero. Eddie is turning mad. He tells Beatrice that he wants respect. After a hot debate between husband and wife Eddie still claims that he is responsible for her. He wants to possess her. He only has the right to do to her what he wants:

Beatrice: I'm just tellin' you I done what you want!

Eddie: I don't like it! The way you talk to me and the way you look at me. This is my house. And she is my niece and I'm responsible for her.

Beatrice: What you done to him in front of her; you know what I'm talkin' all the time, she can't go to sleep! That's what you call responsible for her?

Eddie: The guy ain't right Beatrice. Did you hear what I said? (426)

Eddie still tells Beatrice that Catherine is a baby. Actually Rodolpho and Catherine are going to get married. Eddie does not like Catherine marrying anybody.

Beatrice: But she likes him.

Eddie: Beatrice, she's a baby, how is she gonna know what she likes?

Beatrice: Well, you kept her a baby, you wouldn't let her go out. I told you a hundred times. They're going to get married next week, Eddie.

(427)

Beatrice tells Eddie that Catherine is worried about Rodolpho's being picked up. So marriage will be a way to be a citizen of America. Beatrice asks him to bless Catherine and to tell sorry my to her. But he doesn't accept as he can't imagine that she is leaving him. Beatrice wants that Catherine's marriage should be happy:

Eddie: No' I can't, I can't talk to her.

Beatrice: Eddie, give her a break, a wedding should be happy!

Catherine: I'm gonna get married, Eddie, So if you wanna come, the wedding be on Saturday.

Eddie: What's the hurry? May be you'll see different in a couple of months. I mean you be surprised, it don't have to be him.

Catherine: Because I did. I don't want nobody else. (428)

After immigration comes and arrests Marco and Rodolpho. But Alfieri pays bail for the two men and arranges the marriage of Catherine and Rodolpho. Beatrice asks Eddie to attend the wedding in the Church:

Beatrice: Eddie: It's her wedding. There'll be nobody there from her family. For my sister let me go. I'm goin' for my sister.

Eddie: Look, I been arguin' with you all day already, Beatrice, and I said what I'm gonna say. Nobody from this house is goin' into that church today. Now if that's more to you than I am, then go. But don't come back. (436)

A View From the Bridge may bring unexpectedly into focus the tragic integrity of Eddie Carbone, but it does not minimize the enormity or the ugliness of his family. To express the dualism of this view, Miller's dialogue, blending Eddie's Brooklyn vernacular with the more formal dialogue, blending Eddie's Brooklyn Vernacular with the more imaginative speech of Rodolpho and Alfieri, is better than the original poetic idiom of would have been.

Catherine asks Eddie to give one chance to Rodolpho. Beatrice even asks Eddie that he never can get her. These lines show that Beatrice also knows how passionate is Eddie for Catherine:

Catherine: Eddie, give him a chance!

Beatrice: What do you want! Eddie, what do you want!

Eddie: Don't bother me!

Beatrice: You want somethin' else, Eddie, and you can never have her!

(437)

Catherine accuses Eddie of being a rat. Marco challenges Eddie to a fight Eddie threatens Marco to restore his name. This violent attitude of Eddie is not because of anything but because of passion for Catherine and because of his *unconscious* mind which is active now!

On the wedding day, Marco returns to the house for revenge. Eddie lunges into Marco with a knife. Marco turns Eddie's arm and kills Eddie with Eddie's own knife and Eddie dies in Beatrice's arms.

The *Id* part of Eddie's mind bestrides his being and is responsible for Eddie's ruin. So passion and obsession for Catherine is the main cause which leads Eddie towards violence.

Chapter V

Conclusion

It is a different task to arrive at a conclusion in any literary work in general and on a work by a popular writer in particular. Since its publication critics has evener failed to encourage the critics from making multiple reading of it. Though these have already been a number of multiple readings of the text; the present study has drawn a distinct conclusion through an application of Freudian psychoanalytic criticism.

Like the other texts of the artist *A View From the Bridge* is concerned with *unconscious* desires and with the release of what has been repressed desires on the one hand Rodolpho is really in love with Catherine and he wants to legitimize his citizenship in America. On the other hand Eddie Carbone's real motive is the undeclared unrecognized, unappeased hunger he has for Catherine himself. Because of the intense passion for Catherine, Eddie topples the whole house down on himself in the final catastrophe of the play.

Eddie Carbone's breakdown is sexual and the guilt he feels is related to love as he says "Katei, don't break my heart". (403) Because of the overriding of Eddies *Id* part of the mind, he shows too much possessiveness and protective nature towards Catherine- "I don't know how to talk to you, you're runnin' not listening any more to me." (402) Eddie's passion for Catherine is the main cause of Eddie Carbone's betrayal of the immigrants- "Illegal immigrants. Two of them, Four-forty-one Saxon Street, Brooklyn Ground Floor. Heh." (425) Because of his obsession and interest in Catherine, the longshoreman, Eddie Carbone, has taken his wife's niece into his home and supplied her needs as if she were his own child. And as Catherine approaches

young womanhood, however his love for her becomes more than that of father for daughter- “He’s stealing from me!” (410)

Eddie is blinded by the passion for Catherine who never listens what other advises- “because I struggled for that girl. And now he comes in my house and ...” (408). Rodolpho and Catherine’s falling in love stimulates his passion for Catherine as Alfieri narrates- “it was only a passion that had moved into his body, like a stranger.” (406)

Eddie really fights against the intense passion he has for Catherine and for this he is ready to betray Rodolpho and Marco, who are guilty of illegal entry, to the authorities and Eddie succumbs to his passion and causes Rodolpho and Marco to be arrested.

Eddie is really thrilled by Catherine’s age- “Now, I turn around, your’re a big girl.” (402)

Eddie is jealous with Rodolpho- “For that that character I didn’t bring her up.” (398) Unconsciously Eddie can’t think clearly what he is going to do- “To come out of the water and grab a girl for a passport.” (438)

Eddie’s cold relationship with his wife, Beatrice is not by any other causes but by something else- “you want somethin’ else, Eddie, and you can never have her!” (437)

Eddie’s lunging into Marco with a knife is because of his attachment with Catherine and this violent attitude is because of his *unconscious* mind which is active now.

Eddie dies as Marco stabs him with Eddie’s knife and dies in the arms of his own wife and calls his wife by her name lovingly but too late my Beatrice!” (439)

In this way Eddie's *Id* part of mind bestrides his being. His obsession and desire for Catherine is responsible for Eddie's ruin and it is his *Id* part of the mind that leads Eddie to fight with a knife with Marco and causes violence for all inviting his own death.

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