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Private Vs Public Self in Arthur Miller's *A View from the Bridge*

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By

Mohan Chalise

Roll No: 180

Symbol No: 280369

T.U. Regd. No.: 6-2-53-446-2011

Central Department of English

Kirtipur, Kathmandu

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Tribhuvan University  
Central Department of English

Letter of Recommendation

Mr. Mohan Chalise has completed his thesis entitled “Private Vs Public Self in Arthur Miller’s *A View from the Bridge*” under my supervision. I hereby recommend his thesis be submitted for viva voce.

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Asst. Prof. Laxman Bhatta

Supervisor

Date: 2077/11/23

Approval Sheet

This Thesis entitled “Private Vs Public Self in Arthur Miller’s *A View from the Bridge*” Submitted to the Central Department of English, Tribhuvan University, by Mohan Chalise has been approved by the undersigned members of the Research Committee:

Members of the Research Committee

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Asst. Prof. Laxman Bhatta

Internal Examiner

\_\_\_\_\_

Prof. Dr. Anju Gupta

External Examiner

\_\_\_\_\_

Prof. Dr. Jiblal Sapkota

Head

Central Department of English

Date: 2077/11/28

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Mohan Chalise

## Private Vs Public Self in Arthur Miller's A View from the Bridge

### Abstract

*The research explores how self is characterized in Arthur Miller's A View from the Bridge in order to have a better/deeper understanding of the self (private vs public). The quest for self is expressed through an obsessive yearning for a young lady, which has been lost due to various reasons. Miller in A View from the Bridge depicts the struggle between the self of an individual and the public self the individual is compelled to put on as a mask which is analyzed via Freud's psycho-sexual and Ericson's psycho-social spectacle of psychoanalysis. The outmost reality of escape from tragic duality of self is to accept the fragments of happiness and sadness since there is inevitability of complication and unpredictability in a dramatic world of indifference which is devoid of concern for those less fortunate. Such is the case of the tragic protagonist, Eddie Carbone who as a victim of both social and psychological system paves his own way to annihilation owing to his tragic flaw of obsession with his niece, Catherine. The play has interwoven the crisis of self in the life of individuals and broader changes taking place in the American society. Moreover, the study tries to display the intersection of psychological, social and emotional factors to which an individual self is subjected.*

Key Words: Betrayal, destruction, duality, identity, obsession, psychoanalysis, search, self, society

This research work on *A View from the Bridge* by Arthur Miller deals with how the self gets split in course of discovering it in front of the social forces. How a modern man has to encounter the dilemma of creating self- image out of the illusory social life he is compelled to live is analyzed in the play *A View from the Bridge* via psychoanalytical perspective relating it with psychosexual, psychosocial and moral characters of the major character, Eddie Carbone, who is sexually repressed and eventually develops an illicit sexual desire for his wife's niece, Catherine. The central concern of the analysis of Eddie, his motivations and actions is to locate a quest for self in all its diverse manifestations. His search for 'self' comprises his awareness of the moral flaw in his personality which not only leads him to nurture an amorous passion for his wife's niece but also to a fight with the immigrants Rodolpho and Marco.

*A View from the Bridge* written by Arthur Miller is a modern tragedy where Eddie Carbone, a good-hearted man in the beginning, turns out to be cruel. He helps immigrants from Italy to the USA. He is popular and respected. But when he finds that Rodolpho the immigrant boy is in love with Catherine, Eddie gets jealous. Being a married man he creates obstacles to stop Rodolpho from uniting with Catherine. Eddie loses his psychological and mental balance and is in conflict with Rodolpho. They fight and Eddie happens to be killed by Marco. Eddie, an honorable man in public life is very complex in his private life.

The protagonist of the play Eddie Carbone suffers from mental ambiguities. His self is split due to the forced transformation of the social world into private anxieties and public betrayals. This is what the researcher attempts to convey through this study. Identity is not stable, it is a heterogeneous entity. A group of a family, community or a state shouldn't interfere in the realm of multiplicity of self-identity.

Identity is fluctuated, it is in flux because of its varied subjective interpretation and social definition in larger dimension. Jacques Derrida has focused on the unsteadiness of the notion of “identity,” “that no so-called identity is, or should take itself to be, “homogeneous” or “self-identical,” that indeed it is dangerous to let a group--a family, a community, or a state--settle back down into self-identity”’ also believes that “Identity is the individual’s concept of the self, as well as the individual’s interpretation of the social definition of the self, within his/her inner group and the larger society”’ (113).

*A View from the Bridge* focuses on the interiority of human self by dramatizing the influence of psychosexual and psychosocial forces on the protagonist’s actions. Thus the search for self is oriented towards the inward aspect of self. In this play Miller fully achieves his vision of social drama, the drama of the “whole man”, as he in “On Social Plays” says:

Social drama in this generation must do more than analyze and arraign the social network of relationships. It must delve into the nature of man, as he exists to discover what his needs are so that those needs may be amplified and exteriorized in terms of social concepts. Thus, the new social dramatist, if he is to do his work, must be an even deeper psychologist than those of the past and he must be conscious at least of the futility of isolating the psychological life of man lest he always falls short of tragedy. (47)

In the play the characters undergo subjective plus objective realities. They are portrayed as victims of the social system. The tragedy arises out of the social change and effect. In *Death of a Salesman*, the quest of self of Loman family is bound to society, beyond psychological view (neglecting psychological aspect). The play centers on Willy Loman, a failed salesman whose sons Biff and Happy are also

failures largely due to their father's bad influence. Thus, the play is a good illustration of a misleading American dream. This is because at the end of the play the dreams and hopes of the entire Loman family turn out to be a nightmare. Willy Loman is a sixty-three year old man who has spent thirty six of it as a salesman with the Wagners. Unfortunately he is removed from salary and placed on a commission, a sign that he is no longer valuable to the company. In the play we are given a picture of Willy Loman who is tortured and confused. His confusion can be seen right from the beginning of the play. Willy becomes a salesman by chance rather than by choice. There is vast venture between their chosen principles and demands of the society which results either in self-destruction or in self-discovery. Expelling the power of subjective reality, what is dramatized is mass hysteria and the process of self-definition in *The Crucible*.

Eddie's cultural abnormality deprives himself of the psychological reality. The central character, Eddie is strategically depicted as an isolated man from the social reality who dances in the whirlwind of duality of illusion and reality and coming out of it seems really impossible for it is too late to cope with the ongoing complication. In *Death of a Salesman*, Willy Loman fails to understand the economic forces whereas in *The Crucible* John Proctor becomes unable to realize the flaw in the mystery of witchcraft trails. Both plays display direct distance between the individual and the society. By contrast in *A View from the Bridge* Eddie's inability to come to terms with the social reality via psychological insanity can vividly be observed which complicates the ongoing situation bitterly. The very play focuses on the internal aspects of an individual's loss of subjective reality, personal evaluation based on internal feelings that is must for better understanding of the self.



In some respect Eddie in *A View from the Bridge* and Joe Keller in *All my Sons* have similarity in terms of the problem of self since both perform actions with negative connotations against their respective societies. Their fallacious actions, temptation and unconsciousness bring devastating consequence in their selves and family lives as well. However the significant and distinct fact behind the dissolution of self in *A View from the Bridge* is that Eddie alone isn't responsive in the psychological dramatic journey. Other characters have also shared roles in wreaking annihilation. The quest for self is presented negatively in the play. Lastly the characters do have self-realization in Miller's earlier tragedies. But *A View from the Bridge* doesn't end in revelation of Eddie as he hardly realize and remorse for his mistakes. The ultimate self-discovery in the play is an experience of complete self-destruction. Abah Singh comments, "When Eddie dies in a fight with Marco, he dies with the knowledge that his public insistence on his name and self-respect is actually a disguise for his misplaced passion and for his guilty awareness that he has destroyed his marriage" (76).

In other aforementioned plays, characters recognize their flaws, self and correct themselves on an individual level whereas in *A View from the Bridge* almost everyone including friends, family members, onlookers, and the entire society take part in Eddie's psychological ill journey towards self-annihilation. Eddie's abnormal and socially unethical infatuation for Catherine is vivid to everyone. This extreme possessiveness directs him to the loss of self. He no longer can live in the society as a respected and psychologically normal member.

By studying Miller's collection, it is considered that as a dramatist of both schools of thoughts, social and psychological, Miller exhibits a sort of departure from his earlier plays in the sense that they solely focus on socio-economic and political

tension which governs the individual's quest for self and self-realization. Earlier only the predicaments of an individual caused by various social forces used to be dramatized. Exteriority of self was given significance bypassing its interior quality/power. However, *A View from the Bridge* contrastingly raises the issue of psychosexuality and its influence on Eddie's actions that was under shadow in his previous plays. Moreover the interior human self is tried to be brought into the surface for its dynamic interpretation. Thus how fluctuated self is oriented towards inward aspects is studied in this paper through the spectacle of psycho-sexual and psychosocial theories put forward by Sigmund Freud, pioneer of psychoanalysis and Eric Erikson respectively. Miller's vision of social drama, the "whole man" is concretized in this play.

Moreover, the play *A View from the Bridge* synthesizes social and psychological elements and objective and subjective realities of the characters in search of self. This study is an attempt to explore psycho-social and psycho-sexual motifs of the protagonist, Eddie Carbone. The underlying meaning is encoded between the individual and society. In fact Eddie's responses are deeply rooted in the social code of his community. The focal point of this research is to analyze how Miller has finely balanced a personal passion and social obligations. The passion is awesome and so is the case in this very play as well. Still, the purpose behind isn't merely to show the effects of the awkward passion in person but it is also to show where and how such passion mediates between the individual and his society and to show how it pushes him/her in a state of uncertainty of the dualism of self. J. Gassner views, the play deals with "awesomeness of the passion" (48).

Self-discovery of Eddie in the play is the consequence of the gap between his chosen principles and the demands of the society which come as a barrier in between

on the way to fulfillment. Prominently, moral flaws in his personality lead him to foster romantic passion for his wife's niece Catherine and to dispute with the immigrants. As a result of social obstacles, Eddie becomes psychologically repressed and indulges in an irrational behavior. After his inhuman acts of abusing Catherine sexually and informing the immigration authorities about illegal settlement of Marco and Rodolpho, Eddie faces banishment from everybody and isolation from his society.

One's mind is shaped by culture. It should be studied relatively to reach to a concrete finding of an individual. To some extent the social context where a character dwells is evident in shaping up his/her character/self. Miller adds Eddie's society associated with his betrayal "achieves true proportions as it flies in the face of the mores administered by (his) conscience – which is also the conscience of his friends, co-workers and neighbors and not just his own autonomous creation" (52). In course of characterizing portrayal of Eddie Carbone, both the individuality and the society go hand in hand under diverse socio-political contexts. We all are driven by our preconceived fate which doesn't let us go freely. The final impact is beyond our imagination as Eddie faces expulsion from his own society because of his own ego-centric behaviors. Crawford and Rossiter believe, "Young people's interest in identity is usually personal and psychological. On the other hand, the focus of community interest in identity is often sociological: the concern is to hand on the distinguishing characteristics of the community, ethnic and religious identities in particular" (8).

Eddie, the tragic protagonist of the play is a dockworker, who is sexually repressed. Two brothers from Sicily: Marco and Rodolpho have illegally settled in America to work at the dock, earn money, send it back in Sicily and have necessary items. Catherine is attracted to blond Rodolpho whose lasting plan as doubted by

Eddie is to get permanent residence in America by marrying Catherine. Eddie's jealousy, infatuation, overprotectiveness, heinous desire, passionate feeling etc. are causative factors to provoke him to obstruct the marriage between Catherine and Rodolpho and to hit an axe on his own head.

Indeed Eddie becomes so bleak to win over Catherine and being frustrated by the unbearable failure, he reports against the outlanders Rodolpho and Marco who are being secretly protected by Eddie till they are arrested. In this sense by reporting against the aliens to immigration authorities, Eddie breaks his trust, image and ethics and antagonizes both his family and community against him. His own treacherous actions invite his own doom/downfall. Furthermore, he digs such a ditch where he himself is forced to be buried as a result of unconscious acts. Later on, Eddie is deprived from being regarded as a mere social animal. In return he obtains alienation from his wife and loses respect from his niece Catherine. To make matters worse, he frequently commits awful blunders risking his life in an expectation of a favorable outcome. Some of the blunders are: reporting against cousins, blocking marriage between Catherine and Rodolpho, challenging Marco to a street fight, pretending Rodolpho to teach how to fight boldly, obsessing Catherine passionately, ignoring wife's emotions and lawful arrangement and so on. No signal of guilt, repentance and realization of mistakes is experienced in Eddie's Face till the last hour of his declination. It proves that he even can't get a chance to purify his derogatory soul. He is not only betraying against himself but also against everyone and everything that exists.

Eddie's rapid flow towards self-destruction is unavoidable because his actions aren't worthy of being treated in a simple way. He can't escape from his fate owing to the inevitability of its occurrence in driving him into the land of nihilism. Finally he is

all set even to sacrifice his life so that he can regain his lost self-identity. The whole society is witnessing Eddie's psychosexual behavior/feeling which notices why he acts in such a way that he dehumanizes himself. By dramatizing the intervention of other characters (Beatrice/Alfieri) in Eddie's thought process subjectivity of an individual has been objectified. While webbing the net of obsession for his niece Catherine, Eddie is violating ethical and moral conscience of the society. He neither fulfills his forbidden lust nor follows societal decrees, rules, norms and values. He becomes psychologically repressed and lets irrationality govern his conducts because society presents itself as a barrier in quenching his very personal heinous self-centric desires.

The psychological dramatic device in the play not only represents mental anxiety, jealousy and abnormality but also depicts certain catastrophic actions coming out of Eddie's problematic psyche. Eddie coldly tries his best not to let Catherine marry Rodolpho and confesses lawyers about the illegal residency of Marco and Rodolpho which is against his earlier convictions. His uncontrollable passion for Catherine negates his ethical procedure of thinking beyond the box. Before losing his identity Eddie is good, hardworking and honest. He sees his satisfaction in Catherine's eyes so he does every possible act randomly to make her dance in his grip. Unfortunately Catherine feels matured, recognizes herself as an independent/intellectual woman and opts for Rodolpho as compensation in place of Eddie. This way she hurts Eddie and turns against him. Consequently, Eddie happens to denounce himself, his self and the society. Catherine exclaims: Eddie is "a rat who belongs to the sewer and who bites people when they sleep: He comes when nobody's looking and poisons decent people. In the garbage he belongs" (75)! His inhuman acts, sexual passion in particular isolate him from the society and its citizens.

Dualism of subjectivity (view from the inside) and objectivity (view from the outside) prevails in today's socio-cultural theory as these two are inseparable. The view from the inside is deeply affected by the way that people perceive others to view them and vice versa. Nobody can escape their own perception and nobody can exist without receiving social cues, affirmations and denunciations from others. Society, sometime criticizes private thoughts objectively. However it is essential to experiment them from inter-subjective point of view to come up with the middle point of normalcy. Since family is the basic unit of social organization, "when am I going to be a wife again, Eddie"? (29) Beatrice enquires. It questions over their relationship if it is workable or not. The very query posed by Beatrice as Eddie's wife shows her dissatisfaction over Eddie's changed behavior, his frigidity towards her and his perpetual intimacy with Catherine. To enlarge her distress, she complains to Catherine, "Was there ever any fella he like for you? There wasn't there? ... If it was a prince came here for you it would be no different" (36). Additionally as a caution to Catherine against Eddie's growing obsession with Catherine, Beatrice utters: "It's wonderful for a whole family to love each other but you're a grown woman and you're in the same house with a grown man" (37). Through her aggressive expression it is known that she is aware of Eddie's increasing inclination to Catherine. Eddie reveals his inward passion to his wife which suggests that Miller in the play has exteriorized the interiority of the protagonist. Miller assists Beatrice to peep into the mind of Eddie. Therefore she warns Catherine not to "walk around in front of him in her slip" or "sit on the edge of the bathtub talking to him when he's shaving in his underwear" (37).

Miller has exposed Eddie's psychic condition to the outer world which Beatrice is aware of. To witness Eddie's inner drama, Miller has created three levels

of audiences namely Eddie's family, outsiders and society that are represented by Beatrice, Alfieri and rest of the characters in the play (onlookers too) respectively and they respectively form an attentive audience to speculate what is going to happen, how and why, to caution Eddie about the negativity of his incestuous desire and to hate Eddie for his wrong doings. In totality, Eddie is struggling against himself and his society where he resides as its part. It can be counted as the fertility of Miller's unique dramatic representation.

A man is afraid of losing his good name he is being called. He struggles to keep his name untamed by foes. Despite having evil heart, a man wants others to respect him. This means a man is hungry of his name because he knows once it is lost it can't be regained. Thus, both Marco and Eddie at the end of the play risk their lives so as to protect their names in the society. R. Hogan points out, "The one thing a man fears most next to death is the loss of his good name. Man is evil in his own eyes, my friends, worthless and the only way he finds respect for himself is by getting other people to say he is a nice fellow" (9).

Eddie's attempts become fruitless in an act of hiding his guilt from others who themselves are witness to his atrocities. Instead of realizing his sin, he accuses Rodolpho of homosexuality, womanliness, haste to be an American, and for putting "his dirty, filthy hands on her like a goddam thief" (43). His overconfident actions indicate that his mind is not supportive to his emotional attachment with his niece. Alfieri is both a confidant to the rational Eddie and foil to his irrationality. Eddie can't stop paving the way of self-destruction, possessing Catherine and ignoring the social reality despite preventive futile attempts exercised by Alfieri to stop him. Alfieri tells, "She wants to get married, Eddie. She can't marry you, can she" (60)? Until Eddie's last breath, Alfieri keeps on functioning as a good-hearted life-giving lawyer to keep

him away from the endgame and to remind him of his mistakes. He says, “There are times when you want to spread an alarm, but nothing has happened. I knew, I knew then and there— I could have finished the whole story that afternoon. It wasn’t as if there was a mystery to unravel. I could see every step coming, step after step, like a dark figure walking down a hall toward a certain door. I knew where he was heading for, I knew where he was going to end”... (43). To correct Eddie’s Sexual attitude, Alfieri applies every possible measures but all in vain.

Guilt is not limited solely to the eyes of morality. It is beyond moral law when it comes to the feeling of dissatisfaction coming out of unfulfilled desires. Kesel rightly comments, “The deathly universe of guilt psychoanalysis hears about during the cure makes it conclude that we are not only guilty with respect to a moral law (the law of the super-ego), but that our guilt also refers to what lies beyond such a law, that is, to the feeling of not having satisfied our desire as such” (53).

As an ironic contrast, Eddie’s own actions full of arrogance arising out of psychosexual abnormality endanger his own self. Before this crisis Eddie is fine. As per Miller’s incredible dramatization of events, psychological forces influence the self of an individual and once the goodness is lost, it is barely regained due to the foregrounding of degradation in our latter days. When Eddie tells about ‘Vinny Blazano’ who had betrayed his uncle by informing the immigration bureau, his sympathetic heart is viewed. Beatrice also accompanies him in expressing compassion in such a shameful act performed against oneself as she reacts, “Oh, it was terrible. He had five brothers and the old father. And they grabbed him in the kitchen and pulled him down the stairs – three flights his head was bouncing like a coconut. And they spit on him in the street, his own father and his brothers. The whole neighborhood was cryin’ ” (16).



The entry of the two Sicilian immigrants into Eddie's apartment foregrounds Eddie's betrayal seriously, provokes domestic conflict of Eddie and infatuation for his niece, Catherine. All his actions arouse larger social dimension. It is through Alfieri that Miller observes helplessness of ordinary human beings in preventing a catastrophe in their lives after the presence of two immigrants who play a vital role to make us know about the nature of self in Eddie. They specify abstract conflict of Eddie and hypothesize that one's mind shouldn't be furnished in such a way that one can easily be misled by his/her savage desires which ultimately introduce a mystic world of alienation.

Eddie's unfulfilled search for self has the past, present and future pattern. He falls from his past goodness. In course of fulfilling his desires he transforms his self into a brutal beast. His misleading act of informing immigration authority makes him face degradation and attempt to regain his honor in the society. Eddie's psychological tension moves from consonance to dissonance and back to consonance again. In terms of the factors of characters, Eddie's quest for self can be seen as embodying the cyclic pattern of good-bad-good. However, his decision against the immigrants and his community is out of his "free will". Therefore, he is restricted to return to his original goodness and is condemned to die in dishonor/disgrace. This way the cycle remains incomplete. Miller provides a sad ending and a resolution of the crisis within the plot of the play.

When Eddie makes an unsuccessful attempt to redeem his identity that is lost due to his misdeeds, the quest for self has reached its catastrophe. After committing the sin of breaking the faith of his family and society, Eddie comes to the point of self-realization that name and community are greater. This indicates that he may agree to attend the wedding of Rodolpho and Catherine. Eddie: "Now gimme my name and

we go together to the wedding” (78). This also signifies a reversal in Eddie’s point of view and his longing to recover the lost goodness for his self. He simultaneously feels guilty after his irrevocable act of filing against the immigrants. In spite of his ultimate good feeling, he is not destined to recover his lost dignity as he tries to amend for his behavior towards Catherine and Rodolpho by antagonizing Marco against him. Eddie turns against Marco by generating ill-feeling towards him. The only reason behind this is that Marco publicly spits on Eddie’s face and spoils his name. Eddie abuses Marco, threatens a revenge and shouts, “I’ll kill him” (47). Their vengeful mentality leads them to the battlefield where they fight for their name (climax).

Eddie shows his heroism to retrieve his image lost due to his irrational thinking and behavior. However Eddie’s struggling journey of searching for his self has two similar phases. His impulsive behavior resembles his attempt to regain his contact with his family and community. He performs self-contradictory manner in both the situations. He certainly avoids his fundamental convictions by reporting against the immigrants. Though he tries to atone for his wrong doings, he hesitates to reconcile with his niece Catherine and cousin Rodolpho. The shift of irrational anger/wrath/enmity from Rodolpho to Marco marks the difference in aforementioned two situations.

Eddie’s devastating journey is both similar and different from Proctor. Both are worried to retain their name by which they feel proud in being social beings. When asked about his wants, Eddie replies, “I want my name! Marco’s got my name! ... he’s gonna give it back to me in front of this neighborhood” (76). From his remarks it is proved that he is attentive when there comes a matter of protecting his name, an essence of existence. Eddie’s primary psychological conflicts turn out to be a duality of self in relation to his community along with the development of plot.

Eddie's search for self ends in a self-evaluation and self-discovery. In this aspect Miller concerns the individual's abrupt need of integration into his/her society.

However the play begins with Eddie's secret personal desire. Arthur Miller in his Essay "Tragedy and the Common Man," writes about such a character:

Who is ready to lay down his life if need be to secure one thing – his sense of personal dignity... his 'rightful' position in his society. Sometimes he is one who has been displaced from it, sometimes one who seeks to attain it for the first time, but the fateful wound from which the inevitable events spiral is the wound of dignity, and its dominant force is indignation. Tragedy, then, is the consequence of man's total compulsion to evaluate himself justly. (39)

Society in *The Crucible* is against proctor (individual) whereas it is Eddie who turns against the society by means of fracturing moral values in *A View from the Bridge*.

Eddie's unique or personal outlook on morality and rationality can be a decisive reason in his pathetic endgame. A person who extremely attempts to be "himself purely" is likely to lead to disastrous consequences as it did in the case of Eddie.

Eddie is self-contradictory in his ability to betray and destroy while remaining "himself purely". So he differs from other characters in this respect. Dramatization of a unique interplay between self-commitment and betrayal is Miller's powerful ability shown in *A View from the Bridge*.

Eddie refuses to admit his guilt to himself. Instead, he makes a desperate attempt to mislead others about his motives. This in fact is his flaw in search of self. His sinful action of betrayal and destruction doesn't plant a repentance of his sin. On the contrary it appears as if he makes a vehement attempt to correct the notions of others about him. For instance, when Beatrice pleads with him to give up Catherine, he reacts: "That's what you think of me – that I would have such a thought" (77)?

This is evident to show Eddie's impulsive/obsessive desire for something of which he himself morally disapproves. The researcher can argue that Eddie's inner heart is more disruptive /dangerous/critical than his outer reality. It can be taken as a split in his personality, as he outwardly condemns a motive but inwardly fosters it. Thus, his attempt for regaining his lost honor doesn't really involve a purification of his self. It only constitutes his social hypocrisy. His attempts lead to a personal reconciliation with his wife as he dies in her arms. However, it doesn't lead to his social redemption. The unfulfilled search for self heightens the tragedy and adds a unique dimension to it.

This research tries to unfold the fact that an individual starts conflicting with his/her existing self under different unsatisfactory circumstances. It gives him/her a sense of alienation. As a result the person tries to search for a new identity in order to escape from the solitary captivity of alienation. Aristotle views that one has to give up his/her disturbing behavior for joyful life whereas Sartre points out the troubled person should work hard to break certain bad old habit and replace it with new one. However if the project itself is problematic neither habits will be workable. J. Webber rightly supports the same by giving the following comments on an individual who is trapped in such situations:

If we accept the Aristotelian view, then the only advice we can give to someone unhappy with some aspect of their personality is to try to get out of the troubling habit. But if the Sartrean account is right, then this advice may well prove useless: the unhappy person should rather work out which projects of theirs are responsible for whatever is troubling them, decide whether or not the value of that project makes their difficulty worthwhile, and if it does not then abandon that project. For if the Sartrean account is right and the troubled person merely

works hard at breaking a certain habit, then they may well replace it with a new one that is just as troubling or perhaps even worse. The new habit, that is to say, may be just another way of pursuing the same project, and if it is the project itself that is causing the problem, then the new habit will be no better than the old. (146)

In psychoanalytic theory notion of self has important philosophic understanding. Hegel conceptualizes the intersubjective origin of the self in which the self emerges only in an encounter with another subject. But Sartre and Lacan oppose the status of consciousness and intersubjectivity in the formation of the self. Sartre's phenomenology questions nature of the subject in search of an identity. As in Sartre the tragic protagonist of the play *A View from the Bridge*, Eddie Carbone experiences passionate unusual desire, lives through it, performs it but doesn't experience other things in the sense of living through them as a social being. (Ontology) (157-58)

Each person possesses a psychic structure called "the self" which serves as a source of initiative, intentionality and unity for the personality. Its possible defects can impair its functions of maintaining personal goals, boundaries, self-esteem and agency. David Hume talks about self-psychology and ego-psychology. The analysts of ego psychology listen for contradictions, inconsistencies, word slips, multiplicity which represent the forbidden desires, punitive force or constructive personal goals. Eddie lacks a potentially self-knowing self, a self with access to its own nature. Hume says, "The mind is a kind of theatre, where several perceptions make their appearance" (253). Concepts like "adaptive ego", "identity" and "the self" reflect quasi-religious fantasies responding to mankind's ancient longing for wholeness. Eddie too wants to be "himself purely" an absolute being which leads him to the decay of morality since it is really impossible to gain wholeness being a part of the

family and society. Freud in “The Unconscious” cites Kantian limitation on knowledge referring to the inability of the conscious mind to know its inner reality (194). The mind is divided for Freud by the pleasure vs reality principles, by the opposition of conscious and unconscious and the conflicting claims of instinctual forces. In “Lordship and Bondage” Hegel depicts the problem of the alienation of the subject in confrontation with another consciousness (168). Eddie confronts with family, immigrants and society for his personal undigested desires and gets alienated from them ultimately.

Self-formation is to become opposed to oneself through separation. Sense of self isn't intrinsic. Heinz Kohut's notion of the self as a psychic structure regards empathy as a method of subjective observation. He believes that narcissistic injuries are inevitable to normalize ambitions with realism through the experience of manageable frustrations and disappointments. Its burning example is Eddie himself who being frustrated by his unfulfilled desire bows/succumbs before social reality.

Donald Winnicott distinguishes “true self” linking it with the id from the “false self” in the human personality and considers the true self as one based on the individual's sense of being not doing. However he regards the false self as a necessary form of defensive organization. Eric Berne considers that ‘the feeling of self’ is a mobile one as it moves from one ego state to another. Social psychology emphasizes the theme of mutual constitution of the person and situation. Private self-awareness is defined as the self-looking inward at oneself, including emotions, thoughts, beliefs, and feelings whereas public self is defined by gathering information about your self through others' perceptions. Interpersonal self refers to public self. Social norms constitute unwritten rules. Norms act as guidelines that shape our behaviors.

Earlier, (Plato, Aristotle, Kant) the self was regarded as the subject (unitary idea) of both our mental and physical actions. Freud didn't accept the existence of any single entity. Neither we nor anything is certain that remains identical over time. We are a multiplicity of interacting systems and processes. He breaks up the unity of person in his earlier writings on hysteria. He divides us into consciousness and unconsciousness to solve the problem of knowing and not knowing one entity. Fundamental plurality of human subjectivity is divided into unconscious (completely unavailable to consciousness), preconscious (potentially available) and conscious (completely available).

The destruction of the concept of 'self' or 'subject' results from Freud's topographical model. We can be represented by a plurality of the three agencies of the id, the ego and the superego. The marginal ego is unlike a 'self' because of the lack of power and knowledge which enjoys no autonomy. It may order the id to behave in a desirable way but 'the life of our sexual instincts can't be wholly tamed'. The id (Eddie in person) seeks pleasure while the ego (society) seeks safety/reality. Freud describes the id as an enemy of the ego and so as the ego. The impulses emerging from the id seek to actualize themselves but they are obstructed by the ego. The ego which seeks to maintain itself in an environment of overwhelming mechanical forces is threatened by dangers from external reality.

The aim of psychoanalysis theory/therapy is to release repressed emotions and experiences, i.e., make the unconscious conscious. Eddie's Latent (hidden) disturbances and separation create depression. Personality is made up of three parts: the id (instinct), ego (reality) and superego (morality). Parts of the unconscious mind (the id and superego) are in constant conflict with the conscious part of the mind (the ego). This conflict creates anxiety which can be dealt with by the ego's use of defense

mechanisms. Freud uses the term 'sexual' to mean all pleasurable actions and thoughts. He stresses that the id must be controlled in order to satisfy social demands; this sets up a conflict between frustrated wishes (Eddie's) and social norms. The ego and superego develop in order to exercise this control and direct the need for satisfaction into socially acceptable channels. Saul Mcleod writes:

The id is the primitive and instinctive component of personality. It consists of all the inherited (i.e., biological) components of personality present at birth, including the sex (life) instinct – Eros (which contains the libido), and the aggressive (death) instinct - Thanatos. The ego develops to mediate between the unrealistic id and the external real world. It is the decision-making component of personality. Ideally, the ego works by reason, whereas the id is chaotic and unreasonable. The superego's function is to control the id's impulses, especially those which society forbids, such as sex and aggression. It also has the function of persuading the ego to turn to moralistic goals rather than simply realistic ones and to strive for perfection. (5)

The id (Eddie) isn't accepted by reality, logic or the everyday world as it (he) operates with the unconscious part of mind. The id operates on the pleasure principle. Eddie thinks every wishful impulse should be satisfied immediately regardless of consequences. When pleasure is denied we experience tension. Primarily the id is illogical, irrational, selfish and has no comprehension of objective reality. The ego develops to mediate between the unrealistic id and external real world. The ego abides by reality whereas the id is chaotic. The superego's (Alfieri) function is to control sexual and aggressive impulses. It persuades the ego to turn to moralistic goals rather than realistic ones and to strive for perfection.



Sigmund Freud tells that while human beings (like Eddie) are great deceivers of others, they are even more proficient at self-deception. Some events and desires are painful to acknowledge, are locked away in the unconscious mind which can happen through the process of repression. When there is a conflict between goals of the id and superego the ego must act as a mediator. The ego can deploy various Defense Mechanisms (repression, denial, projection, displacement, regression etc.) to prevent it from becoming overwhelmed by anxiety.

Freud focuses on how the ego defends itself against internal events or impulses to resolve the conflict between the id, ego and superego. Neurotic anxiety comes from an unconscious fear that the basic impulses of the id (sexual) will take control of the person (Eddie). It leads to eventual punishment (ostracization of Eddie) from expressing the id's desires. Moral anxiety comes from the superego. It appears in the form of violating moral codes and as feeling like guilt or shame. The ego seeks rational ways and defense mechanisms to escape problematic situation with solutions. Freud's first essay in the series, "The Sexual Aberrations" focuses on the distinction between a sexual object and a sexual aim where the former is an object (Catherine) that one (Eddie) desires and the latter is the acts (betrayal and destruction) that one (Eddie) desires to perform with the object (Marco, Rodolpho and Catherine).

One important thing to note is that contemporary psychoanalytic theories of personality development have incorporated and emphasized ideas about internalized relationships and interactions. Freud believed that personality developed through a series of childhood stages in which pleasure-seeking energies of the 'Id' become focused on certain erogenous areas. An erogenous zone is characterized as an area of the body that is particularly sensitive to stimulation. During the five psychosexual stages: the oral, anal, phallic, latent, and genital the erogenous zone associated with

each stage serves as a source of pleasure. The psychosexual energy or libido is described as the driving force behind behavior. Eddie's excessive passion for Catherine drives him to act wrongly against immigrants, family, society and himself.

If certain issues are not resolved at the appropriate stage, fixations can occur. A fixation is a persistent focus on an earlier psychosexual stage. Until this conflict is resolved, the individual will remain "stuck" in this stage. A person (Eddie) who is fixated at the genital stage, for example, may develop a strong sexual desire and may not be able to establish a balance between various life areas. Younger children are ruled by the 'id' which demands satisfaction of the most basic needs and wants. Teens in the genital stage of development are able to balance their most basic urges against the need to conform to the demands of reality and social norms if each prior issue is resolved at the proper stage of development. Because of previous unresolved solutions, as an exception Eddie can't come to the term with reality. Certainly Eddie Carbone's semiconscious desire for his niece, his frigidity towards his wife and the possibility of his latent homosexuality, gives greater emphasis to psychosexual factors than any previous Miller's drama.

Another Ego psychologist, Erik Erikson centers on an eight-stage psychosocial development rather than Freud's psychosexual development. These eight development stages include trust vs mistrust, autonomy vs shame/doubt, initiative vs guilt, industry vs inferiority, identity vs role confusion, intimacy vs isolation, generativity vs stagnation, and integrity vs despair. During each stage two conflicting ideas must be resolved to become a contributing member of society. If we fail to have mastery over the tasks, inadequate feeling may govern our self. Eddie fails to do so, so sexual passion governs his self and he lastly happens to be a destructive and deceptive figure.

Erikson's theory describes the impact of social experience across the whole lifespan, how social interaction and relationship play a vital role in human beings' development. Each stage builds on the preceding stages. We experience a conflict in each stage that serves as a turning point in development. All these conflicts center on either success or failure in developing a psychological quality. Potentiality of both growth and failure is high. If we successfully deal with conflicts, we will have strength to serve us well for the rest of our lives which refers to ego strength. But if we fail to deal effectively with the conflicts, we may not develop essential skill for a strong sense of self. To feel a sense of Mastery, we must handle each stage properly which Eddie lacks/fails. Saul Mcleod adds:

Intimacy versus isolation is the sixth stage of Erik Erikson's theory of psychosocial development. This stage takes place during young adulthood between the ages of approximately 18 to 40 yrs. During this stage, the major conflict centers on forming intimate, loving relationships with other people. During this stage, we begin to share ourselves more intimately with others. We explore relationships leading toward longer-term commitments with someone other than a family member. Successful completion of this stage can result in happy relationships and a sense of commitment, safety, and care within a relationship. Avoiding intimacy, fearing commitment and relationships can lead to isolation, loneliness, and sometimes depression. (9)

Arthur Miller's *A View from the Bridge* is a modern tragedy set in 1950s Brooklyn about Eddie's obsession with his niece, Catherine. What obsession ultimately brings about and how that actually happens are the major concerns of this study. Eddie the protagonist happens to be the antagonist for he ultimately is fighting against himself

with his desires for his niece. Catherine is likable but I believe that she is a bigger reason why Eddie self-destructs.

The introductory section of the play is expertly prepared with the use of style, setting and characters to give clues about how the story may unfold. Alfieri tells in America at that time justice was not always law and vice versa. The very saying is evident throughout the play to testify characters' actions which are created out of repressed desire. Being himself a victim of social and moral law and psychological malady, Eddie tells us what happens if we don't obey socio-cultural realities.

Alfieri acts as a chorus as well. He occasionally gives short soliloquies. The entire play revolves around the pathos in the character of Eddie and tension between characters. Ultimately the tragedy of *A View from the Bridge* is inability of main characters to articulate their feelings. The play has particular use of language and structure. Two acts form a framework for actions and the language is natural, violent, down to earth and realistic. Brooklyn slang and unfinished and incorrect grammatical sentences have effects of setting and working-class slum of Red Hook inhabited by dockworkers and their families.

Slang and double negative: Eddie says to Catherine, "you'll never get nowhere unless you finish school. You can't take no job." Slang: "Pinko"s". It emphasizes lack of consciousness in Italian immigrants.

Interruption and exclamation: In case of the job offered to Catherine, Eddie interrupts with, "No-no, you gonna finish school." Eddie exclaims about Rodolpho: "He is a cook, too!" It shows Eddie's authoritarian nature in his insistence on Catherine to finish her course. It also indicates that he is against Rodolpho to show that he has feminine traits.

In Sicily law wasn't friendly idea. Justice and family honor were important facts in Italian culture. The stage with symbolic limitation, with no scenery apart from a chair lifted by Marco is dramatically important as it shows Eddie being surrounded by family and friends in the beginning but as the story develops slowly the characters move back till Eddie is all alone. In the 1950s New York was a diverse cultural 'melting pot'. The myth of "The American Dream" and "The Land of the Free" had spread all around the world. When the immigrants finally arrive, they find that the reverse is true. Post war boom, great social and cultural changes and their effects affect major characters in the play.

Eddie and Marco are representatives of traditionality and Catherine and Rodolpho represent modern way of thinking and being. The conflicts between Eddie, old world and Catherine new world are further complicated by Eddie's most incestuous infatuation with his niece. For instance, Eddie: "I don't see you no more. I come home you're runnin' around someplace". Eddie chooses to find justice by his own means. The play has dark and lustful story, is action-packed and thrilling and features the terrible demise of a flawed man and the impact on wider society. When Catherine falls in love with a newly arrived immigrant, Eddie's jealousy erupts in a rage that consumes him, his family and his world. Eddie lacks self-awareness, a fatal flaw that propels the story. It is an incredibly timeless story that examines how a lack of self-analysis can be fatal.

Miller focuses on showing a domestic scene as depicted in the play. The story is narrated and commented by Alfieri. The structure of the play is quite simple. Ideas are often shown in gesture and actions symbolically. High heels are representative of womanhood, flirtation and sexiness. Brooklyn Bridge is symbolic of linkage between American and Italian cultures. At the end of the play Eddie dies by his own hand (a

metaphor for his destruction) and his own weapon (a metaphor for his sexuality). The setting of the play isn't naturalistic but few props are authentic-looking. Language varies from character to character. As an educated lawyer only Alfieri is properly articulate speaker of American English. So he can explain Eddie's actions to us. Eddie uses naturalistic Brooklyn Slang whereas Catherine's speech is often standard. Rodolpho speaks with unnatural exactness while Marco is thoughtful.

The play has proven that it doesn't have to be radical in terms of staging or the treatment of the text itself. Miller has chosen to tell the story as a combination of Greek tragedy and Brechtian episodic narrative. Eddie, the major character of the play becomes an impersonation of a particular flaw i.e., the inability to let go which may distress anyone. Catherine and Eddie seem both right and wrong and their behavior should be viewed in terms of the law of nature as suggested by Alfieri. There is Eddie's self-will, Beatrice's instructive communication, Rodolpho's unconventional, airy and tempting ways, Marco's practical straightforwardness and physical artistry that go around dramatic actions of the play. Miller creates representative ordinary man, decent, hard-working and charitable who has a flaw- overprotectiveness of Catherine which in turn causes him to act wrongly. As a result his own actions destroy him. The Alfieri explains why it is better to "be civilized" and "settle for half" over the play.

The play was written during 1950s in America where depression had come amongst many citizens as a result of the II world war. The protagonist Eddie too is led by fate towards a destiny that can't be escaped like in modern version of Greek tragedy. Miller wrote the play as a modern day Greek tragedy set in a ghetto community of Sicilian Italians. A true story twists emerging the controversial ideas of incest, cultural obligation and masculinity. Alfieri the narrator makes us know how

the play ends and leaves us shocked even after the end. Alfieri links American law and Italian justice differently as a guide to characters. The title of the play is supposed to be the view of what Alfieri examines. The tone is even, fair and straightforward. The mood is tense, formed and contemplative.

Eddie is the man who keeps his word. He has fought his whole life to keep his promise of bringing up Catherine and to guarantee a bright future for the young orphan. The chaos atmosphere is created in the play due to the unhealthy closeness between Eddie and Catherine. Its merciless story is related to us by Alfieri, the man of law, the voice, witness and faithful reminder of Eddie's destiny. Alfieri is torn between the absolutism of traditional codes of honor and the need for compromise. The very play is the tragedy of conflict between selves, law and justice, desire and reality, objectivity and subjectivity, Alfieri and Eddie, community law and American law, man and society and between man and his self. Eddie is guided by his own instinctual thoughts so Catherine's emerging independence and womanhood have begun to bother him. He is never ready to give up his position as the superior man during his lifetime. Eddie is haunted by an obsession that he can neither understand nor acknowledge. Having confused mentality, Eddie finally reports Marco and Rodolpho to the immigration authority in a pessimistic attempt to restore his family. No doubt, Eddie suffers an unfortunate end as he is being shown as a hard-working and law-abiding character at the beginning. The play unravels Carbone's character by showing how circumstances can control actions of a human being to the extent that wrongdoing becomes justified in the person's mind. His obsession with Catherine and his opposition to her needs as a human being eventually destroy him. Despite the fact, he can justify his actions in his own mind because he feels he has been betrayed himself by Catherine and cousins as a consequence of his misdeeds.

Eddie has been a victim of psychological illness as he undergoes psychological troubles. He brings destruction on himself. Eddie has mistaken belief in Rodolpho's homosexuality so Marco condemns Eddie. The singing, boxing, dancing, chair-lifting etc. are obvious theatrical features. Eddie's objection to them is really the expression of his fear of losing Catherine. Eddie insists on speaking alone with Catherine to persuade her that Rodolpho is just "bowin' to his passport". Eddie's wife Beatrice explains to Catherine the need to be independent in Eddie's metaphor of the "little bird". Eddie expresses his case to Alfieri, an authorized counselor who tries gently to suggest that his conclusions are not logical enough. Eddie often seems offended and puzzled because he is unaware of his improper desire. Eddie from the mood of delicacy moves to a shocking and violent parody of love with incest and homosexual rape to his relatives. Eddie's intoxicated kissing to Catherine and Rodolpho socks a modern audience. Eddie's loss of control in drunkenness enables him to show how he truly feels. Eddie follows "darkness" and "wholeness" morally, psychologically and socially as well. Thus, he gets hollow and pathetic victory. Eddie is torn between law and desire whereas Beatrice is torn between Catherine and Eddie. She wishes to stand by Eddie as others have deserted him. It shows a wife's lasting devotion and sincere love towards her husband, no matter how he behaves her. Eddie confronts everyone, so he is killed by his own hand which symbolizes his self-destruction.

The intriguing aspect in the play is the character of the protagonist, Eddie Carbone who appeals to psychological passion to govern his self. The horror of the play centers on the self-delusion of Eddie as he is evolving into uncertain world. As time passes on its speed, his poor condition does not allow him to cope with the changing world. He can't change himself along with the changes taking place in the



outer world. Besides, he begins to cover himself from his love for his niece, Catherine.

Anyway everyone experiences a hint of self-delusion in his/her everyday life. Alfieri's distant point of view from the bridge empowers to understand various ideas portrayed in the play from an unbiased viewpoint. A sense of humanity and realism can be sensed in the play. Eddie's obsession with Catherine puts a strain on their good father daughter intimacy but because of Sicilian values (family values) she is compelled to respect his decisions. Thus, cultural clash between two diverse cultures (Italian and American) also is rooted as a prime exponent of moving actions astonishingly. Catherine just wants her father to be happy for her. Beatrice on the other hand wants Eddie back for herself and some attention as he is engaged in the unhealthy relation with his niece of which Beatrice is conscious. When Eddie becomes so envious of Catherine and Rodolpho, he starts saying impetuous things about Rodolpho.

The relationship between Catherine and Eddie appears open and sincere but there is uneasiness in the air. Alfieri feels helpless, he knows that Eddie is about to destroy himself and those near to himself. As a head of the family and a respected part of his community, Eddie embodies magnification. His passion for his adopted daughter leads him to commit tragic acts. As an exception of Greek tragedy the order is not restored after the tragic hero's death. Despite Alfieri's warning not to exclude the immigrants, Eddie does because of his tragic flaw i.e. wrongly loving his adopted daughter. Eddie loses respect of his family and community as a consequence of his actions. We pity Catherine for she can't happily marry her love with Eddie's blessing. This inexcusable act affects not only the immigrants but also the ongoing social movement. The catholic community of Red Hook, Brooklyn is surrounded by a legal

system which the residents don't understand and this gives rise to issues of loyalty and justice. These issues can be explored in the play through the character of Eddie who is a typical male stereotype with strong beliefs in tradition and respect but fails to be driven by his dignity and falls in his own dogma.

Eddie's character appeals to the heart but Alfieri's words bring back sense and judgement. He dies in denial since he believes what he does is morally right. He sticks to his beliefs. This behavior comes from jealousy. He knows Catherine has taken Rodolpho, so he soon becomes obsessed with keeping them apart. He sees himself to possess manly power, pride and praise within the community and doesn't like this to be interrogated. When Beatrice's cousins arrive, Eddie's disgust towards Rodolpho becomes clear from his harsh words, unjustified opinions and deceptive actions.

Beatrice's Italian cousins' (illegal immigrants) arrival can be taken as an examination to Carbone family's love and loyalty which results in tragedy finally. Catherine and Beatrice play a greater role in Eddie's fate who wants Catherine for himself not for her betterment. Eddie looks out for himself and is ruled by personal love and guilt. The warm and affectionate act of lighting cigar between niece and uncle has phallic suggestions. Depending on interpretation, this moment may have more or less sexual overtone. Eddie's great attention to his beautiful niece and impotence in his own marital relationship makes this meaning open for multiple interpretations. Though, he seems unable to understand his feelings for his niece, rest of the characters are aware of the situation. He doesn't comprehend his feelings until Beatrice clearly articulates his desires in the conclusion of the play, "you want somethin' else, Eddie, and you never have her!" Eddie fails in his life but seeks redemption and victory in death. By avenging Marco, Eddie believes he will regain his pride in the community. His "wholeness" is whole interest in himself. His tragic

flaw is the illusory idea, the constructed world he exists within but is unable to recognize.

We never know if Rodolpho truly loves Catherine. Unlike Eddie's their romance is devoid of passion. Eddie like Miller is faced with the problem of choosing to be American or not by naming names of those who are doing unlawful acts. Eddie goes against the cultural consensus at the time. Eddie loses control of his actions in the play because he is guided by incestuous love for his niece. Eddie resorts to desperate measures to protect his self-identity and dignity in the community. Alfieri recognizes Eddie's irrational behavior and tells him to change the old course. As defined by Alfieri acting wholly is like being irrational. Eddie happens to be the irrational human animal when he acts fully on his instincts. Alfieri proposes that human must "settle for half".

There is great conflict between two laws: community law and American law. The community abides by Sicilian-American customs which protect illegal immigrants within their homes, value respect and family, are hard-working and rich in shipping culture, have strong association with names, believe in trust and want revenge. However some values come in conflict with those of the American system of justice. Eddie chooses to turn against his community and abides by the state laws. Eddie is pulled back to community values and so is Marco. Thus, small community is stronger than American law.

Society is powerful as it dictates specific norms and rules for the family that controls actions of the characters. All the characters are forced to act on as per their cultural limitation. The morality and culture confront to establish their respective concerns. We are being watched by our community which supports in our proper actions and opposes in our improper actions. Although Eddie stands against

communal law by calling the immigration bureau, he stills fights with Marco for his good name in the community in the conclusive part of the drama.

There are two secrets revolving around the play: Eddie's incestuous desire for his niece and the two illegal immigrants hiding in the Carbone home. The gradual blast of these secrets destroys Eddie as he is incapable of dealing with them. Secrets are serially opened because of the inability of dealing with previous secret. He fears his own being because of the threat of the social being. Eddie is weak and powerless in the face of fate. What ultimate law should have been followed is not clear in the play though we can predict as per our own comfort. Eddie tries to mask his real face with jealousy but it is reflected in his actions and other characters' consciousness. Miller seems to seek the right ultimate law that extends beyond that of the written world so he writes this play as an experimentation. He sees difficulties in writing a play that blends the concept of ultimate law with golden living and knowledge. Eddie internally knows what will happen to him but can't escape his fate and remains too mad to stop it.

The study has tried to display the isolation of the individuals. In the chaotic world of indifference they have searched for self-identity. So many abstract entities including love, passion, hatred, wrath, greed, jealousy and revenge have destroyed their lives as they uncontrollably try to cross the boundaries of society, reason and justice. One has to put up a mask out of willingness in everyday encounters of his/her life. Depending on the nature of desire, its vulnerability, and possible consequences, one has to move ahead consciously. We can't fulfill what we wish as we are being watched by various eyes. We are bound by society, morality, values and ideological norms. Thus we should think peacefully before executing our internal desires into the outer world where those can be censored owing to their negativity.

In conclusion the ultimate feeling of tragedy and duality of self is associated with irrevocable deeds and irreparable loss. The individual is made to count on social forces that can neither fully understand nor overcome by rational diplomacy. As Abbotson comments, “failure, in Miller’s eyes, should not be blamed on an indefinable hostile fate or social system but on individuals who refuse to accept their responsibilities and connection to fellow human beings” (342). Because of the characters’ fluctuation from one self to another, they find themselves trapped in violent ocean of boredom. Toohey states:

Anyone who has ever experienced boredom of anything more than the simple frustrated variety will have felt that awful intrusion of the ‘self’ between, as it were, one’s emotional being and the world around, between sensation and volition. The indisputable painfulness of this condition is heightened by an oppressive sense of almost otiose inner self. Boredom, in its more intense phases, is built upon the self’s sense of estrangement from the world around it. Perception is therefore directed relentlessly and sharply inward but in a dulled fashion outward. (129)

To sum up, Miller has successfully blended the personal and social selves *in A View from the Bridge* through which true nature of man becomes visible. The overall study has made an attempt to show that the best way to get away from the tormented duality of self is to try to change the binary opposition into binary concepts. Every individual does have diverse ways of looking at something or someone. Thus we should develop the habit of respecting one another’s differences which can free us from alienation and lead us to a balanced world.

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