



Identity Crisis of the Characters Escalate Protagonist's Doom: A Psychoanalytical Reading of Arthur Miller's A View from the Bridge

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ABSTRACT

The current research endeavors to provide a psychoanalytical analysis of Arthur Miller's *A View from the Bridge*. The interaction of Id, Ego and Super-Ego, the theoretic components of Freud's Psychic Apparatus, brings forth various conflicts among the characters of Arthur Miller's *A View from the Bridge*. These conflicts imply most of the characters are confused, uncertain, biased or devious. Mainly the protagonist, Eddie, is aberrant of his supposed social, relational and familial roles. Even though, occasionally, Eddie's ego drives him to act rationally, most of the time, he is id-ridden, which becomes one of the major reasons of his identity crisis. Erikson's psychosocial theory of identity crisis also provides means to analyze the reasons of Eddie's tormented identity. Moreover, nearly every character in the play is driven either by pleasure principle, reality principle, or morality principle. This invites psychoanalytical criticism for the exposition of the main concerns of the play, like: decreased marital intimacy, incest, irrationality, aggression, conspiracy and violence. These concerns are likely to be rooted in the behaviour of the characters who seem to be either careless of what they do, or hold some self-created justifications for their actions. The imbalance in their psychic apparatus worsens the odds against Eddie. In almost all the cases, they tend to escalate tragedy for the protagonist, who, himself, appears to be a victim of wrath, obsession, fears, apprehensions, inferiority complex and broken self-image etc.



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INTRODUCTION

A View from the Bridge by Arthur Miller, premiered on Broadway in September, 1955. The playwright revised the play, in 1956, for a London production. The entire play seems to revolve around Eddie, an Italian-American longshoreman. He worked diligently to look after his family, including Catherine – his wife, Beatrice' orphaned niece – whom he and his wife, have raised. In the beginning of the play, Eddie's ambition for Catherine's prosperous future is notable.

However, later, odds divulge that Eddie is id-ridden and involved in incestuous love for Catherine. Beatrice is aware of his husband's secret feelings, but being a typical housewife, she compromises until her two cousins Marco and Rodolpho come from Italy to America and start living at Eddie's place. Both brothers were starving in their homeland and migrate illegally to earn their livelihood. Catherine and Rodolpho fall in love with each other and wish to marry. Eddie, grows furious, turns against the two brothers and gets them arrested by the officers from the Immigration Bureau. Alfieri, a lawyer, the narrator of the play, helps them free on bail. After being released, Marco, the elder brother, and Eddie engage in a fight. Eddie attacks Marco with a knife, but gets killed by his own weapon. This research paper explores the factors that originated and intensified identity crisis in Eddie and how Eddie's identity crisis calls forth his tragic death. It seems the friction between id, ego and superego, the theoretical components of mind Sigmund Freud's psychoanalytical theory, makes the major characters, including Eddie, of play behave myopically and act unreasonably.

Background of the Study

Arthur Miller is one of the most celebrated playwright in 20th century American Theatre. His "A View from the Bridge", a two act play, portrays in the socio-economic conditions of New York after World War II. The setting of the play is the dock neighborhood in Brooklyn, a borough of New York City. This area was resided mainly by the Italian immigrants who left their homeland for the better fortune in New York. This play reveals the anxieties and identity crises of the settled and the settling immigrants. Eddie, the protagonist, and the other major and minor characters appear to be the victims of identity crises when analyzed under Freud's Psychoanalytical approach and Erik Erikson's theory of psychosocial development.

Statement of the Problem

This paper addresses the identity crisis experienced by the protagonist, Eddie, in "A View from the Bridge." It is rooted in the friction between Eddie's id-driven desires and his familial roles. It also analyzes the impact of the subsidiary characters' psychological dynamics on the protagonist's identity crisis.

Significance of the study

This research paper investigates the significance of identity crises in the play and how it affects the characters, particularly Eddie, the protagonist. It stimulates to explore the intricacies, requirements, and demands of intimate relations. The significance of the study lies in the fact that the narrative of a small one act play can encompass several latent psychological dilemmas of characters like: irrationality, aggression, tabooed love, weak marital intimacy and self-deception.

Objectives of the Study

1. This research aims to explore and understand the factors that lead to Eddie's identity crisis in "A View from the Bridge."
2. It seeks to investigate the impact of id, ego, and superego on the characters' behavior and how these factors underwrite to the protagonist's tragic fate.
3. Moreover, this study, with the lens of Freud's psychic apparatus, seeks to explore the traumatic life of the immigrants as portrayed in A View from the Bridge.

Research Questions

1. How does Eddie's id-driven conduct contribute to his own identity crisis?
2. How do the major and minor characters' psychological complexes spur the identity crisis of the protagonist?
3. How do the interplay of id, ego and superego dominate characters' mind and estrange them from rationality and invite tragic ending.

LITERATURE REVIEW

Miller endeavors to depict the historical experiences of marginalized or silenced individuals in the host country. He endeavors to reveal the concealed historical and factual aspects of what is commonly referred to as the American identity, or the American Dream as Majid Salem Mgami says, "The American Dream can be roughly viewed as the belief in the ability to attain whatever success wanted through hard work and dedication." (Mgami, 2017). This American Dream was supposed to function as a magnet, drawing in numerous vulnerable individuals from different parts of the world. However, the reality of the target country is completely distinct from their first perceptions. As far as the identity of the immigrants are concerned, "...thousands of immigrants would be moving to America to try to get what was already the crumbling frame of the "dream". Ultimately, to gain the American Dream was to turn their vision into a reality. However, this common dream has become more of a fantasy than ever before due to low wages, impoverished people, and high unemployment rates." The author uses the characters Marco and Rodolpho, who are both illegal immigrants, to illustrate how their subjective perception of America is shattered when they confront the harsh realities of their situation. Both undocumented individuals and native-born Americans living in their homeland are facing challenges in securing well-paying employment to support their families. Eddie also works diligently, just like Marco and Rodolpho. The actual experience of the Red Hook stream is completely distinct from their initial expectations. Despite this fact, the author of the play has managed to intertwine his personal life with the public sphere, as noted by the new historicist. Thus, this drama has been shaped by the author's mindset, as he himself was a resident of America. According to Foucault, the play was affected by the post-World War II cultural context, as well as the specific period, place, community, and personal emotions of the playwright at the time of writing. (Gajurel, 2020)

The primary consequence of the exposure of sexual harassment brought about the subsequent alterations in employment regulations, and the increased awareness regarding gender representation in theater has been the restructuring of mainstream theater. The analysis examines three separate case studies from Australia: observing a performance of Arthur Miller's influential mid-century play *A View from the Bridge*; practicing Sarah Kane's infamously brutal play *Blasted*; and studying the publicly accessible records pertaining to a defamation lawsuit won by Australian actor Geoffrey Rush against tabloid accusations of sexual misconduct during a production of Shakespeare's *King Lear*. It illustrates that there has been a rise in the recognition of new linkages between various elements of the theatrical process and its role in the broader society. These linkages are now impacting the way work is done, the methods of creativity, and the attitudes of the public. (Mignon, 2019).

A View from the Bridge is a social opera in which Miller portrays the challenges and sufferings suffered by immigrants within American society. According to Thornton Wilder, Arthur

Miller's play *A View from the Bridge* offers multiple perspectives on America. It allows us to experience America not only from the viewpoint of an immigrant however also under the lens of ordinary working individuals, such as the longshoremen. (Wilder, 2018)

RESEARCH METHODOLOGY

This research paper employs psychoanalytical theory and the theory of psychosocial development by Sigmund Freud and Erik Erikson respectively for reading the play to analyze the behavioral dynamics of the characters that raise several conflicts in the play, further dramatic action, aggravate the protagonist's identity crisis and bring about his doom.

Method and Materials

The research mainly focuses on the text of "A View from the Bridge" as the principal source. Sigmund Freud's psychic apparatus and Erik Erikson's theory of psychosocial development have also been taken as significant sources to analyze the play. Interpretation, inferences and implications have been exploited to analyze the dialogues, actions and reactions of the characters.

Theoretical Framework

The theoretical framework has been set on principles of psychoanalysis by Sigmund Freud. This framework helps explore the enigmatic psyche of the characters, particularly Eddie.

DISCUSSION AND ANALYSIS

The Fight between Id, Ego and Super Ego

The dominance of id over Eddie's behavior is one of the most prevalent causes of Eddie's identity crisis that invoked his tragic death. "Id contains the psychic content related to the primitive instincts of the body, notably sex and aggression... Devoid of organization, knowing neither logic nor reason... its impulses either seeking immediate fulfillment or settling for a compromise fulfillment (The Editors of Encyclopedia Britannica, 2017) Eddie's first appearance on the stage and Catherine's greeting to him expose his id-driven feelings for Catherine. He is pleased to see her, but he is unable to name his shyness about his niece whom he has been bringing up since her childhood. Eddie is keen about Catherine's dress, hair and gait. He asks, "Where you goin' all dressed up?" and inquires, "...what happened to your hair" (Miller, 1957, pp. 3-439) He praises Catherine and asks her "Turn around, lemme see in the back" (p. 380). He also objects on her short skirt and wavy walk. He says "I think it's too short, ain't it" (p. 380)? Katherine replies naively, "No! not when I stand up." (p.380), and asks "I'm walkin' wavy (p.381)? This question annoys Eddie and he says, "Now don't aggravate me, Katie, you are walkin' wavy! I don't like the looks they're givin' you in the candystore" (p.380). It seems that Eddie is split between too dichotomous set of emotions. He behaves like a traditional over-protective father who does not like her daughter to be looked at by others in mini skirt, and at the same time he acts like too keen a husband who remains over-conscious about his wife's dress, hair and looks. It seems that he has been fetched by Catherine's attractiveness since long, but when she reaches eighteen, his incestuous desires are peeping out of the surface.

The initiation of Eddie's Identity Crisis

In addition to this, Eddie's identity crisis breeds when Katherine informs him she has been offered a job of a stenographer, so a gush of opposition wells out from him. His ego governs him. Thrice does he say, "She's gonna finish school" (p.384). He inquires, "Where's the job? What company" (p.384)? Having her reply, he says, "I don't like that neighborhood over there." He reiterates, "I know that neighborhood...I don't like it" (p.385). The image of Catherine's future seems to shatter for Eddie who wishes to see her achieve a higher social status. He does not want her to be among plumbers and sailors. Despite his reservations, he allows her to do the job. Generativity versus stagnation is the seventh of eight stages of Erik Erikson's theory of psychosocial development. During middle age individuals experience a need to create or nurture things that will outlast them. (Cherry, 2022) Eddie says, "...you'll move away" (p.386) "And you'll come visit on Sundays, then once a month, then Christmas and New Year's, finally." (p.386) It seems that sense of losing his daughter-like niece torments him. Next in the play, when Catherine confesses her love for Rodolpho, Eddie's sense of deprivation is evident, "I don't see you no more. I come home you're runnin' around someplace." (p.402) After giving Catherine permission for the job, Eddie's superego makes him advise Catherine, "- don't trust nobody." (p.386) He furthers "...most people ain't people" (p.387). The other side of the picture is that Eddie doubts people that are going to be around Catherine. That is unnatural. Parents have to send their kids out in the world to face challenges and to deal with different kinds of people. He seems to doubt others because he, himself, is a shuttle cock between his duty and his incestuous love for Catherine that wants to limit her in the prison of his house. About which Joan D. Atwood reports in his study that "The most frequent type of incest (36%) was between a father and his daughter. (Atwood, 2007).

Eddie's loss of self-respect

Furthermore, Eddie starts feeling slight. He expresses, "You can't take no job. Why didn't you ask me before you take a job?" (p.384) He is the master of the house, but for the very first time he feels himself devalued. This feeling of his strengthens as the play furthers, and intensifies his identity crisis that fetches his tragic death. Eddie tries to convince Catherine not to marry Rodolpho. He gives many reasons to make her realize that Rodolpho is unworthy. His feelings of being disrespected, anew, make him say, "...if you wasn't an orphan, wouldn't he ask your father's permission before he run around with you like this?" (p.403) It seems that after the arrival of Marco and Rodolpho, odds turn against Eddie. Without letting her husband know, Beatrice moves Catherine, Rodolpho and Marco upstairs with Mrs. Dondero. Beatrice' motive behind that decision might be bringing peace for all, but Eddie announces Catherine will not accompany them. Beatrice says, "I moved them out, what more do you want?" (p.425) Eddie feels insult again and says once more, "I want my respect!" (p.425) Beatrice replies, "You got your house now, you got your respect." (p.426) Eddie's feelings of being affronted increase. For Eddie, one of the most disgraceful moments is when officers from Immigration Bureau come to arrest the two brothers, the illegal immigrants, Marco and Rodolpho. "Marco suddenly breaks from the group and dashes into the room, faces..." Eddie "...and spits into Eddie's face" (pp.431-32). This brings about shame for him, and he gets furious. Self-image is a picture you constructs about yourself internally based on thoughts, experience... (DSL, 2023) Eddie's self-image damages and his identity crisis worsens.

The dwindling spark of Ego and Super Ego in Eddie

This is not the case that Eddie remains id-ridden all the time. The traces of reality principle, ego; and morality principle, superego can also be found in his behaviour when, on the arrival of her two Italian cousins, Beatrice is too conscious and confused. Like a typical housewife, she wants to retune her house before the guests arrive. Especially, she expresses her fright for her husband and says, “I’m just afraid if it don’t turn out good you’ll be mad at me. (p.382)” Upon this, Eddie sounds reasonable and responsible. He consoles and supports her. He says to Beatrice “Don’t worry about the walls (p.382).” And says, “You’re savin’ their lives, what’re you worryin’ about the table cloth? (p.382).” Eddie’s superego plays a vital role now. “The superego is the ethical component of the personality and provides the moral standards by which the ego operates. The superego’s criticisms, prohibitions, and inhibitions form a person’s conscience, and its positive aspirations and ideals represent one’s idealized self-image, or “ego ideal.” (Johnson, 2021)

He analogizes his own immigration to America with that of Beatrice’s cousins. He looks determined to provide refuge to the shelterless immigrants. It seems that among other reasons of Eddie’s identity crisis, his own detachment from his motherland, Italy, is one. He says, “It’s an honor, B...I was just thinkin’ before, comin’ home, suppose my father didn’t come to this country, and I was starvin’ like them over there . . . and I had people in America could keep me a couple of months (p.383)?” Upon his feelings, Beatrice says with moistening eyes, “You’re an angel! God’ll bless you...(p.383)!” Here, Eddie’s large-heartedness and kindness seem to be governed by his superego. He might be thinking of his own troubles in the host country if he had been in their place.

Alfieri – the stimulator and exposer of Eddie’s Identity Crisis

Alfieri, in his monologues, also praises Eddie for the latter has toiled a lot to earn bread and butter for the family. His words about Eddie suggest that Alfieri, generally, represents superego. However, Alfieri is not merely an objective narrative voice but also plays a significant part in dramatic action. In a monologue, he sounds like a soothsayer. He says, “Eddie Carbone had never expected to have a destiny. A man works, raises his family, goes bowling, eats, gets old, and then he dies. Now, as the weeks passed, there was a future, there was a trouble that would not go away (p.397). Alfieri tries to advise him and says, “... the law is very specific.” (p.408) He also attempts to make Eddie realize his mistake in soft words, “... 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, and it goes where it mustn’t. (p.409) Furthermore, Alfieri warns him, “Eddie, she’s a woman now. She wants to get married...She can’t marry you, can she” (p.410)? This is the exposition of Eddie’s secret desire which cannot be fulfilled and which becomes the major cause of his identity crisis.

Almost in all meetings and dialogues between Eddie and Alfieri, the latter appears to be a didactic moralizer for Eddie. Despite pacifying Eddie, Alfieri admonishes him. Introducing reality to the id-ridden Eddie harshly becomes a cause of intensifying his psychological dilemmas. Alfieri observes Eddie’s tunnel like eyes like a psychiatrist, but the former’s words are like daggers for the latter. Eddie also reveals his feelings, apprehensions and complexes to Alfieri like the latter was his psychotherapist and he comes to take sessions. On the contrary, warnings, threats and rebukes are all what Eddie receives. Alfieri appears to be only a mourner of a dying man who can only feel pity but cannot stop death. Occasionally, Alfieri sounds only

like a voice of law that remains factual to define crime and punishment, but Eddie's case is different. He is not indulged in some legal matter. His is an issue of emotional crisis which results into a crime and causes his tragic death.

Verbal Torture for Eddie

In addition to this, some repeated words and phrases spoken to Eddie, with the course of action, change their connotations, and deteriorate his psychic conditions and aggravate his identity problems. The two words, let and go, seem to be most influential in the play. About Catherine, Alfieri says to Eddie, "Let her go." (p.409) And repeats, "... now it's her life; wish her luck, and let her go." (p.409). These two words, here, seem to represent Eddie's hyper-possessiveness for Catherine, but later, when Alfieri makes Eddie realize, "I'm warning you – the law is nature...When the law is wrong it's because it's unnatural...Let her go." (p.424), the words change their meanings. Now both words; let and go, represent the working of superego and reveal that Catherine is imprisoned by Eddie. Further, Beatrice's decision to move Catherine, Rodolpho and Marco away makes Beatrice and Eddie exchange harsh words, Beatrice says, "Well, you kept her a baby, you wouldn't let her go out. (p.427)" Now, these words imply that Eddie's incestuous love does not let Catherine go away from him. This might be confirmed with Beatrice's furious remarks, "When are you going to leave her alone?" (p.404) She shouts, "You going to leave her alone? (p.404) Eddie feels insult and "...in guilt walks out of the house, into the street and away" (p.404). Such words, despite giving him awareness about his id-ridden behaviour, divulge his secret love and possessiveness for his niece of which he himself might be unaware.

Decimation of Eddie's Self-Image

Erik Erikson's theory of psychosocial development emphasizes the social nature of our development. His theory proposed that our psychosocial development takes place throughout our lifespan. Erikson suggested that how we interact with others is what affects our sense of self, or what he called the ego identity. (Cordingley, 2022) The damage of Eddie's self-image begins with the entry of Rodolpho in his house. The former is not ready to accept the latter as a suit for Catherine. Even in their first meeting, Eddie's dislike for Rodolpho can be observed. Eddie's behaviour towards Rodolpho turns cold "...he is coming more and more to address Marco only)" (p.393). Rodolpho reveals that he is a singer, "I am also a singer, though...Three arias I sang without a mistake..." (395). Eddie does not like Rodolpho's looks, singing, making dresses, cooking and extravagance. Eddie is a manly man. Even in his forties, he works like a young boy. He belongs to the diaspora labour class. Such individuals value industriousness. So, he is intolerant of such a boy who wastes his time in womanish tasks. He disapproves Rodolpho's doings and expresses his feelings to Beatrice, "...he sings. Right on the deck...You know what they're callin' him now? Paper Doll they're callin' him, Canary....(p. 408) Later on in the play, he makes his comparison with Rodolpho like two matches are compared for a single girl. He seems to be oblivious of his relation with Catherine and says to Beatrice "He's lucky, believe me. I can't cook, I can't sing, I can't make dresses, so I'm on the water front...(p.415). Eddie is not ready to accept that Rodolpho would be Catherine's husband. He says to Beatrice, "You mean it's all right with you? That's gonna be her husband? (p.398) Eddie's dislike turns into hatred then fury when Catherine also responds positively to Rodolpho's advancements. He exclaims in anger, "...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! (p.410) Additionally, the picture at Paramount, Broadway episode is shocking for Eddie. In the long dialogue with him, Catherine expresses her love with Rodolpho openly in front of Eddie who, on the other hand, confesses his disgust for Rodolpho. Catherine protests, “Why don’t you talk to him...What’re you got against him?...”(p.402) Eddie also protests, “(enveloping her with his eyes) I bless you and you don’t talk to me.” (p.402). So, Eddie’s unhappiness for Rodolpho aggravates into abhorrence. To him, Rodolpho is a trespasser, who broke into his house and a thief who stole his most valuable thing – Catherine. Living in his own house, Eddie feels homeless. His own relations turn against him. The sense of being deprived, robbed and defeated worsen his identity crisis that drags him into his tragic death.

Relational detachment between Eddie and Beatrice

What's more, the relational detachment between his wife and him also takes Eddie down. He is mostly all id, but she is nearly all ego, compromising and tolerant. Beatrice is a typical housewife, too concerned about household chores for nothing. Her being careless about her husband might have Eddie inclined towards Catherine who also frequently notices her aunt's cold behaviour with Eddie and feels sorry for him. She expresses her feelings with Rodolpho, “... why don’t she be a woman? If I was a wife I would make a man happy instead of goin’ at him all the time. I can tell a block away when he’s blue in his mind and just wants to talk to somebody quiet and nice . . .” (p.421). Beatrice also feels that Eddie does not take interest in her, she asks, “When am I gonna be a wife again, Eddie”(p.399)? This shows their husband-wife relationship is not healthy. The apparently harmless, humble and humane Beatrice turns out to be lethal for both Eddie and Catherine. She opposes Eddie, joins the other party, and tries to defend Rodolpho by saying, “What’s the matter with you? He’s a nice kid...(p.397) So, the woman, who has been oblivious of her duties as a guardian and a wife, becomes a hooter and blamer. She spurs Eddie’s confusion and he says, “For that character I didn’t bring her up. I swear, B, I’m surprised at you; I sit there waitin’ for you to wake up but everything is great with you. (p.398). Eddie is surprised why his wife, who spent her life with him in all seasons, is unable to understand his feelings. Beatrice appears to be one of the major sources of Catherine’s psychological dilemmas. Beatrice deteriorates the odds by turning Catherine against Eddie. She tries to prove that Eddie is the major hurdle against Catherine’s free will. She makes Catherine aware that she is a grown up girl, sexually attractive and have been a seducer to Eddie unknowingly “You still walk around in front of him in your slip... Or like you sit on the edge of the bathtub talkin’ to him when he’s shavin’ in his underwear...You’re a grown woman and you’re in the same house with a grown man...when he comes home sometimes you throw yourself at him like when you was twelve years old” (p.405). It seems that Beatrice’ has silently been antagonistic against and jealous of Catherine since when she has grown up. She tries to justify her feelings and says to Catherine, “You think I’m jealous of you, honey” (p.406) ? Beatrice should be responsible for her niece’ bought up after the death of her sister. She might have trained Beatrice how to behave in front of Eddie. She teaches Catherine nothing; instead, in the end, she declares Catherine a seducer, who seems altogether unaware that her acts have been so inappropriate and can seduce Eddie. Furthermore, when Catherine insists Beatrice that the latter must teach her what to do, the cunning face of Beatrice reveals. She blackmails Catherine, “... if it’s goin’ to hurt you so much you’re gonna end up an old maid here (p.405). Beatrice’ ego transforms her into a plotter, envier and instigator which directly and indirectly ties a rope against Eddie’s neck and tightens it.

The Conflicting Id's of Catherine and Eddie and the latter's loss

Catherine can be called the most miserable character in the play. She is an orphan, looked incestually at by her uncle, and accused by her aunt whom she has been considering her loving parents since her childhood. Catherine stands in the middle of nowhere, her relations are lost, images are shattered and she falls prey to identity loss. Catherine has always considered Eddie his father and well-wisher, so in front of Rodolpho, she expresses her respect and love for Eddie. Despite all such feelings, Catherine's id gets her to stand directly against Eddie, she plays Paper Doll song and says "(flushed with revolt) You wanna dance, Rodolpho?" (p.414) Rodolpho's charms and companionship outshines Eddie's respect. The former's words strengthens weak, fearful and confused Catherine. He says, "If I take in my hands a little bird. And she grows and wishes to fly. But I will not let her out of my hands because I love her so much, is that right for me to do? (p.421) He seems to instigate her as well, "My heart dies to look at you. Why are you so afraid of him?" (p.420) and eventually, the docile, submissive Catherine confronts Eddie, "Who the hell do you think you are?...You got no more right to tell nobody nothin'!" (p.436) She calls him names, "He's a rat! He belongs in the sewer!" (p.436) "He bites people when they sleep! He comes when nobody's lookin' and poisons decent people. In the garbage he belongs! " (p.436)

Eddie's split and Tormented Mind

From the very beginning of the play thus far, Eddie's behaviour is split between his fatherly love and incestuous liking, which becomes one of the major sources of his tormented mind. Catherine's id-ridden mistrust, revolt and hatred dash against Eddie's self respect that breaks his self-image. Additionally, Eddie's id-haunted tendency towards aggression also becomes the reason of his downfall. When Marco spits into Eddie's face, the latter says, I'll kill you for that, you son of a bitch! (p.432) He shouts, I give them the blankets off my bed. Six months I kept them like my own brothers!" (p.433) "He's gonna take that back. He's gonna take that back or I'll kill him! You hear me? I'll kill him! I'll kill him" (p.433)! Previously in the play, his "...unconsciously twisting the newspaper into a tight roll..." (p.415) which afterwards, he tears apart, seem to symbolize his desire for violence upon Rodolpho. Eddie is "weirdly elated, rubbing his fists into his palms. He strides to Marco," (p.415) and says, "Marco, you see some real fights here. You ever do any boxing?" (p.415) Then, cunningly, he asks Rodolpho that he is going to teach him boxing and encourages him to fight and hits him eventually which "mildly staggers Rodolpho (p.416)". Realizing that he has been intentionally hit, Rodolpho's id make him react. He starts dancing with Catherine on Paper Doll song anew.

Factors that invited Eddie's Aggression and Death

The major reason of Eddie's becoming violent is when he catches, red-handedly, Catherine and Rodolpho making love. He enters his house unsteady, drunk, and tormented and sees Catherine enter "from bedroom; under his gaze she adjusts her dress." (p.421) Eddie orders Rodolpho, "Get your stuff and get outa here." (p.422) Catherine announces that he will leave the house as well. Eddie orders her to stop. She denies and says, "I'm not gonna be a baby any more!" (p.422). This incident and Catherine's disobedience afterwards are too shocking for Eddie to control himself. His id instigates him to make violence without paying any heed to the obligations and responsibilities as a guardian and uncle, moreover, to his superego that has always been suppressing the desires of making incestuous relations with Catherine.

So, id-ridden, drunk Eddie “reaches out suddenly, draws her to him, and as she strives to free herself he kisses her on the mouth.” “Rodolpho flies at him in attack. Eddie pins his arms, laughing, and suddenly kisses him” (p.422). These two kisses symbolize Eddie’s love and hatred at the same time – incestuous love for Catherine and hatred for Rodolpho whom he considers gay. It seems that the violence Eddie made is one of the major invokers of Eddie’s tragic death.

“...The person of strong ego can also resist immediate environmental and social pressure while contemplating and choosing an appropriate course...On the other hand, weakness of ego is characterized by such traits as impulsive or immediate behaviour, a sense of inferiority or an inferiority complex, a fragile sense of identity, unstable emotionality, and excessive vulnerability...” (Britannica E. , 2021) Eddie is a childish schemer. Thrice does he make plans to defeat his opponents, Rodolpho and Marco, but remains unsuccessful. His idea to turn Catherine against Rodolpho turns topsy-turvy because he is too patronizing, “This is my house. And she is my niece and I’m responsible for her” (p.426). His strategy to send for the officers from the immigration bureau also falters because, he himself gives clues. The officers catch two brothers. Beatrice protests, “Who’re they hurtin’, for God’s sake... they’re starvin’ over there...” (p.431) First officer calms them down and says, “if they’re all right they’ll be out tomorrow. If they’re illegal they go back where they came from.” (p.431) Beatrice and Catherine resist and try to stop the officers but they cannot, and the entire house turns against Eddie and secludes him. Eddie never intends to go together to Catherine’s wedding ceremony. He wants to stab Rodolpho and moves towards him saying, I want my name, Marco...Now gimme my name and we go together to the wedding” (p.438). Ironically, he is stabbed by his own knife in his own hand. Eddie behaves like an id-enthralled child whose schemes are naïve and vulnerable.

Likewise, Eddie’s lack of worldly wisdom makes him misfit among the people around him. Rodolpho seems out of wits and informs that Marco is coming to the house. This terrifies both Catherine and Beatrice. Catherine requests Eddie, “go away please. (p.436) Beatrice also appeals, “Let’s go someplace... I don’t want you to be here when he comes. (p.436) Eddie refuses to leave the house, he says, “Where? Where am I goin’? This is my house” (p.436). Were Eddie wise, he could hide himself, but his id eclipses reason; he confronts Rodolpho and gets stabbed.

Circumstantial unevenness and familial opposition along with Marco’s ego and superego leave no room for Eddie to escape. In the play, Marco, seems to be the exact opposite of Eddie, who is mostly id-ridden. For instance Marco’s ego gets him to be too conscious about his shelterlessness. He says, “...soon, maybe, we can have our own house” (p.391). He furthers, “In our town there are no piers, only the beach, and little fishing boats”(p.392). So, the ego-ridden Marco leaves his country to earn his living, for in his hometown, he has been a lowly paid worker that seems to inject in him a sense of social uselessness. His aims are not too high. He wants to earn little, only to support his family back in Italy. His kids are starving. He groans, “The older one is sick in his chest.” “My wife – she feeds them from her own mouth. I tell you the truth, if I stay there they will never grow up. They eat the sunshine” (p.393). Marco wants to stay in America for a limited sphere of time, earn money and go back to his family. He works diligently. Marco reacts accordingly when he came to know about Eddie’s antagonism against Rodolpho. Eddie hits Rodolpho pretending that he is teaching boxing. Marco gets angry and invites Eddie for a chair lifting competition. Eddie fails to lift the chair, but Marco “kneels, grasps, and with strain slowly... raises the chair over his head”. (p.417) Marco “is face to face with Eddie, a strained tension gripping his eyes and jaw, his neck stiff, the chair raised like a

weapon over Eddie's head – and he transforms what might appear like a glare of warning into a smile of triumph, and Eddie's grin vanishes as he absorbs his look" (p.417). Marco's gestures symbolically reveal his determination to protect his brother in the host country. Sense of being unprotected is very common among the immigrants. Between fight and flight, Marco is ready for the first. After being advised by Alfieri, ironically, Eddie's antagonism towards the two brothers intensifies. He never hesitates to insult them. He ridicules Marco by saying that the immigrants' wives are unfaithful. Eddie also expresses his grudge by saying, "I know, but in your town you wouldn't just drag off some girl without permission" (p.413). When Eddie gets Rodolpho and Eddie arrested by the officers from the immigration bureau, Marco burns with fury, determines himself to take revenge and says, "He degraded my brother. My blood. He robbed my children, he mocks my work. I work to come here..." (p.434). Alfieri warns him not to commit any offence against Eddie if wants bail. He says, "You won't touch him. This is your promise" (p.434). Marco forgets his promise instigates Eddie to fight who attacks Rodolpho with a knife. "Marco grabs his arm, turning the blade inward and pressing it home...Eddie, the knife still in his hand, falls to his knees before Marco. He dies..." (p.439)

Alfieri's final monologue seems a voice from ego and super ego. He says, "Most of the time now we settle for half and I like it better. But the truth is holy, and even as I know how wrong he was, and his death useless, I tremble, for I confess that something perversely pure calls to me from his memory – not purely good, but himself purely, for he allowed himself to be wholly known and for that I think I will love him more than all my sensible clients. And yet, it is better to settle for half, it must be! And so I mourn him – I admit it." (p.439)

CONCLUSION

The conflicted protagonist, Eddie, being mostly id-ridden, falls prey to identity crisis, which makes him vulnerable to irrationality, aggression and violence. Firstly, the fight between his id and ego; and between his role of fatherly uncle and feelings of secret lover of her niece tear him apart. The second reason of his identity crisis is his sense of loss. For Eddie, Catherine was the most valuable passion, and he does not except aloofness from her, so he hates both Catherine's job and Rodolpho since both attempt to take Catherine away from him. Thirdly, Rodolpho's behaviour and doings annoy Eddie a lot, and he values Rodolpho no more than a sissy boy, thief, snatcher and trickster. Fourthly, his weak sexual intimacy with his wife makes him tend towards Catherine which proves be disastrous for him. Beatrice is also oblivious of her duties as a wife, when at the age of forty, he needs companionship and care. Beatrice's belligerence, disobedience and conspiracy against Eddie become the fifth stimulator for Eddie's plight. The sixth cause of Eddie's identity crisis is his being a diaspora. The presence of the two young immigrants in his home reminds him of his own fears, apprehensions and anxieties when he was new in the host country. Additionally, the first of the more noticeable factors that intensified Eddie's identity crisis is Eddie's irrationality and lack of worldly wisdom. Had he escaped before the arrival of Marco, he might have avoided his being killed. Secondly, Eddie is a childish schemer, he could turn neither Alfieri, nor Beatrice against Rodolpho; and nor could he get Catherine's favours. What's more, Alfieri could have solace Eddie's tormented mind, had he not been an exposé, taunter, and moralizer merely. The harsh expressions of Alfieri's superego deteriorates Eddie's identity and drags him towards his catastrophic death. The third reason is Eddie's bibulousness which gets his incestuous love exposed when he kisses both Catherine and Rodolpho on their lips. This aggravates antagonism against him and he is killed with his own knife. Fourthly,

Catherine and Rodolpho's love making scene seems to make a deep dent on Eddie's id which makes him violent takes Eddie to his grave. The most prominent reason of Eddie's downfall is his sense of being insulted. Beatrice makes decisions without consulting Eddie. Catherine roams around with Rodolpho without Eddie's consent. She also abuses Eddie, the elder of the house, and Marco spits into his face publically. This triggers Eddie's aggression and his id spurs him for violence. Eddie's knife is a symbol of his being insulted, betrayed, and tormented, and he gets stabbed with his own knife. So, external antagonism and his id-triggered aggression deform his sense of identity loss and brought about Eddie's tragic death.

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