

**Tribhuvan University**

**Obsessive Desire: Human Animality in Miller's *A View from the Bridge***

A Thesis Submitted to the Department of English, Faculty of Humanities and Social Sciences, Ratna Rajya Laxmi Campus, Kathmandu, in Partial fulfillment of the Requirements for the Degree, Master of Arts in English.

by

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## Declaration

I hereby declare that the thesis entitled,

**"Obsessive Desire: Human Animality in Miller's *A View from the Bridge*"**

is my original work carried out as a master's student at the Department of English at Ratna Rajyalaxmi Campus accepted to the extent that assistance from others in the thesis's design and conception or in presentation style, and linguistic expression are duly acknowledged.

All sources used for this thesis have been fully and properly cited. It contains no material with to a substantial extent has been accepted for the award of any other degree at Tribhuvan University or any other educational institution, except where due acknowledgement is made in the thesis paper.

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**Letter of Approval**

This thesis entitled "Obsessive Desire: Human Animality in Miller's *A View from the Bridge*" Submitted to the Department of English, Ratna Rajya Laxmi Campus, by Sushila Thapa, has been approved by the undersigned members of the Research Committee.

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## Abstract

This thesis is about obsessive desire: human animality in Miller's *A View from the Bridge*. Human animality means human's quality or nature associated with animal. The animal instincts of human as distinct from their spiritual nature and animal side of person opposed to the intellect. This research is sufficient as it helps to understand the human's obsession and what makes people obsessed?. Moreover it helps to know; why do people behave like animal and how do sublimation, displacement and condensation play important role for human civilization? For this research, Freudian model of Psychoanalytic theory has been applied and other's views and opinion have been taken from different online articles. The research find out that human species is rational being with unconscious mind, the origin of all human behavior found in the unconscious which influence human's personal behaviors; as a result people behave like animal. Miller's hero cannot escape from the obsession because of his split personality disorder. He has harbored feelings for his niece and thus, he has been victims of his own instincts and holds an unconscious desire to die. The research proves that essentially human have death instincts and irrational desires get channelized through Freudian notion of sublimation, displacement and condensation. And it concludes that like other animals, human have desires and instincts including denial, revenge, greed, jealousy and sexual desires, which threaten human's very existence. But sublimation, displacement and condensation play vital role to transform human's animal nature into socially acceptable activities to solve the problem. So it recommends that man is not being different from animals or superior to them, he himself is the decent animal.

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## **Introduction: Arthur Miller and His *A View from the Bridge***

*A View from the Bridge* written by Arthur Miller, one of the leading American playwrights of the twentieth century. He was born in Harlem, New York on October 17, 1915. Miller was only an average student. He was much more fond of playing sports than doing his schoolwork. Only after graduating from high school in 1932 Miller thought about becoming a writer. In 1949 Miller won the Pulitzer Prize for drama. Miller is considered as one of the major American Screenwriter, Dramatist, and Novelist.

The play is set in 1950s America, in an Italian American neighborhood near the Brooklyn Bridge in New York. Firstly *A View from the Bridge* published as one act verse drama in New York by Viking Press, 1955. It was first stage on September 29, 1955 at the Coronet Theatre on Broadway; it ran for 149 performances. Critics found its austere style uninviting; as a result play had been unsuccessful. Miller ultimately found that he had created a cold play, rather than a fascinating and suspenseful one. In 1956, *A view from the Bridge* was revised for a new London production as a two act version premiered in New Watergate Theater Club in London's West End under the direction of Peter Brook, on October 11, 1956.

Secondly it was republished in 1960 with new introduction in New York by Viking Press. The length of the play was expanded to two acts and the characters were allowed to speak more- thus becoming true human being. The plot of *A View from the Bridge*, made in 1960, has many affinities to make film. A French- Italian based on *A View from the Bridge* titled *Vu Du Point* was released in February 1962, directed by Sidney Lumet, the film starred Raf Vallone and Maureen Stapleton as Eddie and Beatrice, with Carol Lawrence as Catherine.

Another production in New York opened on February 3, 1983, at the Ambassador Theater, with Tony Bianco as Eddie and Directed by Arvin Brown, it ran for 149 performances. An award winning production in New York opened on December 14, 1997 at Neil Simon Theater directed by Michael Mayer. It ran for 239 performances. Moreover The National Theater of Great Britain staged a production in 1987 at the Cottesloe Theater and it was directed by Alan Ayckboorn. The play was performed so many times at so many theaters, on January 24, 2009, West End production was staged at the Duke of York's Theater directed by Lindsay Posner. In 2017 Ivo Van Hove directed *A View from the Bridge* at the Goodman Theater in Chicago.

As a famous tragic play, people perceive it both positively as well negatively. Miller's hero cannot escape from the obsession because of his own split personality disorder, he has harbored feelings for his 17 years niece and, thus he has been victims of his own instincts and holds an unconscious desire to die. So, some people said it deals with an incest taboo and others got it is still relevant in our times. But many critics criticize that it is a story of family love affair, obsession, marital discord, jealousy, human animality and self destruction. Dr. Itishri Sarangi notes:

The reception of *View from the Bridge* was actually a good deal better than I judged at the time and that lodged in my memory... Perhaps it was also a negative memory because something in me disowned the play even as its opening approached. I was turning against myself, struggling to put my life behind me, order and disorder at war in me, in a kind of parallel of the stress between the play's formal, cool classicism and the turmoil of incestuous desire and betrayal within it.

(1115)



Denis Twomey states; "*A View from the Bridge* is a play comprised of many complicated and intertwined relationships in 1950's New York. As the main male characters are Italian, they have ancient moral values pertaining to loyalty and trust; not just within the home environment but within the wider community as well." (n.pag). Moreover, Ericka Clouther comments: "A terrifying and tragic play about family dynamics, immigration, law and denial of own sins" (n.pag). His argument associates with the Eddie's revolution in terms of negative feelings and desire to Catherine, all the characters suffer from the fear and anxiety, and protagonist is set down a path of obsession and paranoia that tears his family apart.

However, only few critics including Alex and Grace have investigated that Miller's play gives such a broad perspective within the story and how everyone fits all into the story for one family. Alex Biegler notes; "Miller touches upon very controversial topics that are shown in today's society, such as immigrations, obsession, homosexuality and gender roles" (n.pag). Similarly Grace Harward Explores: "*A View from the Bridge* depicts the struggle of a family of immigrant Italian into America and one man's obsessive relationship with his niece" (n.pag). Her opinion connected with the illegally arrival of two new immigrants and niece falls in love with one of them, and then disaster follows in the family.

Furthermore, after having watched a screening of *A View from the Bridge* at The Young Vic Theater directed by Ivo Van Hove, Chrystalla notes: " One of the favorite thing about play is amazing character developing, by the end of it the characters have completely evolved into other people and the loss of the innocence and trust is obvious" (n.pag). Moreover, Elysa Gradner argues; "Generally, though the performances are powerful- Michael Gould's gritty, heartfelt take on Alfieri, a local lawyer who predicts Eddie's doom, is another standout" (n.pag). While miller's

dialogue hardly requires such added fuss, the director should be commended for offering a fresh take that scarifies none of its sting. Miller's fine play would be better served by allowing the actors to provide such subtext.

However, little worth has been done on this work on the representation of obsessive desire: human animality. The present research therefore focus on this issue by employing Freudian Psychoanalytic theory of personality: Id, ego and superego, to explore, what makes protagonist become obsessed and why do people have animal instincts? And, how does the libido influence behavior.

### **Freudian View on Animal Instincts**

Simply human animality means human's quality or nature associated with animals. Moreover human animality indicates the contrary to reason, senseless, unreasonable and immoral behavior. Like animals, human have desires and instincts including denial, revenge, jealousy, greed and sexual urge, which threaten our very existence and people, behave like animal. The animal instinct of human as distinct from their spiritual nature and animal side of person opposed to the intellect. If we describe someone's feelings and behavior as irrational, it means he /she has an animal characteristics. Human behavior is basically not different from animal behavior and this may come as a terrible shock to us; it's an animal aspect in human beings.

As an irrational aspect, animal nature hunts people. As Freud has theorized human species is rational being with unconscious mind, the origin of all human behavior found in the unconscious which controls human's personal behavior; as a result people behave like animal. On Animal to Animality Studies, Michael Lundblad states, "Freud insists that to break down the ill effect of civilized repression, we ought not to go so far as to fully neglect the animal part of our nature and human mind cannot always control its unconscious instincts, including these that can be explained

by its animal decent" ( 449). While dealing with his argument, we can say that man is not being different from animals, or superior to them; he himself is decent animal and his animal instincts become more essential for understanding human behaviors.

Moreover, as all psychic energy libido influence human behavior because it is the part of Id and is the driving force of all behavior. Freud further argues that:

Id driven by the pleasure principle, which strives for immediate gratification of all desires, wants and needs. If these needs are not satisfied immediately the result is a state anxiety and tension. Whereas Ego ensures that the impulses of the Id can be expressed in a acceptable manner in the real world. However the superego holds all of our internalized moral standards and ideals that we acquire from both parents and society. (18)

The character of the Id is universal whereas the character of the Ego and Superego is personal and cultural. However all animal instincts found in Id, is the part of unconscious mind. Our wants and desires are not always appropriate, and acting on them could have serious repercussions. Beyond the Pleasure Principle in 1920, Freud concludes; "Human has life and death instincts. The life instincts are those which deal with basic survival, pleasure and reproduction. These instincts were opposed by the self destructive death instincts. And in death instincts people does irrational activities and holds an unconscious desire to die" (36).

However, obsessive desire means excessive desires for something, when one cannot stop thinking constantly. And obsession is a mental condition in which one is completely dominated or preoccupied with the thoughts, feelings or desire for something, specially a person. The obsessed person may try to force people into a

relationship, will try to buy their love, will try to alienate them from their family and loved one. They will also be unable to accept rejection from other person.

Obsession is often considered to be a type of mental illness, as the person does not recognize the fact that they are obsessing over something or someone. On his work, *Obsessive Action and Religious Practice*, Freud states:

People in an obsessed state have a one track mind where they often lose touch with who they are as individual, and their life gets defined by getting and possessing the other person. This loss of individual creates a vicious circle of behavior where the obsessed person grows more and more dependent on the other person the relationship in general. (117)

Obsessive desire and human animality are related to Freudian notions of sublimation and condensation. As Freud said, "Sublimation is the process of transforming libido into socially useful achievements, including artistic, cultural and intellectual pursuits" (40). Freud considers psychical operation to be fairly salutary compared to the others that he identifies, such as repression, displacement, denial, reaction formation, intellectualization and projection.

Libido is all human psyche energy and is the driving force of all human behaviors. Because of the libidinal energy human have positive as well as negative desires, and people wants immediately satisfaction but the sublimation transformed them into socially acceptable manner. The sublimation of animal soul is an essential task in our life, wherein the goal is to transform animalistic and earthy carvings for physical pleasure into holy desire. So, Sublimation is one of the defence mechanisms of the psyche. Stephan Simmons associates, "According to Anna Freud sublimation is the diversion of libido into noninstintual channels and the task of sublimation is that

of shifting the instinctual aim in such a way that they cannot come up against frustration from the external world, in other words sublimation is desexualization" (n.pag).

However, animal nature of human relate with condensation too. As Freud said, "Condensation is one of the method by which the repressed return in hidden way. Human desires are repressed in unconscious mind and the mind's libidinal energy could seek its release through mental channel, such as through the means of language, on dreams, humor and irrational behaviors or activities, and these are the disguised expression of wish fulfillment" (3). Like neurotic symptoms, these activities are the effects of compromises in the psyche between desire and prohibitions in conflict in their realization. The first of these activities, condensation, operates through the fusion of several different elements into one. As such, it exemplifies one of the key operations of psychic life, which Freud called over determination. Moreover jokes are more deliberate than dreams or slips; they draw on the rational dimension of the psyche that Freud was to call the ego as much as on what he was to call the id. But the repressed and censored impulse produces neurotic symptoms, neuroses being conceptualized as the negative of perversion. Neurotics repeat the desired act in repressed form, without conscious memory of its origin. However people are considered as irrational being because of the neurotic behavior, such as obsessive compulsion and paranoia, and narcissism. But human opposed to accept the actual reality and that opposition brings out the fear, guilty and unresolved conflict at present.

According to Sigmund Freud "sublimation is essential force for human civilization. As mature type of defence mechanism, sublimation plays the important role to transforms unacceptable impulses or idealizations into socially acceptable

actions or behaviors to save us from the imaginary claws of the unconscious" (40). Sublimation enhances the quality of life and it protects human from nature, provides the line of defense. Freud conceives of civilization in parallel to his conception of the individual psyche as a product of the struggle between two fundamental instincts; Eros and Thanatos. Moreover, according to Sigmund Freud, there has been sexual attraction even in siblings and sublimation transforms these sexual desires into acceptable manners as a result the man can be a poet. Whereas Displacement is transferring behavior or feelings from the original object or person to another, for instance the sexual desires for siblings replace by third person. In other words displacement comes about when a person directs or displaces their negative emotions, impulses, frustrations, and reactions onto a less threatening subject in order to avoid negative consequences.

Giving the reference of *The Central figure in Guillaume's Text yearns for a Woman*, Jonathan Morton argues, "Desire is characterized as being for a rose that he wishes to kiss. Sexuality is sublimated in an attempt to prevent it offending the social codes of courtly behaviour and thus to fulfill the literary demands of courtly poetry" (997). His argument associates with the sexual desire is hidden and also controlled by the civilizing convention of courtly narrative and we of euphemistic allegory that nevertheless allow an adulterated, socially acceptable evocation of desire. Human behavior is motivated by the unconscious desire for happiness, but bonding or civilization works against individual happiness. When we are faced with the dissonance of uncomfortable thoughts, we create psychic energy, this has to go somewhere and sublimation channels this energy away from destructive acts and into something that is socially acceptable and creatively effective. For instance: A person

who has an obsessive need for control and order becomes a successful business entrepreneur. And a person with strong sexual urges becomes an artist.

However Freud believed that the greatest achievement in civilization were due to the effect of sublimation of our sexual and aggressive urges that are sourced in the ID and then channel by Ego as directed by the superego. So sublimation is most useful and constructive of the defence mechanism as it takes the energy of something that is potentially harmful and turns it to doing something good and useful.

### **Death Instincts in Miller's *Hero***

In Miller's play *A View from the Bridge*, the protagonist's obsession is in line with animal instincts and incestuous fixation on his niece. However other characters are suffering from fear of intimacy, anxiety and core issue. These psychological problems are so dominant in the play that it depicts human animality. The play begins with Alfieri, who serves as the play's narrator. Alfieri is a lawyer who was born in Italy and works in America. The whole story of the play moves around a longshoreman, Eddie Carbone who cannot escape from the obsessive desire and death instinct. He lives with his wife Beatrice and Catherine. Eddie has harbored feelings for his niece Catherine. Moreover Marco and Rodolpho are cousins of Beatrice, who have illegally arrived from Italy. They all live in Carbone's apartment except Alfieri. However Miller had employed minor characters too such as, first Immigration officer, second immigration officer, Mr, Lipari, Louis, Mike and Tony. The roles of all characters seem essential to make the play relevant still now. But the main focus on this is on the relationship between Eddie and Catherine which could seem as more incest taboo; human animality.

Eddie Carbone from *A View from the Bridge* is a typical middle age immigrant in Red Hook, working as a longshoreman. Eddie set down a path of obsession and

paranoia that tears his family apart. He cannot escape from the obsession because of his own split personality disorder. He has improper love and feelings for his eighteen years niece and, has been victims of his own instincts and holds an unconscious desire to die. According to Sigmund Freud, "split personality is divided personality in which people have feelings for different ages people" (183). Here the middle age man Eddie has feelings for eighteen year growing up girl. As a guardian he has raised her like a daughter but he has sexual desire for her. He ignores his wife while he acts in an immoral and harmful way towards Catherine such as, treating her like a baby, kissing her and forbidding her from marrying and moving out. Eddie's desire is cruel and spiteful reflecting his discomfort with his latent thoughts and desire eventually explodes in violent ways.

Desire in *A View from the Bridge*, is fraught with tension due to the improper way. It means Eddie's desires for Catherine shows human animality. Like animals, human have desires and instincts including denial, revenge, greed and sexual urges, which threaten human's very existence. Based on Freudian model of psychoanalysis, we can say that human is not different from animals, or superior to them; he himself is decent animal. So Eddie is completely dominant by animal nature or quality. The paternal over protectiveness of Eddie towards Catherine breaks the family apart. In order to protect her from the outside elements, he himself become her sexual predator, the desire was in his mind, which was not fully released.

His reaction to the grown up girl is an affection turned into incestuous desires. In fact the relationship between uncle and niece is possible in animal not in human. So, Eddie's behavior for Catherine is considered as an irrational, senseless, unreasonable and similar to animal's behavior. The animal instincts of Eddie have



distinct from his spiritual nature and the animal side opposed to his intellect and morality. It is an animal aspect in Eddie and the animal nature is hunting him.

Eddie is in an obsessed state, has one track mind and his obsession is considered to be a type of mental illness. He does not recognize the fact that he is trying to control over Catherine. He has excessive desire for his niece Catherine, when he cannot stop thinking constantly. Eddie is trying to force her into a relationship, trying to buy her loves and trying to alienate her from others people and her lover Rodolpho. But he has been unable to accept the rejection from others. Catherine is 'Madonna Type' according to him, "With your hair that way you look like a Madonna, you know that? You're the Madonna type. *She does not look at him, but continues ladling out food onto the plates.* You wanna go to work, heh, Madonna?" (14). He admires her beauty comparing her with Madonna. His desires for Catherine make him a pathetic figure. Although he knows the ethics and norms of the community, he violates the moral codes due to the excessive desires. He shows his possessiveness upon her; even he does not approve her to go on work:

EDDIE. No-no, you gonna finish school. What kinda job, what do you mean? All of sudden you-

CATHERINE. Listen a minute, it's wonderful.

EDDIE. It's not wonderful. You will never get nowhere unless you finished school. You can take no job. Why didn't You ask me before you take a job?

CATHERINE. But it's Fifty a week, Eddie.

EDDIE. Look, did I ask you for money? I supported you this long I support you a little more. Please, do me a favor, will you? I want you to be with different kind of people. I mean if you're gonna get

outa here then get out; don't go practically in the same kind of neighborhood. (*Pause. Catherine lowers her eyes*). (I. 248-59)

Catherine shares her own news which is that she got a job as a stenographer, the pay is excellent and it was an honor to be job holder there. But Eddie does not approve. He is uncomfortable with her not being in school, and worries that the job is in a bad neighborhood. He says her no one can be trusted, which also applies to the cousin of his wife.

Human species is a rational being with unconscious mind. The origin of all human behavior found in unconscious which controls human's personal behaviors; as a result people behave like irrational being. Here Eddie is the prime example of an irrational being. Moreover animal instinct or death instincts are found in the Id, which is the part of the unconscious mind. According to psychoanalytic theory:

There are three parts in human mind; id, ego and super ego. Id strives for immediate gratification of all desires and ego ensures that the impulses of the Id can be expressed in a acceptable manner. However the superego holds all of our internalized moral standards and ideals that we acquire from both parents and society. (18)

All animal instincts found in Id, which is the part of unconscious mind. Here in the play, Eddie's libidinal desires have source in his unconscious mind which are repressed by the Ego and Superego. Eddie has sexual desires for Catherine in his unconscious part of mind, id but he cannot express directly because of the repression of ego and super ego. But his suppressed sexual desires are released through his irrational activities.

Eddie suffers from his inner conflict throughout the play. Initially his conflict concerns to the relationship with Catherine and Beatrice. He cannot control his sifting

feelings and does not know how to cope with Catherine's growth into womanhood. His inner conflict goes on with all others characters; he is driven by animal instincts, whereas all others characters rationally opposed his activities. Eddie Carbone is a failed husband and destroys his family due to the jealousy, ignorance for wife Beatrice for the sake of his niece, Catherine.

Beatrice has clearly become a neglected wife. She is shown in the play as a mature female figure by nature, a sensitive and an emotionally aware woman. There is marital rift between Eddie and Beatrice. She understands what her husband is struggling with better than he does himself. Towards the end of the play she tells him that his feelings for Catherine are misplaced and can never come to anything. She is always honest with him but Eddie always demanded respect. Beatrice supports Catherine and encourages her to be independent. Although there is conflict between husband and wife, it is resolved by the end of the play as she covers him by her own body while Eddie is dying.

However, Catherine is a young and arguable the most innocent character. She is unwittingly at the heart of the play's central conflict and not aware of the fact that her uncle, Eddie has developed inappropriately strong feelings for her. But she does not know that her growth into womanhood is problematic for Eddie. Catherine achieves her adulthood after the arrival of Marco and Rodolpho. Her growing attraction to Rodolpho leads to their plan for marriage and brings out an aggressive reaction in Eddie that starts to break the family apart. As the play goes on, she understands Eddie's behavior towards her and Rodolpho is bad, and she does not want to stay with Eddie who wants to keep her under his influence:

EDDIE. Pack it up. Go ahead. Get your stuff and get outa here. Where  
you going?

CATHERINE. *trembling with fright*: I think I have to get out of here,  
Eddie.

EDDIE. No, you ain't goin' nowheres, he is the one.

CATHERINE. I think I can't stay here no more. I am sorry Eddie.

Well, don't cry. I'll be around the neighborhood; I'll see you. I just  
can't stay here no more. Do you know I can't? you know that don't  
you? Oh Eddie don't be like that!

EDDIE. you ain't goin' nowheres.

CATHERINE. Eddie, I'am not gonna be a baby anymore! You-

(2. 171- 81)

Once, when Eddie enters the apartment, saw Catherine and Rodolpho on bed. Then he  
flies into the rage and tells Rodolpho to get out, when Catherine says she will leave  
too.

Tension grows up for Eddie, Catherine and Rodolpho continue to see each  
others. One night Rodolpho and Catherine dance together after dinner, but Eddie  
cannot bear it and jumps up and asks if he can teach Rodolpho how to box. Rodolpho  
agree but nervous and does not want to hit Eddie, whereas, Eddie hits him and laugh.  
Catherine is afraid of her uncle and asks Rodolpho if he would live in Italy with her  
when they get married. It shows she is worrying about losing her love because of  
Eddie's behavior. At the end of the play, the love and respect of Catherine's towards  
her uncle turn out to the hate and ignorance. She compares Eddie with animal:

CATHERINE. How can you listen to him? This rat!

BEATRICE. *Shaking Catherine*: don't you call him that!

CATHERINE. *Cleaning from Beatrice:* what are you scared of? He's a rat! He belongs in the sewer!

BEATRICE. Stop!

CATHERINE. *Weeping,* He bites people when they sleep! He comes when nobody's lookin' and poisons decent people. in the garbage he belongs!. (2. 801- 07)

When Eddie's activities hurt Catherine she can no more bear and she goes against the Eddie supporting Rodolpho. Catherine even calls Eddie a 'rat' as a fitting result of his constant resistance towards her marriage with Rodolpho.

Rodolpho's personality sets Eddie on edge. He has unusual skills such as, the ability of sewing, he is a larger than other characters, and he has blond hair color. All the things that Catherine enjoys about Rodolpho, are the things that harm Eddie.

Eddie tells Catherine that the only reason Rodolpho is getting close to her is that he can marry her to obtain citizenship in the USA. However Eddie's conflict with Marco begins when Eddie makes the error of showing his dislike for Rodolpho in the name of teaching boxing. Marco who has been respectful towards Eddie since arriving but finally kills him. After Eddie informs immigration, Marco's livelihood is ruined. He cannot earn money to send back to his starving family in Italy if he is deported.

Eddie's vendetta with Rodolpho has ruined Marco's future and that of his children.

Marco sees this is cause for revenge. In the ensuing struggle, Marco Turns Eddie's knife back on him and Eddie is killed.

However, Alfieri as the narrator of the tale, but he cannot help the Eddie and come into conflict as the play goes on. He is a lawyer and stands for the law. When Eddie seeks help from Alfieri, saying that law must be able to help him, Alfieri tells

him that the problem is not a legal one and offers him advices of a more personal kind. This advice is similar to Beatrice, they both tell Eddie to let Catherine go:

ALFIERI. yes, but these things have to end, Eddie, that's all. The child has to grow up and go away, and the man has to learn to forget. Because after all,

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

EDDIE. you mean to tell me, even if he's a punk? If he's-

ALFIERI. there is nothing you can do. (1. 1354- 62)

When Eddie asks help of law to stop Rodolpho for marrying Catherine, Alfieri suggest him saying that let her go and she is a free agent, has her own life. But Eddie does not take Alfieri's advice because the law was his last hope to down the Rodolpho. When he sees that Catherine is going to be lost to him, he struggles within himself to protect Catherine. He lies to himself saying that Rodolpho has stolen her from him.

Ultimately he betrays his own code of honor and lost his own moral ethics informing immigrations about the illegally arrival of Rodolpho and Marco. Immediately, first and second immigration officer come there to arrest them. This is the worst of all outcomes for Eddie, who has done everything in order to protect Catherine in his own way. Her refusal to accept his actions leads to Eddie's destruction in the final scenes of the play. He takes the knife to his final confrontation with Marco, seeking to reclaim his last reputation and Catherine's love, and ultimately killed with his own weapon.

On the other hand, many characters are suffering from fear of intimacy, firstly the fear of intimacy found in Eddie. His revolution against Rodolpho is the result of fear about losing his love, Catherine. But Catherine is afraid about Rodolpho's pick up and losing him, so, she asks Rodolpho, they will stay in Italy after married. Rodolpho also worried about their love. Moreover, Beatrice is worried about her husband Eddie. She loves and respect him but he never response positively. So, she is also suffering from fear of intimacy.

### **Sublimation, Displacement and Condensation of Desire**

Eddie Carbone's complexity grows up due to the lack of ability to escape from obsession. He has developed romantic one sided love for Catherine and has unconscious desires to possess her. Although Eddie is a well liked member of his neighborhood community and has a strong sense of honor, by the end of the play, he loses his own respect and family after reporting about Marco and Rodolpho to immigration Bureau. His fatherly feelings for Catherine are gradually revealed to be an extreme oppressive form of love. He does not want her grow up because of the fear of leaving home.

As the play goes on, his affection for Catherine begins to seem more and more like an incestuous desire but he does not recognize his feelings. When Marco and Rodolpho move into his apartment, Eddie fears to being pushed out of his position in his love. He is completely dominated by his own feelings for Catherine but he cannot show directly because of the social and moral boundary. So, his sexual desires and feelings for Catherine get channelized through the sublimation, displacement and condensation.

Sublimation is the essential force for human civilization. According to Sigmund Freud, "sublimation is a process of transforming libido into socially useful

achievements including artistic, cultural and intellectual pursuits" (40). Here while relate Freudian notion of sublimation with Eddie, he has harbored feelings for niece and his desires are channelized as caring and supporting of her. Desire in *A View from the Bridge* is fraught with tension because it is not directed in the proper channel. Eddie's desires for Catherine is consider as human animality. He is a guardian and has raised her like a daughter but he has been sexual predator because of his behaviors such as, treating like a baby, kissing her and forbidding from marrying and moving out, "*He reaches out suddenly, draws her to him, and as she strives to free herself he kisses her on the mouth*" (63, *emphasis in the original*). When he saw Rodolpho and Catherine together on bedroom, immediately he goes to the Catherine and kisses her passionately.

The absence of Catherine hurts Eddie and says, "I don't see you no more. I come home you're runnin' around someplace- I don't know, you're runnin', you're runnin', Katie. I don't think you listening any more to me. You don't think so! Baby, you're gonna make me cry here" (36-37). When he comes from work and asks her the cause of not being closed to him. He says the distance created by Catherine is going to make him sad and crying. It shows he wants her presence every time as a baby and does not want let her go away." I don't like to sayin' anythin'. I don't want her marryin' anybody" (69). This is the line by Eddie to Beatrice, and it makes clear that he cannot give her hand to others for forever.

As the play goes on, Eddie says ;" I am tellin' you I know- he ain't right. Somebody that don't want it can break it. I know it, Mr. Alfieri the gay ain't right" (65). While Alfieri suggest him to let her go, he cannot hear Alfieri and says that Rodolpho has not right to love and marry her. Eddie further he says, "it mean it's eatin' me out, Mr. Alfieri, because I struggled for that girl. And now he comes in my



house and layin' his hands on her" (44). It is the evidence that such behavior is out of prove jealousy.

Eddie's latent desires make him obsessed and he cannot stop thinking about Catherine. He says, "I see it in his eyes; he's laughin' at her" (42). The love affair between Rodolpho and Catherine hurts him and has been jealousy about Rodolpho, so that he accuses Rodolpho as a Homosexual. Moreover, he feels guilty because of giving the chance to Rodolpho and Marco for staying at his own apartment. He started fighting with his wife about Rodolpho and says, "I ain't been feelin' good. They bother me since they come" (31). His enmity with Rodolpho is grown up day by day because he cannot see Catherine with him. And he has fear of losing her because of Rodolpho, so he feels guilty and conflict with himself.

Although Eddie has harbored feelings for Catherine but he cannot show directly because of the boundary of social norms. The relationship between uncle and niece is possible only in animal but not in human, so Eddie's desires get canalized by the process of sublimation. It is the culture, to raise a niece as a daughter, and caring and supporting her to build up her carrier. So, his sexual desires for niece are transforming into culturally acceptable way as a guardian's guidance and love. He is very protective of Catherine and does not let her go away. "Catherine, do me a favor, will you? You're getting' to be a big girl now, you gotta keep yourself more, you can't be do friendly, kid. Believe me kaite , the less you trust, the less you be sorry" (07). He suggest her not to trust whoever, it is apply on Rodolpho too.

Eddie paid for the typing lesson and has ambition for her to raise to a different class. Moreover, Eddie is proud of her looks, "With your hair that you look like a madonna. You know that? You're the Madonna type" (14). According to Eddie, Catherine is Madonna type and he likes her hair but not her walking style, "Now don't

aggravate me, Katie, you are walkin' wavy! I don't like the looks they're givin' you in the candy store" (07). Eddie has fear of other men who stare her and suggest that not to walk in wavy style. But Catherine distressed at his disapproval and Eddie trying to calm her.

However, when Catherine shares her news about getting job, Eddie starts to protest that she needs to finish to school, "what job? She's gonna finish school" (11). He further says, "I don't like that neighborhood over there" (12). As a guardian he is worried about her protection and he says that job is in bad neighborhood and there are many disreputable people there. He sweetly and sadly says he wishes her the best, and he thought that she never actually grows up, "kaite, I promised your mother on her death bed. I'm responsible for you. You are a baby, you don't understand these things" (07). It shows Eddie is more protective for Catherine as a guardian and worried about her study and future.

Moreover, many times he said her that Rodolpho wants marry her only to obtain US citizen, "That's right. He marries you he's got the right to be an American citizen. That's wthat's going on here. You understand what I'm tellin' you? The guy is looking for the break, that's all, he's looking for" (37). It shows Eddie is worried about her future too. Though he is in love with Catherine and he has sexual desires for her, he cannot show directly to her. However all the desires of Eddie come in the form of love and care. He quickly becomes jealousy of Rodolpho but he can not say Catherine is his own love. So, here sublimation plays the important role to transform unacceptable desires for niece into socially acceptable manner and behaviors to save him from the imaginary claws of his unconscious.

However, displacement is the way of transforming the desires to avoid negative consequences. As Sigmund Freud theorized, "Displacement transforms

behaviors and feelings from the original object or person to another" (11). For instance; as Freud said, there has been sexual attraction even in siblings, and these sexual desires for siblings are replaced by third person is displacement. Here in the play, Eddie's revolution against Rodolpho is prime example of displacement, where Eddie's Feelings for Catherine come in the aggressive form and reaction,

It ain't so free here, Rodolpho, like you think. I seen greenhorns sometimes get in trouble that way- they think just because a girl don't go around with a shawl over her head that she ain't strict, y'know? Girl don't have to wear black dress to be strict. Know what I mean?" (1. 1497- 1501)

When Eddie saw Rodolpho with Catherine, he flies in the rage and threaten him saying that not to be closed to her. He thinks he has possession upon her and says Rodolpho is not free to move with her.

Additionally, Eddie simply refuses to allow Catherine to love Rodolpho, "Don't say that, for God's sake! This is the oldest racket in the country—" (38).

Eddie is trying to convince her saying that Rodolpho is not fit for her. He thought that he is losing Catherine because of Rodolpho and this makes him ever more desperate to win her back, so he says, "But you never knew no other fella, kite! How could you make your mind?" (71). When Catherine says, she made up her mind to get married and Eddie requests her to stop and says she is unknown about other fella. Eddie is in deeply conflict with Rodolpho to keep Catherine away from him, "I ain't startin' nothin', but I ain't gonna stand around lookin' at that. For that character I didn't bring her up. I swear, B" (31). He cannot see the close relationship between Catherine and Rodolpho, Eddie wants to downfall of Rodolpho in front of Catherine so, in the name of teaching boxing, he hints Rodolpho and gives torture again and again.

Eddie's revolution against Rodolpho is consistently goes on to protect Catherine. He claims Rodolpho is homosexual due to the ability of sewing, singing and cooking, "Then why don't his brother sing? Marco goes around like a man; nobody kids Marco. I tell you the truth I'm surprised. I have to tell you all this. I mean he his gay. I 'm surprised,B" (31). Once when Eddie comes in his apartment and finds Catherine and Rodolpho on the bedroom, and he kisses both of them just to show Catherine that Rodolpho is homosexual. As the play goes on, he says, "He gives me the Heeby- jeebies. That's gonna be her husband" ( 30). It shows that Eddie has excessive feelings for Catherine but he cannot say with Rodolpho Catherine is his love but indirectly his feelings for Catherine are come out in the form of conflict.

Moreover, Eddie asks the help of law to stop Rodolpho for marrying Catherine but law does not help him. He wants to alienate Catherine from her love. So he asks contact with Alfieri and calls the immigration department to inform about Rodolpho and Marco and to deported back to Italy, "Give me the number of the immigration bureau. Thanks. *He dials*. I want to report something. Illegal immigrants. Two of them. That's right. Four- forty- one saxon street, Brooklyn, yeah. Ground floor. Heh? . I'm just around the neighborhood, that's all. Heh?" (66). Eddie is living with obsessed mind and he has fear of losing Catherine, so he informs immigration to arrest Rodolpho and Marco just for protect her. It shows he is ready to lose morality and humanity for the sake of his one sided love.

Overall Eddie's revolution against Rodolpho is the displacement of his repressed desires in an aggressive way and drinking is also a medium of express his desire in frustration way. He shows his love for Catherine as being a pathetic figure in the name of drinking. The kisses tell a lot about Eddie when alcohol makes his

emotion come out. His feelings for Catherine appear in hidden way and his anger for Rodolpho comes out as a displacement of his suppressed desires.

However, condensation is one of the methods by which the repressed return in hidden way. As Freud theorized, "human desires are repressed in unconscious mind and mind's libidinal energy could seek its release through the mental channel, such as through the means of language, dreams, humor, jokes and emotional activities" (3). Here in the play, Eddie's desires are released through the means of language and emotional behavior. Most of the time, he uses Cruel language while talking about Rodolpho:

EDDIE. *to Beatrice*: He's lucky, believe me. He looks away. That's why the water front is no place for him. I mean like me- I can't cook, I can't sing, I can't make a dress, so I'm on the water front. What do you say, Rodolpho, we go to the bouts next Saturday night. You never seen a fight did you?

RODOLPHO. *uneasily*: only in the movie pictures.

EDDIE. *going to Rodolpho*: I'll treat yiz. What do you say, Danish? If you wanna come along? I'll buy the tickets. (1. 1600-07)

As the plays goes on, Eddie tries to show his feelings for Catherine with the Rodolpho using cruel language and treating him as a thief. He further says, he took out of his own mouth to give to her, he took out of his wife's mouth, and he walked hungry plenty days in the city. But Rodolpho sit in his own house being closed to Catherine. So Eddie scolds him saying, a son of a bitch punk and a goddam thief.

When Alfieri suggest him to let her go, Eddie accuses Rodolpho using cruel language such as goddam theif, dirty filthy hands and son of a bitch punk. It shows he is trying to say that Rodolpho is not perfect than Eddie for her in indirect way.

Furthermore he says, he raised her like a daughter and does struggle for her, so Rodolpho has not right to catch her hand. It is a condensation to show possession upon her.

However, being an emotional man, he shows tears in his eyes in front of Catherine tell her go nowhere, "No, you aint goin nowheres, he's the one" (62). On the other hand, Rodolpho express his feelings for Catherine by singing 'paper doll':

I'll tell you boys it's tough to be along,  
 And it's tough to love a doll that's not your own.  
 I'm through with all of them,  
 I'll never fall again,  
 Hey, boy, what you gonna do?  
 I'm gonna buy a paper doll that I never can call my own,  
 A doll that other fellows cannot steal. (1. 775- 81)

Basically this is the song singing by Rodolpho dedicating for Catherine. Here singing is condensation and medium to show love in hidden way. Rodolpho love Catherine and want to marry her, so he expresses his feelings for her through the song 'paper doll'. Overall, sublimation, displacement and condensation are the essential tasks in Eddie's life to transform his animalistic nature into socially acceptable activities.

### **Conclusion: Animal Instincts in Human**

Miller had dramatized all the unresolved psychological conflicts within one play. Freudian model of psychoanalytic reading of this play reveals human obsession, desire, lack, anxiety, frustration, sadness, pain and sorrow. The play shows human as a decent animal and is driven by the death or animal instincts. As Freud said:

Human has life and death instincts. The life instincts are those which deal with basic survival, pleasure and reproduction, and sometimes refer to sexual instincts. These instincts were opposed by the self destructive death instincts, known as Thanatos. And in death instincts people does irrational activities and holds an unconscious desire to die.

(36)

Mainly the tragic hero, Eddie Carbone is guided by animal instincts. All the problems come in the play from Eddie's refusal to let Catherine go, and he is the cause of his own most destruction. With the arrival of Rodolpho and Marco, his obsessive love for Catherine makes him to be a jealousy and selfish man. Moreover due to his inability to understand his emotion, Eddie is in a denial of his irrational actions. It is consequently Eddie's weakness that destroys him emotionally, physically and morally.

This research work goes on through the Freudian model of psychoanalysis to explore: what makes protagonist obsessed?. Why do people behave like animal?. How does libido influence human's behavior? And, how do Eddie's desires get channelized? While going on through these research questions, I found that Miller's hero cannot escape from obsession because of his split personality disorder. He has harbored feelings for his seventeen years niece and thus he has been victims of his own instincts and holds an unconscious desire to die. While going through Freudian triangle of human mind: id, ego and super ego, we can say that Eddie's sexual desires for Catherine are source in his unconscious part of mind, id and then channel by ego and directed by the super ego. He is in one track mind because of the excessive desire for Catherine.

However, human species is considered as rational being with unconscious mind, the origin of all human behaviors found in unconscious which influence human

behavior; as a result people behave like animal. Moreover, as all psychic energy libido influence human behavior because it is the part of id and is the driving force of all behaviors. Additionally, all animals instincts found in id which is the part of unconscious mind. Here in the play, Eddie's libidinal desire is the main cause of his immoral behavior. In fact Eddie's animal nature hunts him. But sublimation, displacement and condensation play the important role to presence him as a civilized man. Though he is completely dominated by his own feelings for Catherine but he cannot express directly because of the social and moral norms. The relationship between uncle and niece is possible only in animal but not in human being. So, Eddie's desires get channelized through the process of sublimation as a guardian's guidance and love. However, desires come in the way of displacement as aggressive form and reaction; such as revolts against Rodolpho, informing immigration about Marco and Rodolpho to arrest them. Moreover, his repressed desires in unconscious have been released through the mental channel, such as through the means of language and emotional behavior. Eddie uses cruel language while talking about Rodolpho and does emotional behavior to show his love in hidden way.

The current research work concludes that essentially human have death or, animal instincts. Human behavior is basically not different from animal behavior. Like other animals, human have desires and instincts including denial, revenge, jealousy and sexual urge which threaten human's very existence and people behave like animal. Animal instinct as distinct from the spiritual nature and animal side of the person opposed to the intellect. However, human's irrational desires get channelized by the Freudian notion of sublimation, displacement and condensation. These are the essential forces for human civilization which give the quality of life and protect human from animal nature providing the line of defense. In miller's play, sublimation,



displacement and condensation are the essential tasks in Eddie's life to transform his animalistic nature into socially acceptable activities.

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