CHAPTER V

A VIEW FROM THE BRIDGE

A View from the Bridge is a play originally produced as a one-act verse drama on Broadway in 1955. Miller’s interest in writing about the world of the New York docks originated with an unproduced screenplay that he developed with Elia Kazan in the early 1950s, entitled The Hook dealing with corruption on the Brooklyn docks. Miller has been quoted as saying that he heard the basic account that developed into the plot of A View from the Bridge from a longshoreman who related it to him as a true story. Although the 1955 one-act production was not successful, it was revised in 1956 to become a more traditional prose play in two acts and it is through this version that audiences are most familiar with the work today. The play was made into a film in 1962 and adapted into an opera in 1999 by the composer William Bolcom, who incorporated material from both versions of the play.

The play opens in Red Hook Brooklyn, an Italian-American community, right on the New York City waterfront. Alfieri, a lawyer in his fifties, enters the stage and goes to his office that is visible on stage. After fixing some papers on his desk, he pauses and directly addresses the audience. Alfieri explains that he is a lawyer, born in Italy and he immigrated when he was twenty-five years old. He describes the Red Hook neighborhood, the slums on the seaward side of the Brooklyn Bridge, where Sicilians are now settled (they are forced to accommodate Sicilian culture with American law). Alfieri no longer keeps his gun in his filing cabinet. Although his wife has warned him that the
neighborhood lacks elegance as it is filled with Longshoremen and their families. Alfieri reminisces about the rare cases, received every few years, where he can feel great impending tragedy. Alfieri compares himself with a lawyer in the time of Caesar, powerless to watch the events of that tragedy run its bloody course.

Eddie walks by the men in the street and comes up to his apartment on the second floor. As he enters, his niece, Catherine, waves out the window to him. She is dressed in a new skirt and has done her hair in a new style. Eddie examines her and tells her that she looks beautiful, but goes on to lecture her about her new wavy walk down the street. Eddie is disturbed by all the attention the boys are giving her in the community and wants Catherine to stop waving out the window and be more reserved. Eddie calls his wife, Beatrice, into the room and announces that her cousins have landed. The cousins have been smuggled over on a ship from Italy and will be given seamen’s papers to get off the ship with the crew. Since the cousins have arrived early, Beatrice is alarmed because she thinks the house is not clean enough. But Eddie assures that her cousins will just be grateful for any place to stay. Eddie teases Beatrice about having such a big heart that he will end up sleeping on the floor while her cousins rest in his bed.

While Eddie sits at the table and Beatrice and Catherine keep ready the table for dinner, Catherine tells Eddie that she has been offered a job as a stenographer. Eddie is very resistant to the idea, but Beatrice finally convinces him to let her take the job. As the threesome eats dinner, Eddie warns Catherine and Beatrice about housing Beatrice’s
cousins. Eddie and Beatrice recall the story of a boy who snitched to the immigration police about his own uncle staying in the house. The uncle was beaten and dragged from the family’s home.

The stage lights focus on Alfieri, who forwards the time to ten o’clock and reflects on Eddie as a good, hard-working man. The stage focus switches back to the home where Marco and Rodolphe have just arrived. The family warmly receives the cousins, who are two brothers. Beatrice is overjoyed to see her cousin, and Catherine is stunned by the younger brother Rodolphe’s blonde hair. The cousins talk about their lives in Italy and dream for living in the U.S. Marco is married and has three children and he wants to send his earnings home to his children. Rodolphe, unmarried, would like to become an American and own a motorcycle when he is rich. Rodolphe also brags about his brief career as a singer and even serenades the house with ‘Paper Doll’. Eddie is disturbed at Catherine’s interest in Rodolphe and suddenly asks her why she has high heels on and makes her go to the bedroom to change.

Eddie tells Catherine to take off her high heels to the end of Eddie’s first meeting with Alfieri. The lights once again focus on Alfieri, who offers a brief narration and commentary on Eddie Carbone and the events that follow. As a wise onlooker, Alfieri reflects that the future is always unknown—normal man like Eddie Carbone does not expect to have a destiny.
Eddie stands at the doorway of the house, looking for Catherine and Rodolpho who have gone to a movie. Beatrice enters from the street and approaches Eddie. Beatrice tells Eddie to stop worrying and come into the house. When inside, Eddie tells Beatrice that he is worried about Catherine’s relationship with Rodolpho. Beatrice asks Eddie what is wrong with Rodolpho, and what he wants from him. Eddie responds that Rodolpho makes him feel odd—he has heard that Rodolpho sings on the ship and the men even call Rodolpho ‘Paper Doll.’ Eddie is particularly disturbed with Rodolpho’s strange blonde hair. Eddie tells Beatrice he gets a general bad feeling from the boy and cannot understand why she does not feel the same. Beatrice responds that she has other worries, in particular, Eddie’s sexual impotence. Beatrice and Eddie have not had a sexual relationship in three months. Eddie does not talk to Beatrice about the problem, and he only says that he is worried about Catherine.

Eddie goes outside for a walk and meets his friends, Louis and Mike, along the way. Louis and Mike praise Eddie for keeping Marco and Rodolpho. They tell Eddie that Marco is a strong worker, but Rodolpho is a big joker on the ship. Louis and Mike burst into laughter when they talk about Rodolpho and tell Eddie that Rodolpho has quite a sense of humor. Rodolpho and Catherine finally return from the movie. Eddie is relieved to hear that Rodolpho and Catherine went to the Brooklyn Paramount, as he does not want Catherine hanging around Times Square. Rodolpho responds that he would like to go to Times Square to see the bright lights he had dreamt of since he was a boy.
Rodolpho exits and Catherine and Eddie are left alone. Catherine wants to know why Eddie will not talk to Rodolpho. Rodolpho asks why Catherine will not talk to him. Catherine attempts to convince Eddie that Rodolpho likes him and that he should like Rodolpho. Eddie tells Catherine he is worried about Rodolpho. Eddie suspects that Rodolpho only wants to have a relationship with Catherine to get a green card and become an American citizen. Catherine is not ready to listen Eddie’s accusations, exclaims that Rodolpho loves her, and rushes into the house sobbing.

When inside the house, Eddie shouts again that Rodolpho is not good and he has to leave the house. Catherine and Beatrice are left alone. Beatrice is alarmed at Eddie’s passionate fury and talks directly to Catherine. Beatrice tells Catherine that she is a woman and must make her own decisions about marriage. Beatrice also reminds Catherine that to be a woman, she must act like a woman—she cannot walk around in front of Eddie in her slip or sit on the bathtub while he is shaving in his underwear. During the women’s conversation, Beatrice suggests that Eddie might think she was jealous of Catherine, but assures Catherine she is not. The idea of jealousy between her and Catherine over Eddie is a great surprise to Catherine. Catherine vows that she will try to be a woman, make up her own mind, and finally say good-bye.

Eddie makes a visit to Alfieri to ask if there is any way that he can prevent Catherine from marrying Rodolpho. Eddie claims that Rodolpho is only marrying Catherine to gain citizenship. But Alfieri tells him that he has no proof and the law is not interested in such
things. Eddie begs Alfieri and desperately suggests that Rodolpho might even be homosexual. Alfieri implores Eddie to ‘let Catherine go’, as he has too much love for her and must wish her luck and let her marry Rodolpho. Helpless and near to tears, Eddie leaves the office.

After Eddie leaves his office, Alfieri addresses the audience and tells that from the moment Eddie left his office, he knew Eddie’s tragic outcome. Alfieri claims he could see each step unraveling before him, and, in retrospect, wonders why he was powerless to stop it. Catherine and Beatrice clear the dinner table while the men finish eating. Catherine brags to Eddie that Rodolpho has been to Africa. Eddie and Marco describe their travels on fishing boats. Beatrice asks why they have to go out on boats to fish and Marco tells her that the only fish she will catch from the beach are sardines. Catherine and Beatrice muse about the thought of sardines in the ocean. Catherine thinks the idea of sardines in the ocean is as bizarre as oranges on a tree. Eddie agrees with Catherine and says he heard they painted oranges to make them look orange because they grew green on the tree. Rodolpho disagrees with Eddie’s thoughts about the oranges and Beatrice quickly diverts the conflict by asking about Marco’s children.

Marco responds that his children are well but he is getting lonesome. Eddie jokingly suggests that there might be a few extra children when Marco returns to Italy, but Marco assures him that he can trust his wife. Rodolpho tells Eddie that it is stricter in their town and the people are not so free. Rodolpho’s remark infuriates Eddie. Eddie informs Rodolpho that the women might be freer in America, but they are not less strict. Eddie is
angry because he thinks Rodolpho is taking advantage of Catherine and is offended that Eddie did not ask permission to take Catherine out on a date. Marco immediately tells Rodolfo to come home early, but Eddie is not satisfied. Eddie wants Rodolpho to work and not be out so much. Masking his real jealousy, Eddie tells Rodolpho that the police will catch him if he is out too much on the streets.

Catherine asks Rodolpho to dance and he reluctantly joins her. While dancing, Catherine asks how the men eat on the boats and Rodolpho’s cooking skills are revealed. Eddie, amazed by this new information, tells Beatrice that the waterfront is no place for Rodolpho. Rodolfo turns off the stereo and listens to Eddie, who has risen from his seat. Eddie cheerfully asks Rodolpho if he would like to learn how to do some boxing. Rodolpho reluctantly agrees and the men begin to lightly box. Eddie encourages Rodolpho, and he tells Rodolpho he is doing well. After encouragement from Catherine and Beatrice, Eddie and Rodolpho stop boxing. Marco approaches Eddie and asks if he can lift the chair in front of them. Eddie attempts to lift the chair, but is unsuccessful. Marco slowly raises the chair above his head.

From his desk, Alfieri once again frames the action of the scene. It is the twenty-third of December and Catherine and Rodolpho are, for the first time, alone together in the house. While Catherine cuts out a pattern of cloth, Rodolpho watches her intently. Catherine asks Rodolpho if he would still want to marry her, they had to move back to Italy. Rodolpho, indignant, tells Catherine that he would not marry her if they had to live in Italy. Rodolpho wants Catherine to be his wife and he wants to be a citizen. However,
Catherine is wrong to think he would marry her just to gain citizenship. Rodolpho insists the only reason he wants to be an American is to have the opportunity to work, which is the only advantage. Catherine reveals that she is fearful of Eddie’s reaction toward her marriage and Rodolpho eventually calms her. Catherine weeps in his arms and Rodolpho takes her to the bedroom.

Eddie, drunk and unsteady on his feet, appears below the apartment on the street. Eddie enters the apartment as Catherine walks out of the bedroom. Eddie sees Rodolpho also comes out of the bedroom and instantly orders Rodolpho to pack up his bags and leave the house. Catherine moves toward the bedroom and tells Eddie that he is the one that needs to leave. Eddie grabs Catherine and kisses her on the mouth. Rodolpho tells Eddie to respect Catherine, his wife to be. Eddie taunts Rodolpho and Rodolpho lunges toward Eddie, but is pinned by Eddie. Laughing, holding Rodolpho’s arms, Eddie suddenly kisses Rodolpho. Catherine tears the two apart.

Alfieri’s office is once again lit on the stage. It is the twenty-seven of December and Eddie has come once again to Alfieri’s office for advice. Again, Alfieri tells Eddie he must let Catherine marry Rodolpho. The law in the country cannot help him. After leaving Alfieri’s office, Eddie calls the Immigration Bureau and reports Marco and Rodolpho. When Eddie returns to the house, he finds Beatrice packing up Christmas decorations. Marco and Rodolpho have been moved upstairs to live with Mrs. Dondero. Beatrice and Eddie argue about their relationship and Beatrice tells Eddie that Catherine
and Rodolpho are going to be married next week. Beatrice advises Eddie to give Catherine and Rodolpho his good word and even attend the wedding. Eddie refuses to talk to her and moves toward the door. As he does so, Catherine enters the apartment.

Catherine tells Eddie that the wedding is on Saturday and he can come if he likes. Eddie once again attempts to convince Catherine otherwise, but she is resolved. Eddie suddenly tells Catherine that she must make Marco and Rodolpho move. Eddie thinks it is unsafe for them to be living with Mrs. Dondero because she is housing two other illegal immigrants. As Eddie is speaking, the Immigration police appear outside the house. Catherine hurries upstairs to try and get Marco and Rodolpho out of the house before the police enter. Marco, Rodolpho and the two other immigrants are taken to jail. As they leave, Marco spits in Eddie’s face. Alfieri pays bail for Marco and Rodolpho, with a promise that neither will hurt Eddie in any way. Rodolpho will still marry Catherine and be an American, but Marco will be deported in a few weeks.

It is Catherine’s wedding day and she is getting ready in her bedroom. Eddie still refuses to go to the ceremony and stubbornly sits in his rocking chair. Eddie has lost all respect in the community because he called Immigration on Rodolpho and Marco. Rodolpho enters the room to collect Catherine and Beatrice for the wedding and suggests that Eddie leave the room because Marco is coming, but Eddie refuses. Rodolpho apologizes for everything and even reaches to kiss Eddie’s hand, but Eddie pulls it away. Marco appears outside the apartment and calls out Eddie’s name. Eddie and Marco exchange words.
Eddie desperately attempts to justify his cause in front of the crowd of community members that have gathered. Eddie tries to stab Marco, but Marco grabs his arm and turns the blade inward toward Eddie. Eddie dies in Beatrice’s arms.

The main character in the story is Eddie Carbone, an Italian American longshoreman who lives with his wife Beatrice and orphaned niece Catherine. His feelings for Catherine, however, develop from protective and paternal into something more than filial as the play develops. These feelings are brought into perspective by the arrival of Beatrice’s two cousins, Marco and Rodolpho from Italy. They have entered the country illegally hoping to leave behind hunger and unemployment for a better life in America and to help build a better life for those they have left behind. Rodolpho is young, good-looking, blond and single. He can sing and dance. He is charming. Catherine instantly falls in love with him. Predictably Eddie sets about pointing out all of Rodolpho’s flaws and persistently complains that Rodolpho is ‘not right’ (by which he means homosexual). He uses Rodolpho’s effeminate qualities, such as dress-making, cooking and singing, to back up his argument. When Catherine decides to marry Rodolpho, Eddie is driven to inform the Immigration Bureau of the presence of the two illegal immigrants. He takes this action regardless of his earlier assertion that ‘It’s an honor’ to give the men refuge. His betrayal of the two men causes Eddie to lose the respect of his neighbors, his friends and his family. At the end of the play, the sense of crisis climaxes with a fight between Eddie and Marco. Eddie brandishes a knife and attacks Marco, but the stronger Marco turns the blade onto Eddie, killing him. This could be seen symbolically as a projection of Eddie’s
self-destructive tendencies, as his sense of self-worth and his honorable character finally reach the bottom of their downward spiral.

The play is set in New York, in the Red Hook neighborhood in the borough of Brooklyn. Red Hook is a homogeneous community of Italian immigrants. Most of the people in Red Hook originate from Sicily and the Sicilian code of honor is a running motif in the play. Italy represents homeland, origin and culture to the citizens of Red Hook. But Italy represents different things to the main characters in the play. For example, Catherine associates Italy with mystery, romance and beauty. Rodolpho, on the other hand, is actually from Italy, and thinks it is a place with little opportunity, that he feels justified in escaping from. All of the characters appreciate the benefits of living in the U.S., but still strongly hold to Italian traditions. Italy is the basis of the cultural traditions in Red Hook, and it serves as a touchstone to unite the community, with their own laws and customs.

Eddie the protagonist is authoritative, willful, dogmatic and energetic. In relation to his wife, Beatrice, and with the outside world, he is serenely masterful. Eddie is a man with a rather thin surface of good humour; underneath, he is quarrelsome and authoritative. Although he loves Catherine, he expects her to live according to his expectations. Eddie appears to be completely satisfied with the way his family is at the beginning of the play; it is the possibility of change that upsets him.
Eddie is prepared to believe in united family. He always wants to keep the family together. He also wants to maintain the integrity of his family life and the relationship he has with Catherine. At the end, Eddie pictures himself as a generous extrovert, and he is willing to fight to the death to preserve his ‘name’ for liberalism and honor, whose limitations have been exposed by his behavior towards the family.

The immigrants face a hard time coming into the country, then the problem of finding accommodation, work, also the possible issue of harassment, because of who they are and where they come from. The immigrants also have to be aware of the authorities. In the play, *A View from the Bridge* the established relationship of Eddie, Beatrice and Catherine which are at a point of change at the beginning of the play, they are subject to the impact of change of mind and expectations, when Rodolpho, and Marco arrive.

The family is about to experience hard times when they invite the two brothers, illegal immigrants. There is a loss of bond between the original family, especially the bond between Catherine and Eddie. Eddie cannot let Catherine go, either because he is over protective or because of incestuous reasons. The physical act of violence is when Eddie has a mock fight with Rodolfo and ‘accidentally hits him, also in the end of the play the tension between the two, Marco and Eddie finally ‘dies’ down when they have a fight, which ends in Eddie’s death.
The story is set around Eddie Carbone, an Italian immigrant who has citizenship in America. His character is introduced to the reader as a very nice man. He works on the piers near Brooklyn Bridge as a longshoreman. He is hard working, reliable and brings home his pay to his family. He is a caring person as he agreed to look after his wife’s sister’s daughter, Catherine. Even though he is an American he still lives a life influenced by Italian culture.

Miller shows how tense Eddie’s world is and how he surrounds the family with this cramped world, creating such immense tension. The story of the play was set after the Second World War, when many immigrants were coming over to find jobs for money to send back home or for money to build a life in the new country. Mass immigration had already started by then as after the war Italians wanted to broaden their career options and so make as best of a living as they could. The wide range of careers and cooperations of which the Italians could dominate brought great interest and attracted Italians to move. Marco is an Italian immigrant who moved illegally to the United States with his brother Rodolpho to work as longshoremen. Their country of origin, Italy, was going through a major economic depression because of the outcome of the Second World War. In the play, we are told that Marco’s plan is to make enough money to survive and be able to send some of that money to his wife and his three kids back in Italy, who are starving. Marco physically resembles the Sicilian stereotype, with dark skin and dark hair. He is also very strong and he could easily “load the whole ship by himself.” (541)
A View from the Bridge is a play centered on the life and loves of one man, Eddie Carbone. As the play develops, his personality becomes twisted, all because of the arrival of his wife’s distant cousins. When Eddie finally realizes and accepts what it is he feels, disaster strikes and inevitable tragedy occurs. The play is just an example of how someone’s life can be instantly changed simply by the arrival of another human being. From a caring, loving, protective uncle, the character of Eddie Carbone morphs into a monster of incestuous lust and violent anger. John Chapman in his essay, “Miller’s A View from the Bridge is Splendid, Stunning Theatre”:

“A monstrous change creeps upon the kind and loving uncle. He is violently opposed to this romance and is not intelligent enough to realize that this opposition is not motivated as he thinks, by a dislike of the boy and a suspicion that he is too pretty to be a man, but by his own too-intense love for his niece. Not even the wise and kindly neighborhood lawyer can persuade him to let the girl go.” (Martine 106)

At the beginning of the play, the characters of Eddie and Catherine are shown very intimate and secure their relationship seems on the surface. Although Catherine acts like a child, pretending that she has no idea about how the world around her works, Eddie knows that she is so much more than that.

A View from the Bridge is a modern day tragedy based around the character of Eddie who begins as a good, honest, working class longshoreman with mixed feelings towards his
niece, Catherine. However, tensions flare with the arrival of his wife’s cousins, brings about jealousy and anger that finally leads to Eddie’s own death. Eddie is a caring man as he only wants the best for Catherine. He says:

“Please do me a favour will ya? I want you to be in a nice office. Maybe a lawyer’s office someplace in New York in one of them nice buildings. I mean if gonna get outa here; don’t go practically in the same neighborhood.”(385)

Eddie is trying to tell Catherine that he wants her to work in a better place rather than to go and work in a similar neighborhood. This informs the audience of the area in which they live is not very safe as he is mortified when he finds out that she is working at a plumbing company which means that she will be surrounded by young men.

Miller describes a situation in which a man is forced by his emotions to betray himself and his local society, to betray something he had believed in his whole life. The man in question is Eddie Carbone, a poor and hard-working longshoreman of Sicilian origin. His character is defined both by his society’s values and by his forceful and emotive nature. The conflicts between these two aspects of Eddie’s character ultimately result in his self-destruction. Eric Mottram has described in his essay, “Arthur Miller: Development of a Political Dramatist in America” about the play and the character Eddie from historical and cultural point of view.

“A View from the Bridge compromises between the remote moral history of seventeenth-century Salem and contemporary Brooklyn. Eddie
Carbone, like Proctor, is fearful of losing his good name and arrives, not at the suicidal hopelessness of Keller and Loman, but at the most logical death in all Miller’s plays. He is killed in self-defense by the representative of the ancient traditional law which, the dramatist insists, is deeper than state social law: it is the law of honor, perpetuated in Sicily.” (Corrigan 38)

Many of Arthur Miller’s plays examine the position of individual in relation to their responsibilities and position in society and may be seen, as a result, to be political. *A view from the Bridge* has its roots in the late 1940s when Miller became interested in the work and lives of the communities of dock workers and Longshoremen of New York’s Brooklyn Harbor where he had himself previously worked. Miller found that the waterfront was the ‘Wild West, a desert beyond the law’, populated and worked by people who were poorly paid and exploited.

Obsession, hostility and betrayal are some of the issues in the play. The play was set in the docklands of New York, which was densely populated. Most of the people who lived in the docklands of New York were recent immigrants, working for lower than minimum wage, they were in hope of work, wealth and security that their country of origins could not assure them. So, they came in search of the ‘American Dream’ where the bosses used and abused them but they compromised between the economic status of their homeland and the U.S.A. The play has many meanings indwelled and underlying meanings in it. *A View from the Bridge* resembles Greek drama. Eddie is a tragic hero; a tragic hero is
someone who is not a bad character or greatly righteous who therefore suffers the coincidence of his own actions.

Eddie is very protective of Catherine. Eddie seems very concerned as to the welfare of Catherine He says to Catherine:

    Eddie: Where you goin’ all dressed up?

    Catherine, running her hands over her skirt: I just got it. You like it?

    ...

    Eddie: Beautiful. Turn around, lemme see in the back. She turns for him. Oh, if your mother was alive to see you now! She wouldn’t believe it.

(380)

Eddie does not want Catherine to grow up. He is concerned that she might get sexually assaulted or may be taken advantage of by men. Catherine disapproves of his protectiveness and nearly starts to cry. But Eddie reminds Catherine his responsibility and says:

    Eddie: Now don’t aggravate me, Katie, you are walkin’ wavy! I don’t like the looks they’re givin’ you in the candy store. And with them new high heels on the side walk—clack, clack, clack. The heads are turnin’ like windmills.
Eddie wants to keep his promise to Catherine’s mother, because he promised to look after Catherine. This shows loyalty, Eddie wants Catherine to finish school but Catherine does not. Once again Beatrice understands both Eddie and Catherine and realizes that Eddie is finding it hard to let go and Catherine wants to leave Eddie’s protective shield. The Carbone family and their community surrounding it are very loyal, however it seems that Eddie is over protective of Catherine and Beatrice is the only character who understands what Catherine and Eddie are going through. Eddie does not want to lose Catherine as she grows up.

Catherine is too familiar with Eddie even after she has grown up. Beatrice tells her not to wander around the apartment in her slip, and that shocks and saddens Catherine. She is at the edge of tears, as though a familiar world had shattered. She had never thought there was anything wrong with her relationship with Eddie. Beatrice is upset by the conflict within the family that the relationship between Rodolpho and Catherine causes. She always tries to be the calming influence. Beatrice supports Catherine and encourages her to be independent. Beatrice also tells Catherine, “You’re a grown woman in the same house with a grown man. So you’ll act different now, heh?” (405) and she tells her that
she also told Eddie the same thing. She had to tell both of them so that he does not think that she is jealous. Beatrice seems to push Catherine a little hard to get married and move on with her life so that she can fix her own marriage with Eddie.

Catherine wants to live in Italy with Rodolfo because she is afraid of Eddie here. And Rodolfo is saying no, how can he take Catherine from a rich to a poor country and live with no money. Later, Eddie tells Rodolfo to get out of his house but alone and not taking Catherine with him. Catherine was arguing back saying, she will go with Rodolfo and marry him as well. Alfieri knows what the future holds because he has seen this type of situation before. He knows what nature holds and they have to let it run its course, just wait till the end and see what happens.

Arthur Miller’s *A View from the Bridge* is set in the 1950s, when communities were forced to reconcile between American culture and the Italian community culture that surrounds. The cultural and moral difference between the two provides one of the great conflicts in the play. Eddie is made to choose between the two, which questions his loyalty to his family. The play explores relationships. Eddie Carbone is a tragic protagonist who needs to believe that his masculinity denies any sexual desires. To him, being homosexual is ‘not right’. This shows his insecurity of being a dominant character. His strong emotions for his niece suggest incestuous desires. Becoming suspicious of his own motives, Eddie does not realize these feelings until at the very end.
Eddie’s feelings for Catherine are suppressed. He transfers this sexual frustration into a hatred for Marco and Rodolpho, which causes him to act completely irrational. Eddie’s fear to secure his good name from Marco is a result of his failure to ‘protect’ Catherine. The community witness his loyalty die away due to his commitment to keeping Catherine to himself, and turning his vengeance into a need for acceptance by spending his last moments fighting Marco for his good name in the community.

According to Eddie, men should protect the innocent and provide a better life for their family. Because of this devotion, he believes that men should be expected and not told what to do. This concept stays in Eddie’s mind throughout the play. He exercises his authority. He believes that loyalty should stay strong, not only within a family, but the whole community. The neighbors look out for each other. The audience notices that he is a character with passionate beliefs. But at the end he has to yield. Ronald Hayman in his book on Arthur Miller comments:

“Like Proctor, he will die for his name, like Joe Keller, he has been betrayed by the law of his own nature into breaking the law of his duty to humanity. He has violated the accepted mores of his people out of a necessity created by an illegitimate passion.” (Hayman 83)

Eddie’s father was a poor immigrant from Sicily. He thinks that he has worked hard to get to where they are now. He feels that immigrants should work as hard as he had done. This is why Eddie is seen as a proud man. He has reached so far in life, without any failure and is determined to maintain his earned respect. He also believes that the
neighbors should not betray one another, especially if the Italian culture is questioned. Eddie’s belief for a strong community stayed persistent, until he became confused over his motives. Even when believing that Rodolpho is ‘stealing’ from him, he does not do this because he is already losing his respect, due to his feelings for Catherine, and fears that his desires could be revealed. The audiences already see that he is changing from an over-protective father-figure to a jealous, bitter man who is not going to give up on what he wants.

Eddie prevented Catherine from discovering independence because he had wanted her for himself. His feelings were stronger than that of a father-figure and niece. The relationship between Eddie and Catherine seems harmless at first; it just seems as though Eddie is an overprotective guardian of his niece in her increasing maturity, because he and Beatrice do not have a child of their own. He puts Catherine down for many reasons: to show he cares, to prove his superiority, masculinity and to prevent her from growing up so, she can remain his own. Through his actions and various clues from other characters, Eddie’s romantic feelings toward Catherine are revealed.

The first indication of Eddie’s sexual desires is Eddie’s delight as Catherine lights his cigar. Eddie’s great attention to his attractive niece and impotence in his own marital relationship makes this association clear. The audiences realize his love for Catherine is overpowered by his incestuous desires. One really wonders what these desires will teach
Eddie, or make him become. Eddie becomes increasingly sensitive to the presence of Beatrice’s cousins, especially Rodolpho, because of his obsession with Catherine.

As an inarticulate man, Eddie is unable to realize, speak or comprehend his own feelings for Catherine. The suppression of feelings devastates Eddie as he has no outlet for them, even in his conscious mind. His feelings manifest themselves into fierce protectiveness and eventual rage at Rodolpho, who has caught Catherine’s attention. Because of his inability to deal with his feelings, Eddie becomes jealous. He feels jealous because he has failed in ‘protecting’ Catherine from discovering independence. This jealousy towards Rodolpho (who is actually another uncle to Catherine) causes him to reveal the illegal immigrants, which ruins his reputation and destroys his own rules for loyalty. He knows he cannot do anything more for Catherine to be his, but get rid of Rodolpho.

Eddie betrays his family out of his sexual desire for Catherine, but he would not acknowledge it. He may be afraid of his sexuality and then he is not going to attempt to reveal to himself any other hidden cravings. He rather accuses Rodolpho of being homosexual, hinting it many times to prove to Catherine that he is not ‘man enough’ for her. This suggests that she should stay a child, who should admire him immensely. Readers can see he is a very strong willeed and protective person. It is almost as if Eddie’s hidden feelings are becoming open to not only the readers, but other characters. He becomes envious of Rodolpho. Rodolpho triggers Eddie’s secret feelings to express. His
feelings may not change (but develop), but his beliefs do. In this respect, Leonard Moss remarks in his book, *Arthur Miller*.

“… in *A View from the Bridge* sexual desire and jealousy become the dominant components of that reality. Eddie refuses to accept the implication that his fervent insistence on his niece’s loyalty carries with it the energy of physical attraction, but like Willy Loman and Joe Keller he involuntarily bares his emotional secret with his words and actions.” (44-45)

Eddie’s desire for Catherine destroys him as the play progresses. He grows jealous, which leads him to become blind to his own beliefs. After all this, the audience begins to think that Eddie should escape his dream world and let Catherine go. But he is too attached so that Eddie’s death becomes inevitable. When we learn of his obsession for Catherine, Eddie 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?”(409)

Eddie, because of his self-interest, lives in his own world where decisions make sense. He has not yet realized his own feelings. Because he never really does deny his desires for Catherine to either Beatrice or Alfieri, but rather brushes them off. It seems he may be
unconsciously aware of them. This unconscious knowledge of sexual taboo drives Eddie into a self-serving and destructive madness that he cannot control. Eddie’s greatest fear is not Marco, Rodolpho, or even the loss of his name. What Eddie fears most is disclosure of his secrets— he fears his own being. Readers begin to wonder when in the play, he will face this fear. It is then even more inevitable that it would be in his death, because then he would not have to fight for any respect, or Catherine. He can realize, or admit, to what he has been keeping secret all along.

Throughout the play, however, Eddie’s character is revealed. He is not as ‘innocent’ and selfless as the father-figure at the start. He says: “Katie, I promised your mother on her deathbed I’m responsible for you.”(381) It is as if Eddie had to point out his responsibility to prove to Catherine what she should see him. It is innocent in a sense because he is indirectly denying any sexual desires for her. The readers can see that the struggle to admit his emotions to Catherine will destroy his self-belief. Keeping the promise proves that Eddie is a man who keeps strong beliefs, and that he thinks people should stick to what they believe.

Miller, however, shows that Eddie still has a caring side for the family when he reassures it to her wife. Eddie’s married to Beatrice is a major factor in Eddie and Catherine’s changing relationship. The fact that Eddie is married adds surprise to the way he acted earlier with Catherine. Beatrice is very worried about the fact her cousins will be illegally staying at their house. But Eddie shows that he is caring to her matters too. He says:
“...they’ll think it’s a millionaire’s house.” (382) In his role as a husband, Eddie is concerned to keep everything running smoothly and enjoys keeping everything under control. He manages to maintain a steady, laidback attitude and, apart from this helping Beatrice calm down. It also shows he is not afraid of the law and its consequences. This links in with the Italian love, devotion and loyalty to the family. Miller reveals the closeness of their marriage and their respect for each other so the audience could believe that his behaviour with Catherine could not have meant anything. Beatrice obviously loves Eddie and praises him for his control on the situation.”You’re an angel!” (383)

Eddie feels a great sense of loss and is swamped with emotion. His pride for her seems to be lifted. Catherine does not have to listen to Eddie, but out of respect she does. His abnormal reaction is emphasizing by the fact that jobs are vital in such an economically depressed era and she is incredibly lucky to have such an opportunity. In contrast, Beatrice is supportive and encouraging. Eddie senses this and becomes more sympathetic, perhaps just to cover up his earlier mood. The friction is increasing. Eddie has some arrogant feelings about Catherine. He says: “and you’ll come visit on Sundays”. (386) Catherine senses this and feels let down. Catherine says: “No, please!” (386) He is over-reacting about anything concerning Catherine becoming more independent. The prospect of Catherine going out into the world is difficult for Eddie to accept. He knows she will no longer be the baby in the family for him to support and protect, and he does not know how to deal with his over-protective and emotionally corrupted feelings for her.
Through his growing jealousy, Eddie accuses Rodolfo of being homosexual. This is questioning his sexuality. The reason for why Eddie felt sexual desires for his niece could have been the fault of his fear of being homosexual. Eddie is mostly surrounded by men. At home, he does not feel that he can prove his masculinity over his wife, so turns to someone he can, Catherine. Catherine, aside from the fact that she is his opposite sex, looks up to Eddie in great respect. Actually Eddie has no control of his emotions. He is desperate to prove his masculinity, so sees no problem to desiring his niece, as he can prove masculinity over her. Eddie hid this fear by accusing Rodolpho. It is found that he is an insecure and confused man. Miller writes about how he battles his emotions. It is clear that his desire for Catherine was not his only worry until he changed so much and slipped so far into his world that he felt no guilt when he embarrassed himself by kissing Rodolpho and his niece. Benjamin Nelson in his book, *Arthur Miller: Portrait of a Playwright*, has observed about Eddie:

“Caught between an overt paternal protectiveness and a covert sexual desire, Eddie twists his life into a perverse knot which soon threatens to strangle Catherine, Beatrice, and two other individuals who drawn into its loop.” (209)

When he noticed Rodolpho as competition, Eddie, though strong-willed about getting rid of him, felt insecure. He thought he could slip back into homosexual desires. When Eddie finally realized that Catherine saw him as a father-figure and nothing more, he let himself unconsciously become open to his desires. That is probably why he felt no shame when
he kissed Catherine on the lips. Readers almost sympathize for Rodolpho. He does not even know that he has been trapped in Eddie’s emotional trauma, until he tries to understand what is going through Eddie’s mind. Here, Miller shows that Eddie has gone over-board with his protecting; he has become so jealous that he is trying many ways to get Catherine away from Rodolpho. Catherine conveys her anger to Eddie for humiliating her, and also indicates she is aware of Eddie’s actions. She does this by playing the record, ‘Paper Doll’. It is the natural law of revenge and has more significance to him, as it is Rodolpho’s nickname from working on the dock. Eddie is becoming frustrated. Playing the record was an act of rebellion. His first reaction to this is to act as if he has not realized her rebellious state. However this soon changes: “It’s wonderful, he cooks, he sings, he could make dresses” (414)

Eddie has lost control over the situation. Although, he is drunk (and this partly excuses his actions), the effects have obviously made him reveal his true thoughts in a disastrous way. To add to the unnerving atmosphere he becomes further enraged by the fact Catherine and Rodolpho have been disturbed as they rush out of her room. Eddie is unreasonable and irrational. He utters: “Pack it up. Go ahead. Get your stuff and get outta here.” (422) He orders Rodolpho to leave even though he is innocent of any wrong doing.

Catherine obviously scared and, although confused from the change of character, knows she is in danger. Reinforcing her intentions to leave, she is letting Eddie down. Eddie tries to stop her leaving using the shocking action of kissing her. As Rodolpho intervenes,
he kisses him too. There is symbolism in how Eddie tries to portray that there is no difference between kissing a woman and Rodolpho. This adds to the idea of him being feminine. For the first time now, Catherine uses physical force to stop Eddie. This reveals that she is angered and she must stop him. Catherine and Eddie’s relationship is then so badly damaged. It would be improbable to repair. The kiss could have also been a cry for a satisfying life. Beatrice might not be satisfying him, due to his desires for Catherine. He tried to persuade Catherine that Rodolpho is not for her, because he thinks so. Seeing as his plan did not work, Eddie was left deprived of everything he held onto to prove his masculinity, and battling for his respect. Altogether, his fear of being gay drove Eddie to fall for his own niece, disregarding the relations and incestuous desires, and make him behave the way he did. He says: “I want my respect, Beatrice.” (426)

Miller shows Eddie’s progression through his rage for Rodolpho. This drives Eddie to call the Immigration Bureau, which destroys his loyalty. To Eddie, this may have been his way of protecting Catherine, but not betraying his community. Readers can see how self-interested Eddie is. He risked breaking a community’s trust just so he could have Catherine. He believed that with Rodolpho gone, he could continue over-powering her. His efforts, all of which failed, made Eddie’s situation grow worse. Benjamin Nelson in his book, Arthur Miller: Portrait of a Playwright, has observed:

“The ultimate horror of A View from the Bridge rises out of the fact that although Eddie understands and fervently accepts the ethics of his community, he still outrages them; and it is to this end that Miller stresses
the blind passions that drive the longshoreman to the act of informing—
the supreme manifestation of betrayal that strikes at the heart of his society’s moral code” (216)

Rodolpho happens to also be Catherine’s uncle, but not directly. This is not pointed out because Miller is not too concerned with this fact, but it could still help analyze both Eddie and Catherine. Due to Eddie’s promise to protect Catherine, she is not used to meeting people her age. This is because Eddie had convinced her that guys would ruin her. Because she looked up to Eddie, she listened and did not let herself fall for any guys she felt Eddie would disapprove of. Falling for Rodolpho was an act of, not only to prove her independence, but an act of a rebellious teen who does not want to listen to their father-figure. This also suggests how Eddie destroys himself. It is Eddie’s fault for being so over-protective and forcing her to rebel the way she did.

Catherine’s first feelings towards Rodolpho are important and we need to know why and what she feels for him. Anyone would think, if anyone, she would be attracted to Marco. He is tall, dark and strong, the typical macho hero figure, where Rodolpho could not be any more different, but the contrast with his brother makes him seem even more unusual. His most striking feature is his blonde hair, which he attributes to the Danes having invaded Sicily. Later on, Eddie drops hints that it might be dyed. Rodolpho is young, immature and excited; this is just what Catherine finds so charming. He is also charismatic and talented. He laughs countless times and tells exaggerated stories, such as
the motorbike he wishes to purchase. Catherine is attracted to Rodolfo and she sees herself as grown up and independent. This surely influences her sudden interest in him.

Rodolfo may seem over confident, conceited and thoughtless, but he always seeks permission from Marco for his actions. They are close brothers, but it is obvious that Marco is the wiser and more respected. His gratitude and respect being revealed indicates that Marco is affectionate and cares for his own family. The tragedy is underway and all this action is developing before Eddie. Due to his situation, he becomes more and more agitated. Eddie’s attempts to intervene in Catherine and Rodolfo’s relationship are ineffective. Rodolfo is affectionate to Catherine in singing music, which Eddie finds flattering. The tense atmosphere increases immediately when Eddie meets his friends on the pier, putting further strain on Eddie’s thoughts and feelings. Eddie becomes unbearably uncomfortable when he gets the impression of his friends, Louis and Mike, about Rodolfo and replies: “Yeah (troubled) He’s gotta sense of humour”. (400) He only gives short answers to his friend’s tedious and drawn-out remarks. This whole scene is ironic in that no matter how tense Eddie becomes Louis and Mike continue to build on their remarks, repeating how much they like Rodolfo. Here, Miller is lightening Eddie’s emotions, by showing it through his jealousy.

On Catherine’s return from her date with Rodolfo, it is found how she and Eddie react toward one another. This is one of the few chances where the two main characters convey their real feelings towards one another. Eddie grows tense when Catherine is out. He
says: “I don’t see you no more, I come home your running around some place”. (402)
Catherine becomes frustrated too at Eddie. Eddie finds it difficult to talk directly to her:
“You gonna marry him?” (402) She avoids answering. Eddie clearly wants to resume the
relationship, hence the friendly approach of smiles. Eddie feels he has to be more direct,
but he still keeps the conversation safe. From that, Eddie suggests that Rodolpho should
ask permission. As the intensity of his accusations increase, Catherine feels more let
down and perhaps guilty. She replies, “He loves me” (402). She is reflecting this in her
answers using short, sharp lines and denying anything Eddie promotes. Eddie is
becoming frantic by criticizing Rodolpho. Eddie blames him for spending his pay on
clothes instead of sending it home to his family. He also finishes with the simple
declaration: “The guy is no good.” (404)

Catherine’s other side of the argument is found in the form of Beatrice. The key words
used here are ‘baby’, ‘little girl’ and ‘grown woman’. Catherine is not guilty in any real
sense of the word, but Beatrice makes it clear that she has helped to foster Eddie’s
feelings for her from her girlish affection. Beatrice uses the fact again and again that she
is independent, grown up and the fact that Eddie has no control over her actions. She
says, “If it was a prince came here for you it would be no different” (404) One can see
Catherine’s response to Eddie’s thoughts as self-doubt, becoming reluctant to hurt his
feelings. As Catherine grew up she saw Eddie as her father-figure and for this has much
respect for him.
Eddie constantly worries about the two immigrants from Lipari’s family, as this will increase knowledge of what he has done. Upto the entrance of the immigrant officers Eddie becomes understandably more frantic. The family members realized what has happened at the point of the officer’s entrance, which astonishes them. Marco is also shocked. This attempt of Eddie shows his disgust and the loss of his respect. Eddie does not seem to understand the concept of natural law, though when it is being used on him. He is also threatening – “I’ll kill you for that” (432). Although it is still shocking to read how outrageous his response to Marco’s action is, and how from now, all Eddie’s vengeful feelings are directed to Marco, instead of Rodolfo. Marco utters: “That one, he killed my children!” (433) Although he exaggerates the truth, his accusation is still just as shocking. This obviously has a powerful effect as everyone now turns their backs physically and mentally, leaving Eddie by himself in shame. Leonard Moss remarks in his book, *Arthur Miller*:

“Shame and hopelessness drive Eddie to a still more irrational deed; seeking to protect his family’s integrity, he destroys it. He violates the Sicilian code of honor operative in his social world by betraying the brothers—and, unintentionally, the relatives of a friend—to the immigration authorities. Disgraced now both in his neighborhood and in his home, he hazards a last defense of his “name” in the manhood ritual of the duel with Marco, then is delivered from humiliation by death.” (48)
The lawyer, Alfieri tries to help the brothers and still believes Marco will look for revenge. Catherine has lost all respect for Eddie, emphasizing to Rodolfo how they must move on from here. This contrasts deeply how she felt at the start of the play. Marco is looking to get back at Eddie. He tells: “The law, all the law is not in a book”. (434) Marco is emphasizing that it is natural law for him to get revenge for what he feels is a traitor to his country.

Although their marriage has been shaken, Beatrice and Eddie are still together. This must come from a solid feeling of love for him and how Beatrice will always support him. As they talk it is revealed Eddie is still after his ‘respect’ and an apology from Marco. Eddie has lost control and has a sense of almost madness. Eddie is only after revenge for Marco, who humiliated him earlier and seems unstoppable in his quest. Rodolfo, as ‘peace maker’, tried to stop any violence from erupting. His own guilt that Eddie created makes him feel, he must do this. Eddie is persistent for his respect. At this point, Beatrice is also trying to stop the inevitable. She says: “You want something else, Eddie, and you can never have her!” (437) Arthur Ganz, the critic, has written in his book, Realms of the Self: Variations on a Theme in Modern Drama:

“The sense of inevitability, which Miller creates, is less impressive than it might be, however, for it lies not in the circumstances or even in the genuine strength of Eddie’s passion but in his lack of sophistication about sexuality.” (134)
Like Alfieri, Beatrice reveals the truth about his feelings for Catherine. They are both horrified by this, but before any real feelings are expressed, the entrance of Marco adds further tension. This is an unstoppable explosive situation as they are both looking for revenge. Eddie shows he is more enraged first. He says: “I want my name, Marco”. (437) Since Marco is stronger than him, Eddie relied on using a knife to give him the upper hand. It also shows how he had the intentions to prepare this for when he met up with him, and that his actions were not encouraged at the time. There is symbolism that Eddie brought his death on himself.

As a character, Eddie is strong-willed. At the beginning, he was a generous man for letting his wife’s cousins illegally stay at his house. He seemed caring to both the women he protects. He seems to be a larger than life figure. It is noticed that he enjoyed acting as ‘the man of the house’; he felt respected and apparently had earned it all. The arrival of Rodolpho and Marco triggered them to act in a completely different way. Eddie grew more attached to Catherine when he felt Rodolpho was ‘stealing’ from him. If Rodolpho had not returned Catherine’s feelings, Eddie would have found no need to feel jealous and deprived. Eddie felt the need to protect his niece from discovering independence, but had failed to do so and became more envious. The illusion what he carries in his whole life does not give him chance to get out from its circle. Anthony S. Abbott in his book, *The Vital Lie: Reality and Illusion in Modern Drama*, has remarked:

“Once illusion has become deeply entrenched within a person, he must then create other illusions to reinforce the original one. Eddie, failing to
dislodge Rodolpho on the grounds of homosexuality, now commits the act that precipitates the final tragedy: he informs on Marco and Rodolpho. He has now violated his own ethos, the ethos of the neighborhood, in which he believes passionately.”(134)

Instead of being happy for her, Eddie was desirous. Eddie was being very self-interested. He looks out for himself at the expense of others. Eddie was living his bubble world where everything goes the way he wants. Because of this, everyone around him suffered more than he did. Through his change, he could have prevented it by just listening to Alfieri and Beatrice. If he had done this, he would have been more open to his feelings and found a solution that everyone around him could compromise for.

At the end of story, it expresses a great deal of new and revised emotions. Here, Miller showed how the couple had found reconciliation and repair for their broken relationship. Beatrice is able to forgive Eddie because she has finally found her justice. This is a moment where Eddie needs her more than she needs him. It is the first time the audiences hear of Eddie’s needs and expresses his weakness. The downscaling of their marriage causes Eddie to return to Beatrice at the end. This shows that he had finally realized what he had put her through, and how asinine he had been by going after his niece, who he could never have. Catherine, beyond his control, no longer seeks his approval. This also caused him to return back to Beatrice. His death is the only time everyone in the play found justice. Here, Miller showed how justice does not always bring happiness.
In conclusion, Eddie, the main character because of his blindness did something wrong and felt sorry for that. He had not meant to act the way he did. As Alfieri believed, Eddie was possessed with ‘passion that has moved into his body, like a stranger’ and was unable to control him. The passion, unreleased and suppressed in his unconscious was a stranger to Eddie’s conscious self that actively denied any thoughts of incest, or otherwise. Miller was successful with showing how a man can easily destroy himself by jealousy. He did this by increasing Eddie’s jealousy for Rodolpho. This increase of jealousy reveals the strength Eddie’s desire for Catherine. His protectiveness is too strong, and his jealousy shows it. His theme of incest is considered, but is not the only problem. The problem is how his affection for Catherine shows another theme, loyalty. Eddie breaks a community’s trust, which had a cultural rule for the Italian community in America. Raymond Williams in his essay “The Realism of Arthur Miller” states:

“Eddie Carbone’s breakdown is sexual, and the guilt, as earlier, is deeply related to love. And the personal breakdown leads to a sin against this community, when in the terror of his complicated jealousies Eddie betrays immigrants of his wife’s kin to the external law.” (Corrigan 78)

America was seen as a golden land, where the majority of the immigrants considered it as the land of many opportunities. The immigrants thought new doors would open for them and settling would provide a better life. The statue of liberty conveyed a welcoming protective feeling of America civilians. When many people migrated to America sometimes they brought fate upon themselves. Either people had to work very hard to
survive or their lifestyles became difficult. Many Italians migrated to America mainly from the Sicilian region. Sicily was a poor area, where there were low paid workers, the land was infertile and people were close to starvation state. In order for Americans to increase wealth and power they had to do certain jobs. In turn, the Italians did jobs and were often cheated and exploited.

In the 1940s the American dream was one that everyone possessed. The American dream promised wealth, happiness and pretty much everything that any citizen could ever want. This concept of the perfect life is one that both men try their very hardest to live by so that they can provide for their families, most importantly their children. When Joe Keller says “what the hell did I work for? That’s only for you Chris, the whole shootin’ match is for you,” (69)—this shows very clearly that he feels it is his duty to provide for his son.

In A View from the Bridge the scenario is very similar with Eddie trying to provide for his niece Catherine who he feels it is his duty to bring up, “Katie I promised your mother on her deathbed. I’m responsible for you” (381).

In literature as in life, there are some events which affect the relationships between parents and child. In both plays Death of a Salesman and A View from the Bridge, Arthur Miller depicts the possessiveness of human nature through the eyes of Willy Loman and Eddie Carbone. Willy and his son Biff exhibit an undoubtable strain in their relationship. Willy gives all his dreams to Biff in hope that he will carry on or create success for himself. Eddie wants the best for his niece, Catherine, but is unaware of his
over protectiveness which in actuality is an element much more repelling. The relationship between father and child characters place tension upon everyone and ultimately is a factor in the protagonist’s common tragedy.

The character of Eddie is linked to historical context by the poverty in Europe, the immigration into America and the Italian ‘Man of the House’ profile. The ‘American Dream’ tells us about why the immigrants are coming to America, The ‘American Dream’ believed in plenty of jobs, money and streets paved with gold. The reality is different. A View from the Bridge tells us that there were a lot of jobs available but only if you were paying someone back and if you were not, you will have to search for them. This shows us the deeper side of Eddie as he seems to know all the rules and can see that the system is unfair.

The tragedy in A View from the Bridge is based around people’s unwillingness to accept reality. People do not accept reality. This has been taken to its fullest extent in this play as it ends in the demise of Eddie. Eddie’s reality contains a secret, a secret lust for Catherine; this to Eddie is something disgusting something depraved as to him she is a daughter and some conflicting inner voice tells him that is the only way it can be. For her, he has an intense love but maybe this love arises from lust.