CHAPTER FIVE

INSTINCT AND PASSION

1) A View from the Bridge
INSTINCT AND PASSION: A VIEW FROM THE BRIDGE

Undisputedly, "A View from the Bridge," which was premiered on September 29, 1955, is considered by the eminent dramatic critics and audiences alike, as "a modern classic" and Miller's "most forth-right," "most original" play and "his nearest and most successful approach to tragedy". The universal acclaim has been accorded to the play for "it makes no false moves, wastes no time and has the beauty that comes from directness and simplicity." The play is, indeed, a landmark in the career of the playwright because it shows further development in his theatrical skill and "insight into social and psychological mechanisms." Armed with 'a rare emotional range and imaginative power', Miller sets out to dramatize, on the pattern of Greek tragedy, the disastrous end of Eddie Carbone, the protagonist of the play, by the subconscious incestuous passion which he harbours for his niece, Catherine.

'A View from the Bridge' is a drama of passion and apparently exhibits a departure from Miller's practice as a social dramatist because Miller has introduced in it a new aspect of human personality, that is,

the hidden forces of instinct and passion. Just as in the earlier plays the protagonist is shown to be a victim of outside forces, beyond his control, similarly the mysterious forces working from within his body contribute to Eddie's downfall. Miller has, in fact, inextricably blended the social and the psychological aspects of the conflict in the play with utmost dramatic dexterity. In 'All My Sons', 'Death of a Salesman', and 'The Crucible', the individual psychology has not been dramatized so well and the heroes sometimes tended to look like pathetic victims of unkind social infrastructure. Referreing to John Proctor, for instance, Miller said:

"The spectacle of still another misunderstood victim left me impatient...... to bathe the audience in tears, to grip people by the age old methods of suspense, to theatricalize life, in a word, seemed faintly absurd to if not disgusting".  

In 'A View from the Bridge', therefore, Miller introduced psycho-sexual motivation to initiate a desired change. Eddie's semiconscious desire for his niece, his strained relations with his wife and the possibility of his latent homo-sexuality give greater emphasis to the psycho-sexual factors than any previous drama. Where as in 'All My Sons', 'Death of a Salesman' and 'The Crucible', fate took the form of political, social or economic forces, in 'A View from the Bridges', Eddie, struggles with himself, with a passion he cannot comprehend or control. Thus 'for the first time in 'A View from the Bridge' sexual desire and jealousy become

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the dominant components of "subjective reality". The play, therefore, shows a shift from the societal to personal, from the external to the internal causes of catastrophe, Eric Bentley, recognising this shift and evaluating its emphasis on psycho-sexual forces has remarked that 'A View from the Bridge' is "isolated from the great debates of our time". Miller has in fact made it 'two level play' in which psychological and social elements have been intertwined extremely dexterously. Eddie's psycho-sexual motivations destroy the relationship with her niece and constitute his private guilt. On the social level the play deals with the strict code of loyalty of Sicilian-American community in which Eddie lives. He suffers tragic consequences when he violates the sacred norms of his milieu.

The story concerns, Eddie Carbone, an Italian-American longshoreman, whose small family, consisting of his wife, Beatrice, and his niece, Catherine, lives in a tenement building in the Red Hook section of Brooklyn. The couple has been responsible for raising their niece since the death of her parents when she was very young. Eddie brings up her niece with tender care and enormous fatherly love and his fatherly concern for her niece is as obsessive as that shown by Joe Keller and Willy Loman for their sons.

When the play opens, Catherine has turned seventeen and a monstrous change has crept secretly in the psychological reality of her uncle. Eddie's affection for her as a daughter has developed into something much more powerful without either Eddie or Catherine being aware of the change, though Eddie's actions and words do reveal his hidden lust for her. He is too possessive about her and cannot tolerate that somebody should even look at her.

He says:

"I don't like the looks they're giving your in the candy store."¹

He dislikes her wearing of "too short"² skirt and she is cautioned about her "walking" wavy³ because for Eddie, she is not like "all the girls".⁴

EDDIE: Listen, you been giving me the willies the way you walk down the street, I mean it.

CATHERINE: Why?

EDDIE: Catherine, I don't want to be a pest, but I'm telling you you're walking wavy"⁵

When she is offended, he flatters her like a lover:

"With you hair that way you look, like a Madonna, you know that? You're the Madonna type".⁶

He does not approve of her doing a job because he dislikes unfavourable neighbourhood over there.

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3. Ibid., p. 381.
4. Ibid., p. 381.
5. Ibid., p. 381.
6. Ibid., p. 382.
The job might take her away from him, the possibility that Eddie's passionate heart can never afford and he begins to complain her with immense emotional earnestness of a real lover:

EDDIE: And then you'll move away.

CATHARINE: No, Eddie.

EDDIE, (grinning): Why not? That is life. And you'll come visit on Sunday, then once a month, then Christmas and New Year's finally.¹

The enormity and dangerous proportions of this passion can be guessed from the fact that the relations between husband and wife, Eddie and Beatrice, are gradually growing frigid as he has stopped sleeping with and started ignoring her. She has, in fact, a true inkling of what is happening to Eddie's mind and what emotional malaise is distracting him from her. Later on, when the emotional estrangement, between the two, has assumed gargantuan dimensions, she asks Eddie:

"When am I gonna be a wife again, Eddie."²

Beatrice constantly reminds him of the young hood attained by Catherine, and pleads for her independence of action and thought:

"I'm tellin' you, I'm not makin' a joke. I tried to tell you a couple of times in the last year or so. That's why I was so happy you were going to go out and get work, you wouldn't be here so much, you'd be a little more independent. I mean it. It's wonderful for a whole family to love each other, but, you're a grown woman and you're in the same house with a grown man. So you'll act different now, huh?³

¹ Miller, A. "A View from the Bridge". Collected Plays, p.386.
² Ibid., p. 399.
³ Ibid., p. 405.
Prior to the arrival of her Italian Cousins she expresses her worry about Eddie:

BEATRICE', (looking into her eyes): I'm just worried about you, that's all I'm worried.¹

She cautions Catherine against Eddie's growing obsession with her. She admonishes Catherine to act different and not "to walk around in front of him in her slip" or "sit on the edge of the bathtub talking to him when he's shaving in his underwear".²

Eddie is unable to comprehend that his "overt paternal protectiveness" has transformed into a "covert sexual desire".³ He always emphatically refuses to acknowledge that his fervent insistence on his niece's loyalty carried with the energy of physical attraction. During his first interview with Alfieri, the attorney and 'the engaged narrator'⁴ of the play, Eddie reacts furiously to Alfieri's suggestion that he may want Catherine for himself:

"What're you talkin' about, marry me:

I don't know what the hell you're talkin' about Alfieri, with sound sagacity and deep insight realizes that the real problem involved is Eddie's excessive love for Catherine:

You know, sometimes God mixes up the people, we all love somebody, the wife, the kids—every man's got somebody that he loves, heh? But sometimes...... there's too much, and it goes where it mustn't.⁵

2. Ibid., p. 405.
5. Ibid., p.409.
Talking about 'A View from the Bridge' in an interview Miller, himself, has commented: "Disaster comes from excess". Miller was particularly interested in the destructiveness of his hidden incestuous passion - "a passion which, despite its contradiction the self-interest of the individual it inhabits, despite every kind of warning, despite even its destruction of the moral beliefs of the individuals, proceeds to magnify its power over him until it destroys him".

The magnification of this passion which sets the action of the play into motion takes place with the arrival of the two "submarines", Marco and Rodolpho, Beatrice's Italian cousins, into the small world of Eddie Carbone. They are smuggled into the United States illegally and Eddie provides them with shelter in his own apartment. One of the illegal immigrants, Marco has a family in Italy for whom he is working; the other, Rodolpho, young, extra-ordinarily handsome and exceedingly blond, is single.

The crisis hastens to precipitate when Catherine and Rodolpho fall in love with each other. After the Introductions, Rodolpho gradually dominates the conversation, impressing Catherine with his exuberant charm. Eddie addressed his first remarks mainly to Marco, then eclipsed by the younger brother, Rodolpho, he speaks progressively fewer lines. This reticence together with

2. Ibid., p. 53.
the defensive nature of his occasional comments, subtly indicates his growing uneasiness and resentment.

The initial hospitality shown by Eddie towards visitors is vapourised and he develops jealousy and hatred for them, especially for Rodolpho. His inward turmoil and restlessness become increasingly visible in his actions and words. Indeed, Eddie senses Catherine's increasing involvement with Rodolpho during the course of their introduction and his unacknowledged smouldering lust compels him to act as deterrent between them to eliminate chance of possible romance. When Catherine seeks an explanation from Rodolpho, Eddie reminds her to bring coffee:

Catherine, (wondrously): How come he's so dark and you're so light, Rodolpho?

Rodolpho, (ready to laugh): I don't know. A thousand years ago, they say, the Danes invaded Sicily.

(Beatrice kisses Rodolpho. They laugh as Eddie enters)

Catherine, (to Beatrice): He's practically blond.

Eddie: How's the coffee doing?

Catherine, (brought up): I'm gettin' it. She hurries out to kitchen.

Eddie's sexual desire and jealousy get intensely incited when Catherineexcitingly requests Rodolpho to sing "Paper Doll", as she immensely loved

this song. Before Rodolpho could finish the song, Eddie abruptly terminates the song and the scene by reminding his guest of his uncertain legal status as an immigrant and the danger of being "picked-up":

EDDIE: Hey, kid-hey, wait a minute.

CATHERINE, (enthralled): Leave him finish, it's beautiful:

(To Beatrice): He's terrific: It's terrific, Rodolpho.

EDDIE: Look, kid; you don't want to be picked up, do ya?

MARCO: No-no: He rises.

EDDIE: (Indicating the rest of the building): Because we never had no singers here....... and all of a sudden there's a singer in the house, Y'know what I mean?¹ and he moves to Catherine to show his control over her:

EDDIE: What's the high heels for, Garbo?

CATHERINE: I figured for tonight -

EDDIE: Do me a favor, will you? Go ahead.

(Embarrassed now, angered, Catherine goes out into the bedroom. Beatrice watches her go and gets up; in passing, she gives Eddie a cold look, restrained only by the strangers)²

Rodolpho's singing of "Paper Doll" is not purely representational but it plays a crucial part in the play. Like many of the songs in Shakespeare's plays, the lyrics of "Paper Doll" in 'A View from the Bridge' illuminate the dilemma of the tragic hero. Miller has chosen this song for definite reasons and the lyrics explain his choice:

². Ibid., p. 396.
"I'll tell you boys it's tough to be alone,
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 can call my own.
A doll that other fellows cannot steal (Eddie rises and moves upstage.)
And then those flirty, flirty guys
With their flirty, flirty eyes
Will have to flirt, with dollies that are real-

The dominant theme of the lyric is that the singer is going to buy a paper doll that other fellows cannot steal, in other words, an object of love which will obviate the possibility of rivalry and theft. The relevance to Eddie Carbone is striking. Throughout the play (which incidentally is interwoven with imagery of thievary) Eddie repeatedly accuses Rodolpho of having stolen Catherine from him or alludes to it. Catherine is Eddie’s paper doll. Rodolpho is the flirty, flirty guy, and the interesting fact that the singer intends to "buy" a paper doll parallels exactly Eddie’s attitude that he has a basic right to control Catherine’s actions because of the enormous personal sacrifices he has made in order to raise her:

I worked like a dog twenty years so a punk could have her, so that’s what I done I mean, in the worst times, in the worst, when there warn’t ship comin’ in the harbor, I didn’t stand around lookin’ for relief—I hustled. When there was empty piers in Brooklyn I went to Hoboken, Staten Island, the West Side, Jersey, all over—because I made a promise. I took out of my own mouth to give to her. I took out of my wife’s mouth. I walked hungry plenty days in this city."

Eddie's frantic efforts to break their relationship prove abortive and drive Catherine and Rodolfo more intimate and closer. The love between Catherine and Rodolfo, terrifyingly aggravates his lust, makes him incorrigibly irrational and leads to the eruption of a deadly rivalry between him and Rodolfo. Eddie, now violently opposes their romance, feverishly endeavours to destroy their relationship and alineate Catherine from Rodolfo, without being 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. He casts aspersions on Rodolfo's mannerism's and manhood. First, he attempts to convince Catherine that Rodolfo "don't respect" her and "he's only bowing" to his passport so that he can be an American citizen. He warns emphatically:

"That's a hit-and-run guy, baby, he's got bright lights in his head, Broadway. Them guys don't think of nobody but theirselves: you marry him and the next time you see him it'll be for divorce." 3

He instructs her niece" just remember, kid, you can quicker hit back a million dollars that was stole than a word that a you gave away". 4

Then Eddie tries to convince her of his own feverish delusion that Rodolfo is a homosexual. Eddie, to

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2. Ibid., p. 402.
3. Ibid., p. 403.
4. Ibid., p. 403.
prove this, in a drunken fury forces a kiss on Rodolpho. Far more shocking, is the most unavuncular kiss which Eddie forces on Catherine in that scene, for it reveals to the young girl the naked hunger which her uncle has been stifling for years, and puts in doubt the nature of her own feeling for him. When all else fails, Eddie commits the supreme sin of informing, he betrays the two men to the immigration authorities, thus dooming himself to be an outcast in the neighbourhood, and he is killed by Rodolpho's brother, Marco, in revenge.

A study of the play in terms of Eddie's incestuous love for Catherine without reference to the theme of corporate living in society would reduce the play to a melodramatic and pathological case study of an individual. In fact, 'A View from the Bridge' does not make any sharp digression from, 'All My Sons', 'Death of Salesman', and 'The Crucible'. Like those of preceding protagonists, Eddie Carbone's "inner crisis does not exist in psychological vacuum but is irrevocably welded to his communal being."¹ The real meaning of the play, despite its psychological characterisations, is still embodied in the relationship of the individual with the society, in individual conscience and social obligations.

Eddie Carbone has always known the principles of society and they have always been sacred to him. In the beginning of the play he shows how deeply these codes

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are ingrained when he tells Beatrice and Catherine how
he feels about sheltering Marco and Rodolpho:

"It's an honor, B. I mean it. I was just thinkin' in
before, comin' home, suppose my father didn't come
to this country, and I was starvin' like them over
there...... and I had people in America could
keep me a couple of months? The man would be
honored to lend me a place." 1

And he is fully aware of the consequences
for breaking these codes. Cautioning Catherine against
telling any information leak out about Marco and Rodolpho,
he urges Beatrice to tell her about a boy named Vinny
Bolzano who informed on some of his relatives.

"Oh it was terrible", Beatrice recalls. "He has
five brothers and the Old Father. And they grabbed
him in the kitchen and pulled him down the stairs-
three flights his head was bouncin' like a coconut.
And they spit on him in the street, his own father
and his brothers. The whole neighborhood was
cryin'." 2

Eddie drives home the moral of the incident
when he passes his final judgement on Vinny:

"Him? You'll never see him no more, aguy do a
thing like ab that? How's he gonna show his face?" 3

The ultimate horror of the play 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 that 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. Infact, psychological

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1. Miller, A. "A View from the Bridge", *Collected Plays*,
p. 383.
2. Miller, A. "A View from the Bridge", *Collected Plays*,
p. 389.
3. Ibid., p. 389.
climate of Eddie was tremendously tortured and excited that he could not analyse its disastrous outcome. Ronald Hayman has accurately portrayed the motive behind his act of betrayal:

"He has violated the accepted mores of his people out of a necessity created by an illegitimate passion." 1

Miller, in fact, wants Eddie to be judged in relation to the social context and the standards and social code of that world which he inhabits; The horror and monstrosity of his anti-social act can justly be evaluated only if it is weighed against that communal background. Miller himself clearly comments:

"The mind of Eddie Carbone is not comprehensible apart from its reaction to the neighbourhood his fellow-workers, his social situation. He's self-esteem depends upon their estimate of him, and his value is created largely by his fidelity to the code of his culture." 2

Eddie's betrayal of Rodolpho and Marco, when seen in social context, "achieves its true proportions as it flies in the face of the moves administered by conscience—which is also the conscience of his friends, co-workers and neighbours and not just his own autonomous creations." 3

He is a creature of his environment as well as an exception to it. It helps make him a tragic figure because a tragic hero throws "some sharp light on the hidden scheme of existence, either by breaking one of its profoundest

laws as Oedipus breaks a taboo, and therefore proves the existence of the taboo, or by providing a moral worlds at the cost of his own life." 1

The origin of accusations which are levelled by Eddie against Rodolpho can be clearly understood when we are thoroughly acquainted with the social milieu and the convictions of the long-shoreman community. Alfieri, a wise neighbourhood lawyer of Italian ancestry in his initial address to the audience, makes it perfectly clear that one of the themes of the play is to be man's relation to secular law:

"In this neighbourhood to meet a lawyer or a priest in the street is unlucky. We're only thought of in connection with disasters, and they'd rather not get too close. I often think that behind that suspicious little nob of theirs the three thousand years of distrust. A lawyer means law, and in Sicily, from where their fathers came, the law has not been a friendly since the Greeks were beaten." 2

Alfieri goes on to explain that the people of Red Hook not only distrust the law, but that essentially their heritage is one of primitive justice. Alfieri's references to Al Capone and Frankie Yale stress the violent forms of the "justice" that once provided during the first waves of Italian immigration.

Much of the physical danger of Red Hook has diminished and Alfieri tells the audience "I no longer keep a pistol in my filling cabinet." 3 Today these Italian

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3. Ibid.
immigrants who people Red Hook are "quite civilised, quite American. Now we settle for half." 1 Ironically, the action of the play involves a man, Eddie Carbone who will not settle for half. His primitive passion, more reminiscent of the ancient ancestors to whom Alfieri alludes in his choric moments admit no compromise and throw into violent conflict with his milieu.

The working environment of which Eddie is a part specifically, longshoremen, consists of a group of men who depend for their livelihood upon their physical power. Loading and unloading cargo is grueling, physical masculine labour. It becomes strikingly clear that longshore would quite naturally associate physical labour with masculinity. Rodolpho, on the other hand, can sew, sing (in a very high voice, perhaps somewhat effeminate?) and cook—all aptitudes which in the minds of longshoremen, or for that matter any working group which relies upon sheer masculine physical power, are associated with femininity. Plainly Rodolpho is not a homo-sexual because he sings in a high voice and can cook and sew. But because of their background and work it is understandable that Eddie and his peers regard Rodolpho as they do. And this is why Alfieri, who appreciates the psychology of his Red Hook clients, can say "even the ones who feel the same will despise you." It is fallacious to suggest that Eddie Carbone is isolated in his response to Rodolpho. What does finally isolate Eddie from his community is not his

community is not his innuendoes or even his attempt to degrade Rodolpho in front of Catherine. Rather, it is his overt act of betrayal of informing the immigration authorities that Rodolpho and Marco are submarines. By this one decisive act, Eddie commits the unforgivable sin of informing, with the inevitable consequences of isolation from his social context.

For betrayal, Marco's spitting in Eddie's face is a symbolic murder which foreshadows his act of murder at the conclusion of the play. The spitting, coupled with a public accusation ("That one : He killed my children : That one stole the food from my children"), underscores thee imagery of theft. According to Eddie, Rodolpho has stolen Catherine; Marco has stolen Eddie's "good name". Balancing Eddie's victimization, Marco feels that Eddie has stolen a chance for the life of his children. We might also note that although Eddie's betrayal was not designed to net the two submarine nephews of the butcher, Lipari. Both the neighbourhood and Lipari condemn and punish Eddie just as severely as if Eddie's act had been originally perpetrated against Lipari and his family. In other words, it is inconsequential against whom Eddie informs; the act of informing is what is unforgivable and unforgettable in the Red Hook mind.

Marco is a symbol of primitive justice. Like Eddie, he will not settle for half. The symbolic murder

of spitting in Eddie's face does not satisfy his appetite for revenge. As he says to a fearful Alfieri: "In my country he would be dead now. He would not live this long."¹ Marco is a product of the Old World. "Not quite civilized, not quite American," he insists upon a primitive form of justice.² Ironically, Marco is as dissatisfied with the law as Eddie. Both want from the law what the law has not been designed to provide indiscriminate punishment; in a word, retributive justice. An interesting parallel is evident: Eddie seeks recourse to the law to prevent Catherine from marrying someone who "ain't right". When recourse to the law fails, he informs Marco too wants Eddie punished for degrading his brother, robbing his children, mocking his work. Learning there is no law for that, he revenges on his word to Alfieri and ultimately kills Eddie. Marco's code of law is primitive punitive justice. As he takes Marco's hand (the same hand that held the chair as a threatening weapon) Alfieri counsels him: "This is not God, Marco. You hear? Only God makes justice."³ Interestingly enough, both Eddie and Marco receive warnings from Alfieri, both men reject his advice.

Society is brought to bear upon the lives of characters with the entry of the two Silician immigrants and it pushes the merely personal or domestic conflict between Eddie, Catherine and Beatrice, into the background.

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¹ Miller, A. "A View from the Bridge", Collected Plays, p. 434.
and the conflict begins to broaden between Eddie, Catherine, and Rodolfo, till the familial actually disappears and the societal comes into the forefront between Eddie, Catherine and Marco. Miller interfuses the personal and social elements in such an adroit manner that play explores the nature of man as well as his relationships with the society at large. The theme of human passions versus social responsibility has been ingenuously treated. Miller once made the following observation: Whenever a play mixes "I" with "We" in a significantly original way I am interested. The "I" and "We" relationship is a common feature of all plays which is treated more dispassionately and more intellectually in 'A View from the Bridge' through the agency of a narrator. The narrator also serves as the chorus in the play and reminds us of Greek tragedy. The use of the narrator further helps throw an aesthetic distance between the playwright and the action of the play, between the audience and the stage. It tells the audience that what they are witnessing is not so much real life as an abstraction of it. We are constantly given a view of the action from the bridge. It makes the plays more poetic than realistic, and adds to its tragic impact.

Eddie has to face a social boycott. He is shown calling after Lipari, and then Louis and then Mike but each one of them, in turn, walks away and exits without caring to look back or listen to him. Earlier, Marco publicly spits into Eddie's face and that hurts Eddie's self-esteem as well as his social image. Consequently he
abuses Marco and threatens revenge: I'll kill him: .......
I'll kill him: I'll kill him: That paves the way for the
climatic due scene between Eddie and Marco. The core of
this fight is an urge on Eddie's part to regain his lost
image in society. The social theme emerges clearly and
strongly when we find that Eddie's anger is no longer
directed towards his niece and Rodolpho (he is even willing
to attend their wedding), but against Marco he is the one
who publicly soiled his name. When Beatrices asks him what
more he wants, Eddie replies: "I want my name: Marco's
got my name: ..... he's gonna give it back to me in front
of this neighbourhood, or we have it out."¹ Here, once
again, we are strongly reminded of John Proctor. For Eddie,
as for proctor, the name has a double significance. In
the first place, it is a mark of identification and connec-
tion with others, secondly, it is a symbol of personal
integrity and social prestige. Eddie cannot live without
it just as proctor could not. He flings back the challenge
at Marco who is evidently a stronger man. The following
dialogue clarifies it:

Marco (calling near the door outside): Eddie
Eddie (as though flinging his challenge): Yeah,
Marco: Eddie Carbone: Eddie Carbone:
Eddie Carbone: 2

He repeats his own name in a self-dramatizing manner in
order to win back lost recognition in public. He tells
Marco: "I want my name, Marco..... Now give me my name
and we got together to the wedding".² Eddie might seem to

¹. Miller, Arthur. "A View from the Bridge", Collected
   Plays, p. 429.
². Ibid., p. 431.
³. Ibid., p. 431.
lack the superb consciousness of John Proctor, but he shares with him the intense need to claim" his whole due as a personality". He is "ready to lay down his life... to secure one thing... his sense of personal dignity... his rightful position in society." Like Miller's other tragic heroes, Eddie, too, cannot settle-for-half or make a compromise where self-esteem is involved. In an attempt to regain his self-esteem and social reputation, Eddie gets killed ultimately. He falls dead in his wife's arms. This is an important change from the original version of the play. In the original version he dies in Catherine's arms. Miller, it seems, brought about this alteration in order to emphasise two things. First, it underscores the nature of tragic awakening on the part of the protagonist so far as he is able to recognize the vitality of his relationship with his wife rather than his wife's niece. Secondly, in the context of the social theme of the play, Eddie's relationship with his wife takes precedence over his relationship with Catherine. It gives strength to his personal and public sense of respect besides giving him a place in the community.

Alfieri, the romantic, makes the clearest statement of authorial opinion we have in 'A View from the Bridge'. He recognizes the waste of Eddie's death and the violation of a code of honor. But Alfieri, in his Epilogue following Eddie's death, assigns a dignity to Eddie's action which would otherwise be ambiguous:

I confess that something perversely pure calls to me from his memory—not purely good, but himself purely, for he allowed himself to be wholly known and for that I think I will love him more than my sensible clients. 1

Miller also wants us to realize that Eddie suffers for a wrong social code in just the same way as 'Willy' does in 'Death of a Salesman'. Willy lives in a world which is governed by a success-code. His tragedy is that he is a failure and all his suffering can be directly attributed to a wrong social code. In & 'All My Sons' and 'Death of a Salesman' there is the same social code which is based on the idea of success. Joe's drive for success and Willy's illusions about success are part and parcel of that code which dictates that a failure has no right to survive in a success-oriented society. The irony of suffering for a wrong social code is there in 'The Crucible' too. The whole question of "betrayal" and the irony of John Proctor's suffering lie in this refusal to inform against others. He also suffers for a wrong social code which expects people to be dishonest. Only those who implicate others by naming names are liable to prosper under such a wrong code. Similarly, in 'A View from the Bridge' there is a great gap between the audience's understanding of the "betrayal" of illegal immigrants and its understanding by the Longshoreman community. The audience might feel that Eddie is justified in informing against the submarine since it is wrong to protect unlawful immigrants but in the eyes of the Longshoreman community it

amounts to a betrayal of the "polis". The irony is that Eddie suffers for violating a wrong social code which demands that he be silent and thus become an accomplice in the crime by giving shelter to illegal immigrants. In fact, what is really involved is the bigger question of right and wrong. Just as in 'Antigone' the question of right and wrong between Antigone and 'Creon' is very hard to decide, it is very difficult to pass the verdict against Eddie. Eddie is certainly more impulsive than John Proctor. The two react differently in almost similar circumstances because Proctor is a man of reason and Eddie is a victim of passions.

"In carbones, Miller has created the dark mirror image of John Proctor. Both men clash violently with their societies, but whereas the community in the Crucible is the transgresser against the individual's sanctity, in A View from the Bridge the protagonist is the violator of communal codes, which are viewed as just, Consequently the rock bound adamanoy which becomes Proctor's salvation can only propel Eddie Carbone to ruin." 1

The irony is that in a fit of passion Eddie commits the very act which he is shown earlier to abhor so much in another person. In transgressing against his community he resembles Joe Keller of All My Sons. Keller's transgression, however, is not limited to his immediate community but extends to the society at large whereas Eddie violates the ethics of a "polis". But the pressures generated by both kinds of transgression are the same. In either case the hero crumbles under those pressures. Miller

has rightly said: what kills Eddie Carbone is nothing visible or heard, but the built-in conscience of the community whose existence he has menaced by betraying it. ¹ Besides Marco and Rodolpho, two other submarines are also arrested. Thus Eddie's desperate act threatens the very life of the community. Catherine, who had been sympathetic to him so far, turns against him and derides him in a tone similar in violence to the tone Chris uses against his father in 'All My Sons'. She calls him "rat" who "belongs to the sewer" and who "bites people when they sleep: He comes when nobody's looking and poisons decent people. In the garbage he belongs".

Eddie Carbone is a tragic figure, Miller clearly feels, because in the intransigence of his action there is an implicit fidelity to the self, an integrity to one's own beliefs no matter how perverse they may be. However wrong he may have been, and Alfieri is not unmindful of Eddie's tragic deed, Eddie nonetheless pursues what he regards as a proper course of action. ² Reason was absent in his behaviour, but the irony is that Alfieri, a product of the compromising attitude of the Italian-American community of Red Hook ("we settle for half"), still loves a man who did not settle for half. Alfieri, admires the purity of Eddie's emotions, not the rightness or wrongness of them. Of Alfieri's rewritten Epilogue in the revised version of 'A View from the Bridge' Miller has this to say,

which suggests how desperately he wanted to make clear that Eddie is a tragic figure:

"In revising the play it became possible to accept for myself the implication I had sought to make clear in the original version, which was that however one might dislike this man, who does all sorts of frightful things, he possesses or exemplifies the wondrous and humane fact that he too can be driven to what in the last analysis is a sacrifice of himself for his conception, however misguided, of right, dignity, and justice." 1

Although Miller considers Eddie a tragic figure, he nonetheless apparently has never had any clearly defined outline of the emotions towards Eddie which he wanted to elicit from his audience. A comparison of his own statements reveals this uncertainty. In the Introduction of his Collected Plays, Miller suggests that the changes he made in revising the Original version had this result: "It was finally possible to mourn this man." On the other hand, three years later, in a new introduction to the paperback reprint of the play, Miller had this to say: Eddie is still not a man to weep over." Miller's confusion, is the result of his preoccupation with the moral element in 'A View from the Bridge' rather than eliciting specific emotions. The dilemma of a man-Eddie-betraying the code of his social milieu is of paramount consequence to Miller, and is what engages his creative energy. His failure to clarify what emotions the audience will feel reveals itself even in the statement about Eddie that he makes Alfieri deliver in the Epilogue to the play. Alfieri,

like Miller, has ambivalent feelings towards Eddie:
"And yet, it is better to settle for half, if must be:
And so I mourn him - I admit it - with a certain......
alarm."¹

Despite Miller's recognition of Eddie's moral flaw, he cannot ignore the essential humanity of his characters. This is typical of Miller's vision of life. His faith in the dignity of man is what leaves him unable to dismiss completely the humanly fallible Eddie Carbone from the race of humanity. Perhaps Linda's Miller really thinks of Eddie Carbone:

I don't say he's great man. Willy Loman (Eddie Carbone?) never made a lot of money. His name was never in the paper. He's not the fines character that ever lived. But he's a human being, and a terrible thing is happening to him. So attention must be paid. He's not to be allowed to fall into his grave like an old dog. Attention, attention must be finally paid to such a person.