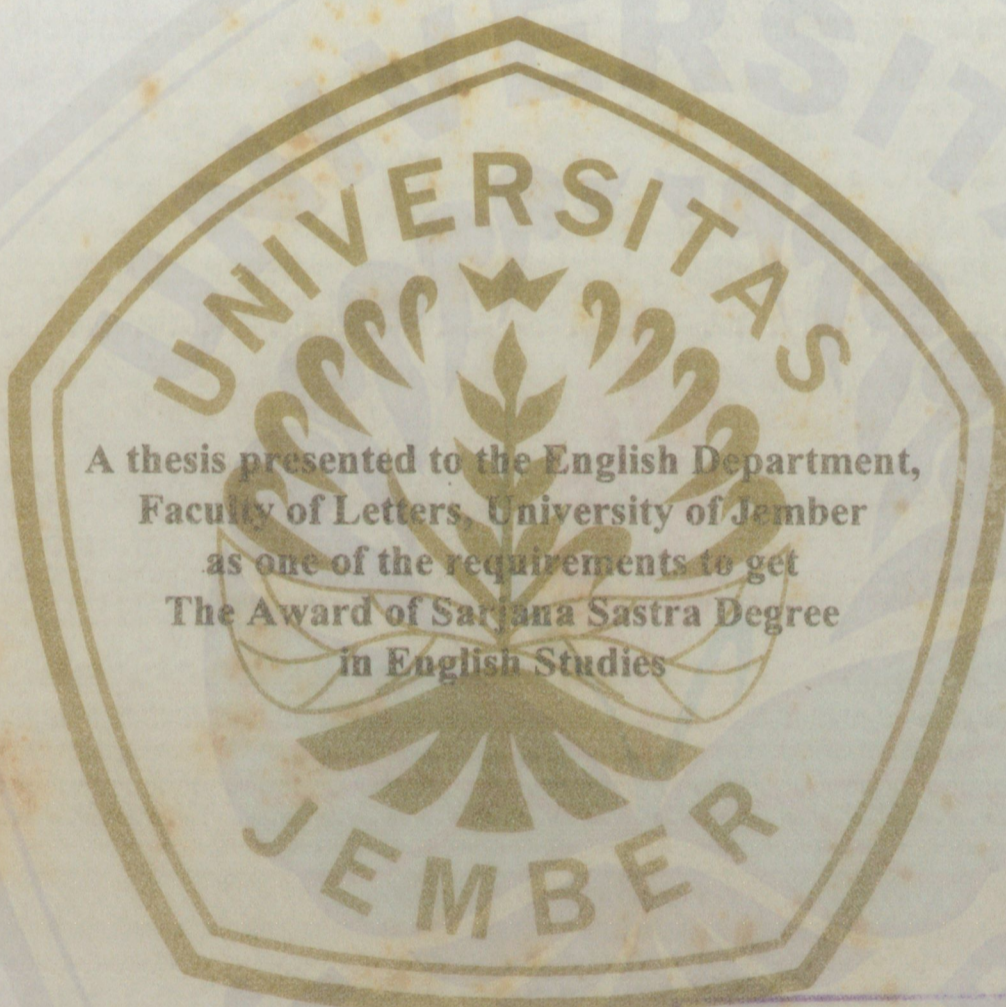


**A STUDY ON THE FRUSTRATION OF THE PROTAGONIST
THAT LEADS TO SOCIAL CONFLICTS IN
*A VIEW FROM THE BRIDGE***



A thesis presented to the English Department,
Faculty of Letters, University of Jember
as one of the requirements to get
The Award of Sarjana Sastra Degree
in English Studies

Oleh :

Titien Mardhiana
NIM. 9401101045

Asal	: Hadiah	Klasifikasi 828 MAR S e.1 f
	: Pembelian	
Terima Tgl:	3 - JUL 2000	
No. Induk :	PIT.2060.10.2214	

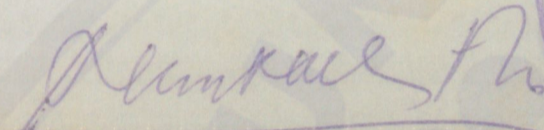
**UNIVERSITY OF JEMBER
FACULTY OF LETTERS
ENGLISH DEPARTMENT
2000**

APPROVAL SHEET

Approved and received by the Examination Committee of the English Department, Faculty of Letters, Jember University.

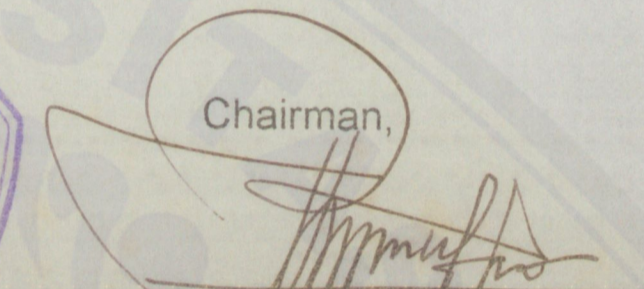
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Secretary


(Drs. Syamsul Anam, MA)



Chairman,

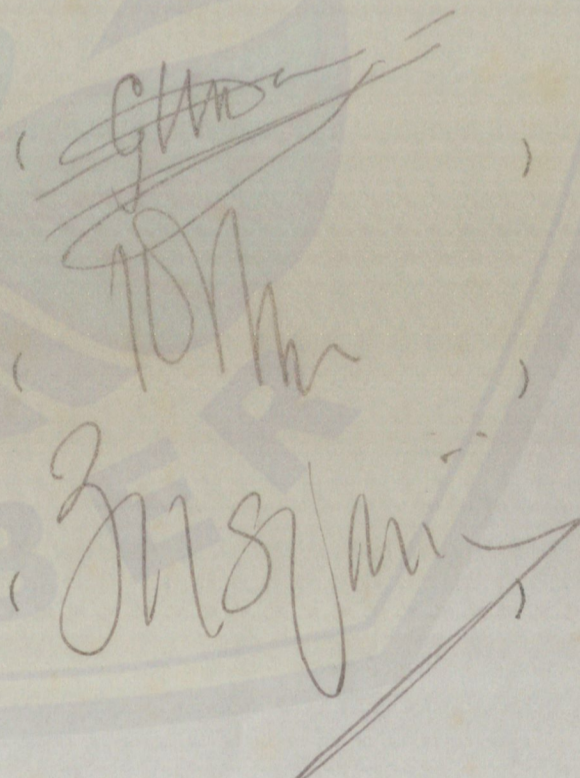

(Drs. Joseph Supardjana, MS)

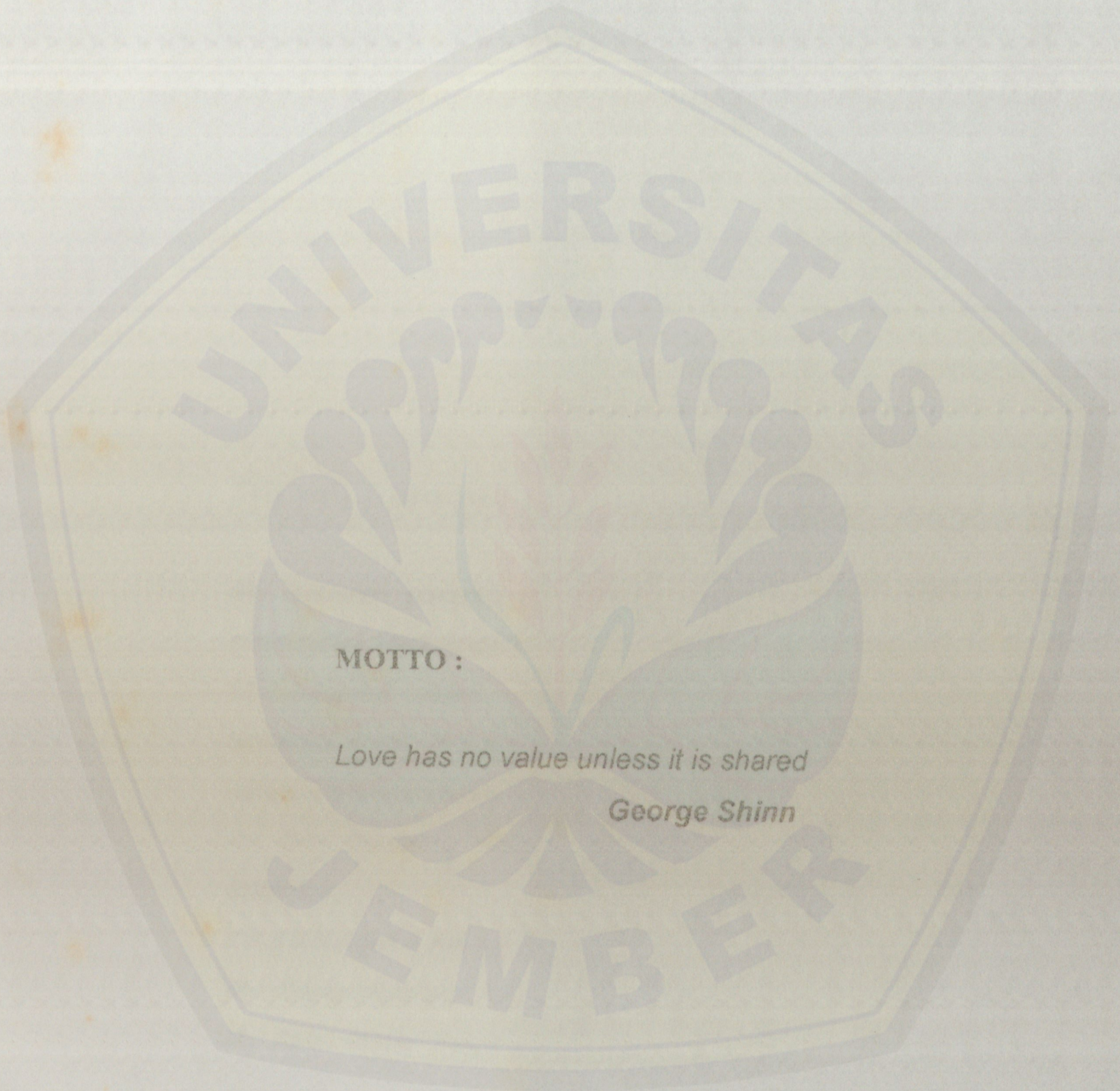
The Members:

1. Prof. Drs. Gunawan Hupoyo

2. Dra. Meilia Adiana, MPd

3. Drs. H.M. Busjairi





This work is dedicated to:

My beloved parents, Ardanu Mukidi and Sukaryani, I am grateful for their deed to take care of me affectionately.

My beloved elder sister, Yeni Kurniawati, my younger brothers Andik Prianggoro and Danang Wicaksono (the late) whom I always share love and sympathy.

Ari Dwi Irawanto who always favours me with sincere attention.

Dina who gives me valuable assistance

My classmates and friends.

My Alma Mater, thanks for teaching me knowledge.

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ACKNOWLEDGMENT

I would like to express my devoted thanks to Allah The Most Benevolent for His mercy and grace who has blessed me to complete this thesis with courage and strength. Without His mercy, my effort to finish this thesis is useless.

Genuine gratitude are due to all those for their invaluable assistance and contribution without which the acquirements of this thesis would have never been possible.

1. Drs. Sudjadi, the Dean of the Faculty of Letters, Jember University and Dr. Suparmin, MA., the Head of the English Department, who is very helpful to permit and to open the way of composing this thesis.
2. Prof. Drs. Gunawan Hupoyo, my first advisor and Dra. Meilia Adiana, MPd, my second advisor who have given me advice as well as imparted me supportive assistance to achieve the completion of this thesis.
3. The lecturers of Faculty of Letters from whom I have obtained spacious knowledge through their eagerness to teach and instruct me, so that this accomplishment has been eventually done.
4. My dearest parents whose presence is all about love, affection, patience, guidance, moral teaching and hence, leads me to build my personality.
5. My sisters and brother and all those I do not mention but I might never forget. I do not know how to thank for the invaluable things I have learned from them.
6. My friends particularly in "YES 94", whose friendship and belief have set my self confidence in finishing this work.

May Allah The Almighty endows His blessing for their heartfelt assistance.

Titien Mardhiana

CHAPTER I INTRODUCTION

1.1 Rationale

Before analyzing a work of literature, it is better to understand the meaning of literature itself. "Literature is simply another way we can experience the world around us through our imagination" (Jones, 1968:1). It is written by the author through creative process in order to be enjoyed, interpreted and understood by the people. It also portrays human life, character and their behavior, besides, being enjoyed for giving satisfactions, entertainment and knowledge. Reading a literary work can enrich our visions of life. Literary work is the reflection of life whether the writer's experience, other's or imaginative experience.

Moreover, it is human creation that is expressed through thought, feeling or idea about life and the world. It is the reflection of life, how men think and feel, how their desire for self expression, love, interest in people and what they are doing, are the basic of literature. Hence, studying literature is a process of understanding life itself through literature as a portrait of life. It brings as to the large, close and fresh relations with life. According to Hudson,

"Literary work is fundamentally an expression of the life through the medium of language. It takes great part in human life for it is a vital record of what men have seen in life, of what they have experienced, and of what they have felt, and thought about those aspects of it which have the most immediate and enduring interest of human being." (1965: 10)

In other word, literature is the reflection of human life, whether it concerns with happiness or human miseries. There are three kinds of

literary works such as poetry, drama, and prose. As a literary work, drama is an imitation of human action. It is written through the dialogue of a group of characters in the play and it is designed to be acted on the stage. "Drama shows messages and entertains us through dialogues and actions which delineates life and human activity by means of presenting various actions of dialogues between a group of characters" (Reaske, 1966;5). Therefore, through the dialogues and the actions of the characters, their characteristics can be observed.

Furthermore, drama portrays human's actions and behaviors of life through the performances. It deals with feelings, ideas, experiences, passions and imaginations. *A View from the Bridge* represents the occasions that are conceivable to occur in factual life, where a human being has to face problems that cause social conflicts.

A View from the Bridge is a drama that is composed by Arthur Miller in 1955. He displays the kind of the character's conflict through his drama, *A View from the Bridge*. It represents human action and their behaviors in facing the problems of life. Each character's attitude in facing and overcoming the problems will arise their characteristics.

In addition, the play is about the frustration of the protagonist, Eddie Carbon, leads to social conflict. Eddie's social conflict begins when Beatrice's cousins arrive to their home in Brooklyn Bridge. They are Marco and Rodolpho who land as illegal immigrant from Sicily, Italy. One of those illegal immigrant, Rodolpho, falls in love with Eddie's niece, Chaterine. Nevertheless, Eddie does not agree with their special relationship. He assumes that it is Rodolpho's cunning way to get the passport as an American citizen. Eddie's feelings for his niece, Chaterine, makes him frustrated. He realizes that he never gets her love. Even if he gets Chaterine's love, he will face with his surrounding. Moreover, his

frustration prompts him to betray his illegal immigrant relatives to the authorities.

This play is one of Miller's literary works that basically concerns with love and morality. It is interesting to discuss because the problem is universal and often happens in society even now. Miller's uniqueness in reflecting social affair among immigrant people is another aspect that makes it interesting to analyze in this thesis. Since I like to analyze the psychological conflict of the protagonist and the effect of his frustration, therefore I choose *A Study on the Frustration of the Protagonist that Leads to Social Conflicts in A View from the Bridge* as the title of my thesis.

1.2 The Problem to Discuss

The problem in this play are very interesting and unique. Arthur Miller displays human self expression, love, frustration, and dissatisfaction. By learning some characters created by the author, readers will be able to sharpen their feeling and lead them to understand about the characters conflicts.

In this play, the protagonist's frustration is caused by his feeling of desperation. It is represented by Eddie's characteristics and attitude. Eddie's feelings of love upon his niece cannot make him think clearly. There is a barrier between his feeling of passionate love and his responsibility as an uncle toward his own niece. This conflict causes his frustration. Furthermore this frustration leads him into social conflict. Those aspects including the effects of protagonist's frustration toward the other characters will be discussed in this thesis.

1.3 Hypothesis

A View from the Bridge is one of Miller's literary works that basically concerns with love and morality. After deciding the problem that will be discussed in this drama, there is a hypothesis that is whether or not the protagonist's frustration and its effects leads him into conflicts with the other characters.

1.4 The Scope of the Study

In *A View from the Bridge*, there are many characters involved in the drama. However, to limit the scope of discussion and to avoid any complicated discussion, this thesis will be focused on the protagonist's frustration and the effect of protagonist frustration that leads him into social conflicts.

The analysis of the protagonist's frustration cannot be separated from his relationship with the other characters. David Krech states that "frustration is derived from a conflict between personal wants and society's restraints and prohibitions" (1984;756).

Besides reading the play itself, for this purpose, it is necessary to apply psychological knowledge for analyzing this drama. Thus, it is important to use the psychological books such as *Introduction to Psychology*, *Elements of Psychology* and *General Psychology* as the additional materials.

1.5 The Goals of the Study

The purpose of writing this thesis, firstly, is to contribute a deep description about the frustration that leads to social conflict. Secondly, the other aim is to give the exact meaning of frustration and social conflict. The third, is to practice and apply the theory acquired during the study into scientific report and to increase the knowledge about literature

and to get the valuable experience from the study of literature. At last, hopefully, it will give a valuable contribution to those who are interested in making a closer study on *A View from the Bridge* by Arthur Miller.

1.6 The Approach to Use

In this thesis psychological approach is applied. It is necessary to use this approach to grasp the appropriate analysis. The psychological approach that is chosen for the drama presents depiction of mental conflict especially the one that Eddie experiences as the result of his frustration. According to Scott, there are three applications of psychological knowledge to art: it concerns with creative process, the study of the life of the author as means of understanding their arts, and to explain fictitious characters (1962; 71-72). In this case, the appropriate statement that suitable with the discussion is the third one that is to explain fictitious characters. Furthermore, in order to make a broader understanding of the thesis, the discussion is also supported by sociological study.

1.7 The Method of Analysis

Library study and the library research are conducted to gather data and necessary information. The method of analyzing the data related to the topic of this thesis is inductive method. It has been observed that Eddie's frustration leads to social conflict. His frustration makes him unable to think clearly in facing his following problems. Thus, the conclusion is that his frustration has influenced him greatly and leads him into social conflict. This is a way of drawing a conclusion of certain knowledge of particular case to general one (Hadi, 1993: 42).

Finally the library research is carried out as long as the data and information needed for this thesis can be taken just from several books and magazines only.

1.8 The Structure of the Thesis

This thesis is divided into five chapters. The first chapter is the introduction of the thesis. The second chapter concerns with the short biography of the playwright, Arthur Miller, and the synopsis of the play, *A View from the Bridge*. The meaning of the term used in the title of this thesis will be explained in chapter three. The succeeding chapter is the main discussion of the thesis. The last chapter is the conclusion of the whole discussion of this thesis.

CHAPTER II

THE BIOGRAPHY OF THE PLAYWRIGHT AND THE SYNOPSIS OF THE PLAY

2.1 The Biography of the Playwright

Arthur Miller, an American dramatist and novelist, was born on October, 17, 1915 in Manhattan. His parents are Isadore and Augusta Miller. They are prosperous Jewish couple. Nevertheless, his father had to give up his coat business for the reason of financial complicated problem during the depression. Afterwards, they decided to move their family into a small house in Brooklyn, New York. Miller stayed up there until he graduated his high school in 1932.

After graduating from high school, he worked in an automobile spare parts warehouse. However, he could save thirteen from fifteen dollars he acquired weekly for his college tuition. Therefore, he decided to study at the University of Michigan. His interaction with his friends from different countries had a great influence upon him and his works. Moss states that:

*"The university was a formative influence. Students from various parts of the United States and from other countries familiarized him with their regional styles. He observed, for instance, the Midwestern small-town manner, depicted in **The Man Who Had All the Luck** and in **All My Sons**" (1980; 4).*

He wrote drama after eighteen months entering the University. His first play was entitled **No Villain** in 1936. It was written in four days. Yet his first enterprise was successful and won the Hopwood Award for college plays. His succeeding plays, **They Too Arise**, was written in the same year that received Theater Guild Bureau of New Plays Award. The

following years, *Honors At Down* appeared and won Hopwood Award for college plays.

Then he graduated and was granted the Bachelor of Arts from University of Michigan in 1938. However, he decided to return to New York and worked with The Federal Theater Project, Columbia Workshop (CBS) and Cavalcade of American (NBC). He worked as a scriptwriter and gained a hundred dollars for each script. Afterwards, he married Mary Grace Slattery to whom he engaged while at Michigan in 1940.

Furthermore, for the special reason, he visited an army camp during the war in 1944. He wanted to collect the material background for a movie entitled, *The Story Of GI Joe*. It is based on Ernie Pyle's book, *Here Is Your War*. Then, it was followed by publishing of his journal, *Situation Normal* in 1944. The following drama, he produced his first Broadway production entitled *The Man Who Had All Luck* in the same year. It received a Theater Guild National Award. The previous year, he produced and published a novel, *Focus*.

In 1947, he produced and published *All My Sons*. It received New York Drama Critics Circle Award. Later, he produced and published *Death of A Salesman* in 1949 and he won the Pulitzer Prize and other awards. "All most of the plays, the novels, and several short stories are adapted for radio, television and motion pictures" (Moss, 1980;5). In addition, he received the Outstanding Father of the Year in 1949. He also wrote the adaptation of Ibsen's *An Enemy of The People* in 1950.

The Crucible appears in 1953 and it wins Antoinette Perry Award. In 1954, the State Department refuses Miller's passport to Brussels for the performance of *The Crucible* for Belgians by the reason of their assumption that Miller was a member of communist organization and he was in its side.

A View from the Bridge and *A Memory of Two Mondays* are produced and published in the same years. Those two plays are published in New York. On the other hand, he divorced Mary Grace Slattery. He also produced the revised edition of *A View from the Bridge* in two act versions at London in 1956. Because he was accused of being a communist, he gave his testify toward House Committee on UN America activities. On the other hand, he refused to identify the person attend at meeting organized by communist. Furthermore, he married Marilyn Monroe and divorced in 1961.

His other dramas are, *After the Fall* (1963), *Incident at Vichy* (1964), *The Price* (1968) and *The Archbishop's Ceiling* (1977). Other works including the screenplay of *The Misfits* (1960), *The American Clock* (1980), *Playing for Time* (1981), *The Last Yankee* (1993), *Broken glass* (1994) a collection of short stories, *I Don't Need you Anymore* (1967); and *The Theatre Essays of Arthur Miller* (1978).

2.2 The Synopsis of the Play

Eddie Carbon is forty, a husky, slightly overweight longshoreman. He lives in the slum that faces the bay on the seaward side of Brooklyn Bridge. He has a wife named Beatrice Carbon. This couple does not have any children. However, they have a niece, Chaterine, and treat her as their child because her mother died when she was a baby.

When Eddie returns from his work, he is greeted by Chaterine. Eddie feels surprised with Chaterine's ways dressing herself. She looks so pretty but Eddie does not like this. He says that her skirt is too short and he does not like the way Chaterine's walks. Eddie is also furious to Chaterine because she waves through the window to Louis, their neighbor. Tony Bareli informs Eddie that Beatrice's cousins arrive. They are still on the ship in the North River. Beatrice feels surprise when she

hears the news. Since she thinks that Marco and Rodolpho will arrive next week.

Beatrice says to Eddie that Chaterine is offered a job. Eddie is surprised and does not agree with it. He wants Chaterine to finish her school. Furthermore, he thinks that Chaterine has not asked his permission before she takes a job. Chaterine explains to Eddie that she was called out by the principal to go to his office. The principal told her there is a company in Nostrad Avenue that needs a stenographer woman with fifty dollars a week. She is chosen because she is the best student in the whole class. Finally, Eddie permits her to take the job.

Beatrice's cousins, Marco and Rodolpho, arrive and they introduce themselves. They tell about their impoverished town condition in Italy. Marco describes about his family's circumstance that forces him to go to America illegally. Rodolpho also tells about the experience when he lives in their town. The poverty in the town makes them to be illegal immigrants hoping to get a lot of money. Rodolpho also tells them when he is a singer and to prove it he sings a song "Paper Doll". However, Eddie does not like it and orders him to quit his song. They live in Eddie's house for a while.

Rodolpho and Chaterine go out. Eddie waits for them and Beatrice asks him to come in. They talk about Chaterine. Eddie does not agree if Chaterine has a relationship with Rodolpho. After that, Eddie meets Louis and Marco. They have a little chat. They praise Marco and especially Rodolpho. This makes Eddie dislike Rodolpho.

After that, Rodolpho and Chaterine come. Eddie begins to ask where they both go. Eddie gets angry with Rodolpho and Chaterine. Eddie feels Chaterine does not care to Eddie anymore after she has a relationship with Rodolpho. Moreover, Eddie feels that Rodolpho does

not have any respect of him anymore. He also thinks that Rodolpho plans to marry Chaterine because he wants to get the American citizen.

Beatrice gives Chaterine suggestions. She tells her not to take care about Eddie's words and not to act like a baby because she is not a baby anymore. Then, not to walk around in front of her slip, not to sit on the edge of the bathtub talking to Eddie when he is shaving in his underwear.

Eddie goes to Alfieri's office. He tells all about his problem to Alfieri. He tells that he does not like the relationship of Chaterine and Rodolpho. Alfieri gives the suggestion to Eddie that Chaterine is not a baby anymore. He also adds that Eddie must let her go.

Chaterine is afraid of Eddie's behavior. That is why, she asks Rodolpho to marry her. Then, they ente Chaterine's room, at that moment Eddie comes in drunken condition. He finds that they just come out of Chaterine's room. Eddie gets angry. He orders Rodolpho to leave the house. Chaterine wants to follow Rodolpho but Eddie forbids and kisses her in front of Rodolpho. Rodolpho is angry with Eddie because this proves that Eddie does not have any respect to her. Then, Eddie kisses Rodolpho in front of Chaterine just to prove that Rodolpho is homosexual as he thinks.

Furthermore, Eddie reports Marco and Rodolpho to Immigration Bureau that they are illegal immigrants who live at four-forty-one Saxon Street, Brooklyn. At the same time, Marco and Rodolpho decide to move upstairs. Then, there are two immigrant officers coming and pick them up. Marco finally realizes that Eddie betrays both Rodolpho and him. They are sent to the prison.

Meanwhile, Alfieri and Chaterine come to the jail and meet Rodolpho and Marco. They try to release them by paying some amount of

money. Alfieri asks Marco not to take revenge on Eddie. Marco promises about that and he is permitted to go out of the penitentiary.

Chaterine wants Beatrice to attend her wedding, but Beatrice is not allowed by Eddie. She also asks Eddie to come on her wedding but Eddie refuses. Later, Rodolpho comes and asks Eddie to forgive him. He also tells Eddie that Marco will attend to the wedding.

Then, Marco comes to Eddie's house and calls Eddie's name from the street. Eddie answers Marco's challenge and begins to shout to Marco. They fight and Eddie stabs Marco. Marco strikes Eddie beside the neck and calls him animal. Eddie springs the knife into his hand. The neighbors try to stop it but Eddie goes wildly attacking Marco. Finally, Eddie stabs him with the knife but Marco manages to grab his arm, turning the blade inward. Subsequently, Eddie dies in Beatrice arms and she covers him with her body.

CHAPTER III

THE MEANING OF THE TERMS

It is necessary to explain the meaning of the terms before coming to the main discussion in chapter four. It is intended to avoid the possibilities of misunderstanding and to clarify the topic of the discussion of the thesis.

Some terms such as frustration, protagonist and also social conflict are taken from more than two meanings from different references.

3.1 The Meaning of Frustration

Everybody has his own goals and desires in his or her life. There are many situations in this life where there is no way to escape from external or personal barriers or from conflict situation. Sometimes people reach their goals relatively easy but sometimes they reach it with a struggle. In addition, a complicated problem may appear if someone fails to reach his or her goal.

Moreover, people also have to be able to adjust toward changes in their environment. Sometimes in this kind of situation, the pressures are so intense that a person feels trapped. This makes the problem become more complicated.

In the field of psychology, frustration refers to the blocking of behavior directed toward a goal (Morgan, 1986; 299). In addition, Moskowitz states that the frustration is the term we use to describe the blocking or prevention of goal achievement. In essence, frustration refers to a condition of sustained motivation without satisfaction, an important, recurring aspect of all people experience (1969; 306).

Furthermore, it is impossible to satisfy all motives since the motivational goals can only be achieved with what is available in the environment. In a special circumstance, sometimes, some motives are much greater significance than others. It makes the motives difficult to be satisfied. Morgan states that, "If motives are frustrated or blocked, emotional feelings and behavior often result. People who cannot achieve their important goals feel depressed, fearful, anxious, guilty or angry" (1986; 299).

According to the explanation above, frustration is an unsatisfactory condition which occurs to an individual's goals and desire. These goals and desires can be recognized as the cause of frustration. In other words, an individual's goals and desires are thwarted. If people fail to bring about goal attainment, people will feel depressed, fearful, anxious, guilty or angry.

3.2 The Meaning of Protagonist

Every literary work has one character that can be identified as the driving force. It can be recognized from the appearance of the character in the literary works.

In *How to Analyze Drama*, protagonist is described as the central character whose opponent is known as the antagonist (Reaske, 1966;45). Moreover, Harry Shaw in *Dictionary of Literary Terms* states that protagonist is the leading character of a drama, novel or other literary work. Protagonist in Greek meant first combatant; such a person is not always the hero of a work, but he is always the principal and central character (1972; 305). In addition, protagonist is the character whose objectives spearhead the action of the play. This character may be a hero, inspiring sympathy and admiration or a villain, arousing antipathy and contempt (Scanlan, 1988: 31).

Based on the definitions above, protagonist means the chief or the central character of a literary work. Generally, the protagonist is involved continually in every event and his appearance is absolutely important toward the development of the story.

Although, sometimes the protagonist is not always the hero of a literary work, but the character holds the principal and central character in literary works. This means that the protagonist becomes the center of the story. The protagonist's presence can be recognized from the dialogues and actions in the play.

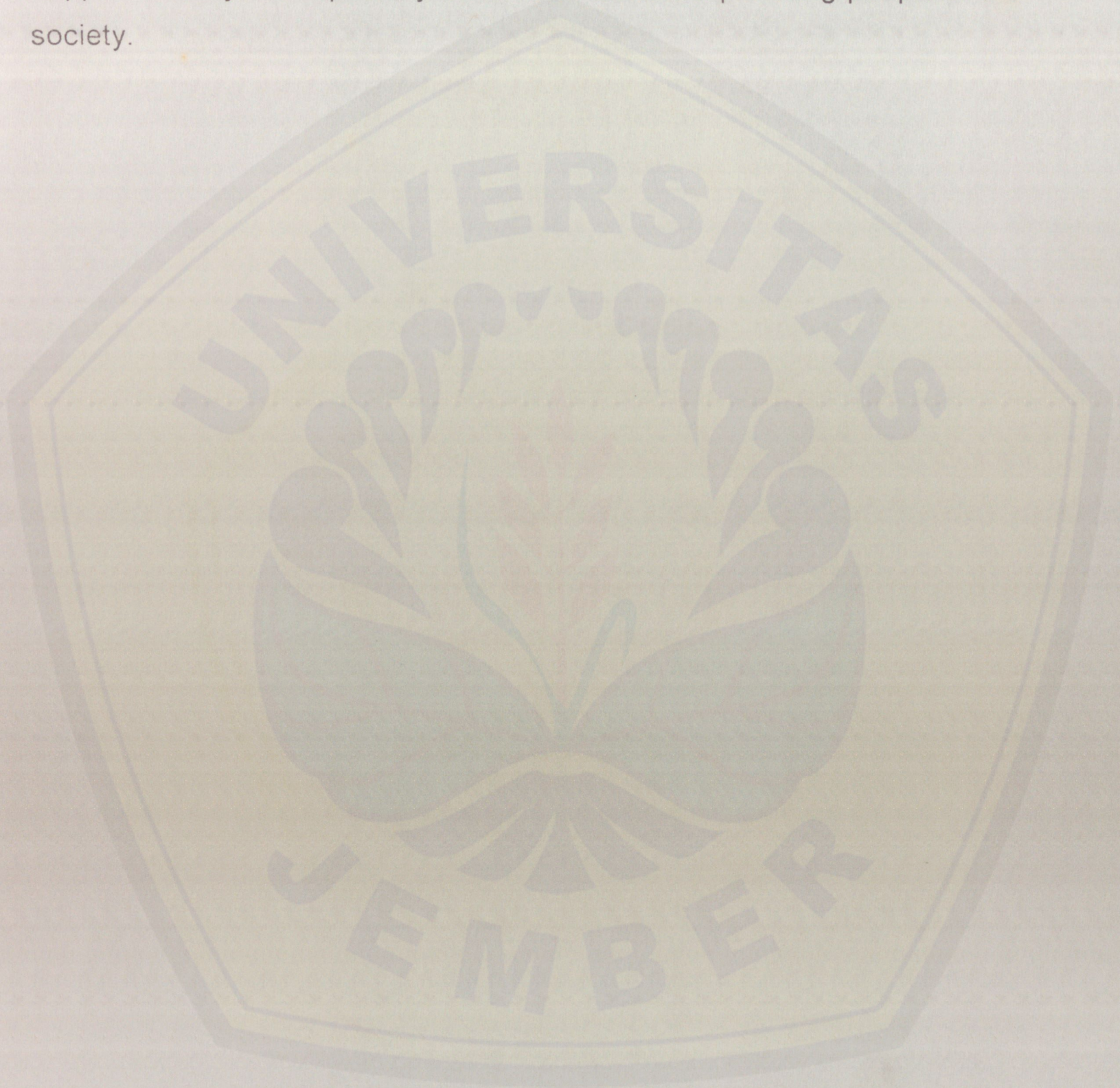
3.3 The Meaning of Social Conflict

A human being cannot be separated from the relationship with the others. As social creatures, people must have the relationship with others. Sometimes, their relationship do not always run smoothly. There must be any conflict in life especially with the relationship among people in society. That is why social conflict can happen in daily life.

Social conflict in *Outlines of Literature* is a type of struggle. The struggle may happen on one person against another. The examples are two women seeking to marry the same man, two men competing for a job, a detective pitted against a criminal, a child in conflict with his parents (Jones, 1960;30). Furthermore, Harry Shaw explains about social conflict as follows:

“Another type of conflict is social: A struggle between man and man. Much popular fiction is based on social conflict two men trying to win the love of a girl; the competition of business men; a girl having difficulties with her parents over her conduct; social and religious prejudices, etc.” (1972: 91).

A social conflict is a kind of struggle between man and another. The source of social conflict happens when there are more than one person who reach the same purpose or goal. This kind of conflict can happen in daily life especially within the relationship among people in the society.



CHAPTER IV
THE FRUSTRATION OF THE PROTAGONIST
THAT LEADS TO SOCIAL CONFLICTS

Life does not always run smoothly for everyone. In daily life every individual faces a lot of problems and these problems have to be solved. Sometimes people cannot achieve their goals since the goals are beyond their abilities. This circumstance makes them frustrated not only toward the situation but also toward themselves. In other words, people will suffer when their effort in occupying their purpose is prevented.

In relation to this Moskowitz in *General Psychology* states that there are three main causes of frustration. The first cause of frustration is inability of someone to overcome obstacles in the physical environment. Secondly is the inability of someone to overcome restrictions imposed by other people. The third is the inability of someone to satisfy conflicting motives or to obtain incompatible goals (1969:309). In other way, based on Moskowitz's statements above, it can be concluded that there are many barriers that prevent someone in occupying his purposes. The barriers might be physical environment obstacles, other people's restrictions and his own conflicting motives.

In this discussion, it is only applied two of three categories above. He is unable to cope with the limitation given by other people and unable to satisfy the conflicting motives. This circumstance has been stated many times in this play.

In *A View from the Bridge*, the protagonist, Eddie falls in love with his own niece, Chaterine. Since it is forbidden for a person to marry his niece, therefore it is impossible for him to fulfill his motive or desire. It makes him frustrated. This circumstance can be seen from the way he

behaves towards someone or towards something. His behavior indicates his response toward his frustration.

Considering those statements above therefore the study of the protagonist's frustration In *A View from the Bridge* is focused on two aspects. Firstly, the causes of Eddie's frustration and secondly, the social conflicts that are caused by his frustration.

4.1 The Cause of the Protagonist's Frustration

Eddie lives with his wife, Beatrice, and his niece, Chaterine. He treats and loves Chaterine as his own daughter. However, unconsciously, he has a passion toward her which he has never felt before. As an uncle it is forbidden for him to have such a feeling. This is the main cause of his frustration.

There are some available clues in the play show that Eddie loves Chaterine too much. Moss states that from beginning of the play his extreme possessiveness suggests the strength of a passion he will not acknowledge. The thought that Chaterine could be contaminated by the world wickedness or subjected to another man's authority is intolerable to him (1980;45). It is the reason why Eddie becomes sensitive toward Chaterine's manners.

Chaterine: I want to wait till B. comes in . *She sits on her heels beside him.* Guess how much we paid for the skirt.

Eddie: I think it's too short, ain't it?

Chaterine : *(standing)* No! Not when I stand up.

Eddie: Yeah, but you gotta sit down sometimes.

Chaterine: Eddie, it's the style now. *She walks to show him.* I mean, if you see me walkin' down the street-(Act I, P.6)

The quotation above shows that since Chaterine grows mature to be a young lady, there are some changes in her appearance. It appears

in her choice of her new skirt. Eddie dislikes Chaterine's skirt because he thinks that it is too short for her. Indeed, he dislikes it because the skirt makes her attractive on every boy's views.

Eddie also dislikes the way Chaterine walks. He does not like the possible attention of some men toward the way she walks.

Eddie: Chaterine, I don't want to be a pest, but I'm tellin' you you're walkin' wavy.

Chaterine: I'm walkin' wavy?

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 the new high heels on the sidewalk-clack, clack, clack. The heads are turnin' like windmills.

(Act I, P.7)

Moreover, Eddie also criticizes Chaterine's attitude when she waves to Louis, their neighbor. Eddie thinks that as a good young lady, it is not polite for her to wave to a boy who may be a bad one.

Eddie: Katie, I promised your mother on her deathbed. I'm responsible for you. You're a baby, you don't understand these things. I mean like when you stand here by the window, wavin' outside.

Chaterine: I was wavin' to Louis!

Eddie: Listen, I could tell you things about Louis which you wouldn't wave to him no more. (Act I, P.8)

Eddie's disagreement toward Chaterine's idea to get a job is another piece of evidence for his over protective attitude. He does not give her a chance to discuss her idea. Chaterine accepts the job because she thinks that the job is interesting for her. On the contrary, Eddie disagrees her idea. He thinks that it is better for her to finish her school first, then take a job. Although it is a good advice but this decision seems to be an absolute choice since he gives her no chance to argue.

Beatrice: She's got a job

Eddie: What job? She's gonna finish school.

Chaterine: Eddie, you won't believe it-

Eddie: No-no, you gonna finish school. What kind a job, what do you mean? All of a sudden you-

Chaterine: Listen a minute, it's wonderful.

Eddie: It's not wonderful. You'll never get nowheres unless you finish school. You can't take no job. Why didn't you ask me before you take a job. (Act I, P.13)

That piece of evidence above shows Eddie's ways to treat Chaterine. Bigsby in *A Critical Introduction to Twentieth-Century American Drama*, states that Eddie's protective attitude toward his niece is not entirely free of sexual desire which he can never acknowledge (1984;201). However, this over protective attitude seems inappropriate for a young girl in Chaterine's age.

Those over-protective behaviors indicate his passion of love toward Chaterine. However, those behaviors also indicate that he is in a certain circumstance of frustration. He behaves like that because he is in jealousy. He finds the fact that Chaterine loves Rodolpho. His jealousy intensifies his frustration. This piece of evidence proves this.

Chaterine: *(looking down)* Yeah. Now she looks at him for the consequences, smiling, but tense. He looks at her like a lost boy. What're you got against him? I don't understand. He only blesses you.

Eddie: *(turns away)* He don't bless me, Katie.

Chaterine: He does! You're like a father to him! (Act I, P.47)

Rodolpho is an illegal immigrant from Sicily. He is actually Beatrice's cousin. After being introduced, Rodolpho impresses Chaterine with his charm. Rodolpho asks Chaterine to go outside without Eddie's permission. Because of jealousy, Eddie accuses him for giving Eddie no

respect as Chaterine's uncle. Chaterine tries to convince Eddie that Rodolpho respects him as his own father.

In an occasion while Eddie talks to Alfieri about Rodolpho, somehow Eddie expresses his jealousy in an awkward way. Eddie tries to give his comment toward Rodolpho but his comment seems very unreasonable. His comment reflects his unpleasant and hatred toward Rodolpho. He is actually jealous of the intimacy between them but he tries to hide his feeling. The quotation below proves this.

Eddie: wait a minute, I'm telling you sump'm. He sings, see. Which is- I mean it's all right, but sometimes he hits a note see. I turn around. I mean-high. You know what I mean?

Alfieri: Well, that's a tenor.

Eddie: I know a tenor, Mr. Alfieri. This ain't no tenor. I mean if you came in the house and you didn't know who was singin', you wouldn't be lookin' for him you be lookin' for her.

Alfieri: Yes, but that's not-

Eddie: I'm tellin' you sump'm, wait a minute. Please, Mr. Alfieri. I'm trying to bring out of my thoughts here. Couple of nights ago my niece brings out a dress which it's too small for her, because she shot up like a light this last year. He takes the dress, lays it on the table, he cuts it up; one-two-three, he makes a new dress. I mean he looked so sweet there, like an angel-you could kiss him he was so sweet. (Act I, P.57)

Having trouble in expressing his mind, he begins to give an awkward comment dealing with Rodolpho's voice. Then he gives some other unreasonable comments. Eddie finds difficulties in handling his mind. This happens because he tries to hide his jealousy.

Finding troubles in covering his love and jealousy and realizing the fact that it is impossible for him to reach his desire, he tries to escape from reality. He drinks a lot and becomes drunk. Eddie is in a drunken condition before he arrives home. Miller states about Eddie's drunken

condition in his play, ***A View from the Bridge***, through the narration below :

“Light rises on the street. In a moment Eddie appears. He is unsteady, drunk. He mounts the stairs. He enters the apartment, looks around, takes out a bottle from one pocket, puts it on the table. Then another bottle from another pocket, and a third from an inside pocket. He sees the pattern and cloth, goes over to it and touches it, and turns toward upstage.” (Act II, P. 81)

The piece of evidence above shows that he is really drunk. This condition leads him into another fault since he loses his control. Moss states that “eventually, in drunken, jealous rage, he expresses in gesture the secret he had denied in speech.” (1980; 45)

4.2 The Protagonist's Frustration Leads to Social Conflicts with The Other Characters

Frustration leads Eddie into social conflicts. These conditions happen because frustration influences the protagonist's behavior toward things or other person. Moscowitz states that there are some behaviors that are frequently associated with frustration. They are aggression or a harmful attack verbally or physically upon other people and defense mechanism or unreasonable behavior in order to defense from such a feeling of guilt, shame and anxiety that follows frustration (1969:326-331).

The protagonist of the play has a lot of social conflicts against the other characters. For that reason, psychological approach is suitable for the discussion of this thesis. The psychological approach which is chosen for the drama presents depiction of mental conflict especially the one which Eddie experiences as the result of his frustration. His frustration leads him into social conflicts since there are many social conflicts in this play. Based on that explanation, inductive method is

applied in this thesis since the discussion of this thesis is the specific to the general one. Therefore, social conflicts are clarified and classified into some parts according to the person involved in Eddie's social conflicts.

4.2.1 The Social Conflicts with Chaterine

Chaterine has a special relationship with Rodolpho. Eddie dislikes their relationship especially considering Rodolpho's status. Then, Eddie influences Chaterine to avoid Rodolpho by telling her that Rodolpho hides a bad purpose. Eddie tells her that Rodolpho is trying to use her to legalize his status. In order to gain a passport as a legal American citizen he has to marry American woman. Beside, it is too risky to love him because as an illegal immigrant, he can be picked up and returned to his country on any day.

Eddie: what's better for him to think about ! He could be picked up any day here and he's back pushin' taxis up the hill.

Chaterine : No, I don't believe it.

Eddie: Katie, don't break my heart, listen to me.

Chaterine : I don't want to hear it.

Eddie: Katie, listen.....

Chaterine: He loves me! (Act I, P.49)

However, Chaterine does not believe this. She insists on saying that Rodolpho really loves her. She also has already confessed to Eddie that Rodolpho adores her. On the contrary, Eddie still insists his own opinion about Rodolpho. He thinks that Rodolpho loves Chaterine only to gain his passport.

Eddie : Katie, he's only bowin' to his passport.

Chaterine: His passport!

Eddie: That's right. He marries you he's got the right to be an American citizen. That's what's going on here. *She is puzzled and*

surprised. You understand what I'm telling you? That guy is looking for his break, that's all he's looking for. (Act I, P.48)

The quotation above shows that Eddie tries to convince Chaterine about Rodolpho's cunning way to get a passport. He thinks that Rodolpho does not really love Chaterine. He pretends to love her in order to get a passport as an American citizen.

Chaterine tells Beatrice about Eddie's accusation that Rodolpho's love is only tries to gain his passport. However, Beatrice assures Chaterine not to care Eddie's opinion. Beatrice convinces Chaterine that Eddie will criticize to every man who wants to have special relationships with Chaterine.

Chaterine : But he says Rodolpho's just after his papers.

Beatrice: Look, he'll say anything. What does he care what he says? If it was a prince came here for you it would be no different. You know that, don't you ?

Chaterine : Yeah, I guess. (Act I, P. 51)

Chaterine confesses to Rodolpho that she is really afraid of Eddie. However, she does not understand why she should be afraid of him. Yet, deep in her heart, she really hopes that Eddie shall be happy when she gets married. As a matter of fact, Eddie is always angry with her whenever she gets along with someone she loves especially Rodolpho.

Rodolpho: My heart dies to look at you. Why are you so afraid of him?

Chaterine :*(near tears)* I don't know!

Rodolpho: Do you trust me, Chaterine? You?

Chaterine: It's only that I- He was good to me, Rodolpho. You don't know him; he was always the sweetest guy to me. Good. He razzes me all the time but he don't mean it. I know. I would-just feel ashamed if I made him sad. 'Cause I always dream that when I got married he would be happy at the wedding, and

laughin' and now he's- mad all the time and nasty-*she is weeping*. Tell him you'd live in Italy-just tell him, and maybe he would start to trust you a little, see? Because I want him to be happy; I mean-I like him, Rodolpho-and I can't stand it! (Act II, P.79-80)

The quotation above shows that in Chaterine's opinion, Eddie is the sweetest guy to her. Therefore, she feels guilty if she does not make Eddie happy. Eddie always gets mad when she gets along with Rodolpho. Eddie seems not to agree with their relationship.

Furthermore, Eddie gets angry when he finds that Chaterine stays in the room with Rodolpho. Therefore, he drives Rodolpho out of his house. However, Chaterine insists to follow Rodolpho and gets out from Eddie's house.

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

Eddie: No, you ain't goin' nowheres, he's the one.

Chaterine: I think I can't stay here no more. *She frees her arm, steps back toward the bedroom*. I'm sorry, Eddie. *She sees the tears in his eyes*. Well don't cry, I'll be stay here no more. You know I can't. *Her sobs of pity and love for him break her composure*. Don't you know I can't? You know that, don't you? *She goes to him. Wish me luck. She clasps her hand prayerfully*. Oh, Eddie, don't be like that! (Act II, P.82)

Eddie does not permit and prevents her to get out from the house. However, Chaterine wants to follow Rodolpho wherever he goes. She wants to assure Eddie that she has already grown up and has a right to make her own decision without Eddie's intervention.

Eddie: You ain't goin' nowheres.

Chaterine: Eddie, I'm not gonna be a baby any more! You- *He reaches out suddenly, draws her to him, and as she strives to free herself he kisses her on the mouth*. (Act II, P. 82)

Surprisingly, Eddie kisses her on the mouth in front of Rodolpho. It proves that actually he loves Chaterine, unlike a father who loves daughter, or as an uncle to his niece. Kissing her on the mouth can be classified as an aggression. Moskowitz states that aggression is a harmful or damaging attack other people or things (1969;326). Aggression can be classified as a social conflicts because social conflict is a kind of struggle between man and another. "Another type of conflict is social : A struggle between man and man. Much popular fiction is based on social conflict two men trying to win the love of a girl; the competition of business men; a girl having difficulties with her parents over her conduct; social and religious prejudices, etc." (Shaw,1972:91). In this drama, it can be seen that Eddie's action is against Chaterine's will.

Few days after the incident, Chaterine informs Eddie that she and Rodolpho will get married. Their marriage will be held on Saturday. Knowing that plan, Eddie still tries to convince her that he only wants the best thing for her and Rodolpho is not the suitable person for her. He tells her that Rodolpho is the first guy that she knows.

Chaterine: I'm gonna get married, Eddie. So if you wanna come, the wedding be on Saturday. *Pause.*

Eddie: Okay. I only wanted the best for you, Katie. I hope you know that.

Chaterine: Okay, *she starts out again.*

Eddie: Chaterine? *She turns to him.* I was just tellin' Beatrice..... if you wanna go out, like..... I mean I realize maybe I kept you home too much. Because he's the first guy you ever knew, y'know? I mean now that you got a job, you might meet some fellas, and you get a different idea, y'know? I mean you could always come back to him, you're still only kids, the both of yiz. What's the hurry? Maybe you'll get around a little bit, you grow up a little more, maybe you'll see different in a couple of months. I mean you be surprised, it don't have to be him.

Chaterine: No, we made it up already. (Act II, P.93)

From the quotation above, the plan of their marriage is made up already. She makes her decision since she is afraid that Rodolpho will be picked up on any day. After their wedding, Rodolpho is able to start to be an American citizen.

Eddie: But, Katie, suppose he gets picked up.

Chaterine : That's why we gonna do it right away. Soon as we finish the wedding he's goin' right over and start to be a citizen. I made up my mind, Eddie. I'm sorry. *To Beatrice*: Could I take two more pillow cases for other guys? (Act II, P. 94)

Realizing that he fails to prevent her from marrying Rodolpho, Eddie does a cruel thing. He informs the Immigration Bureau that Rodolpho and Marco are illegal immigrants. This is another social conflict because it is the conflict between person and person. Eddie's action causes a harmful result to Rodolpho and Marco. They are both captured and picked up by the officer of the Immigration Bureau. Krech states that the aggression instead of being directed at the perceived source of frustration, is directed elsewhere, often toward entirely innocent object on people "scapegoats" (1984;760). Knowing this, Chaterine gets angry with Eddie for what he has done to Rodolpho and Marco.

Chaterine: (*clearing from Beatrice*) What're you scared of? He's a rat! He belongs in the sewer!

Beatrice: Stop it!

Chaterine: (*weeping*) He bites people when they sleep! He comes when nobody's lookin' and poisons decent people. In the garbage he belongs!

Eddie seems about to pick up the table and fling it at her.

(Act II, P. 107)

The quotation above, shows that Chaterine accuses Eddie as a traitor. He has already done the bad thing to Marco and especially to Rodolpho.

4.2.2 The Social Conflicts with Rodolpho

The conflict between Eddie and Rodolpho appears when Eddie finds that Rodolpho loves his niece, Chaterine. At first, he does not feel that he loves her, but he gradually loves her. There are some available evidences that show these social conflicts.

The piece of evidence below is a conversation between Eddie and his wife, Beatrice. This illustration shows that Eddie blames Rodolpho for taking Chaterine to go along with him to the movie at night. Eddie thinks that Rodolpho supposes not to advertise himself in public places since he is an illegal immigrant. Beatrice tells him that he should not care of Rodolpho's trouble since he has nothing to do with it.

Eddie : it's after eight

Beatrice: Well, it's a long show at the paramount.

Eddie : They must have seen every picture in Brooklyn by now. He's supposed to stay in the house when he ain't working. He ain't supposed to go advertising himself.

Beatrice : Well that's his trouble. What do you care ? If they pick him up they pick him up, that's all. Come in the house.

(Act I, P. 37)

Eddie blames Rodolpho since Rodolpho goes out together with Chaterine without Eddie's permission. For that reason, Eddie accuses Rodolpho to disrespect her. Eddie thinks that he has already dragged off Chaterine. Then, he also compares with the decency in Rodolpho's town.

Eddie: (*rises, paces up, and down*) It ain't so free here either, Rodolpho, like you think. I see greenhorns sometimes get in trouble that way- they think just because a girl don't go around with a shawl over her head that she ain't strict, y'know? Girl don't have to wear black dress to be strict. Know what I mean?

Rodolpho: well, I always have respect-

Eddie: I know, but in your town you wouldn't just drag off some girl without permission, I mean. *He turns.* You know what I mean, Marco? It ain't that much different here. (Act I, P. 65-66)

Eddie has an idea for teaching boxing to Rodolpho since Eddie thinks that he is a good boxer. However, Rodolpho does not know about boxing. Thus, he accepts Eddie's invitation.

Beatrice: Go ahead, Rodolpho. He's a good boxer, he could teach you.

Rodolpho: Well, I don't know how to - *He moves down to Eddie.*

Eddie: Just put you hands up. Like this, see? That's right. That's very good, keep your left up, because you lead with the left, see, like this. *He gently moves his left into Rodolpho's face.* See? Now what you gotta do is you gotta block me, so when I come in like that you- *Rodolpho parries his left.* Hey, that's very good. *Rodolpho laughs.* All right, now come into me. Come on. (Act I, P. 71)

Actually, it is Eddie's cunning way to defeat Rodolpho in front of Chaterine. He tries to show to Chaterine that he is not easily defeated by Rodolpho. Furthermore, it is a kind of Eddie's hard lesson to Rodolpho and he wants to show to Rodolpho who Eddie is.

Eddie: Sure, he's terrific! Look at him go! *Rodolpho lands a blow.* 'At's it! Now, watch out, here I come, Danish! *He feints with his left hand and lands with his right.* It mildly staggers Rodolpho, Marco rises.

Chaterine: *(rushing to Rodolpho)* Eddie!

Eddie: Why? I didn't hurt him. Did I hurt you, kid? He rubs the back of his hand across his mouth.

Rodolpho: No, no he didn't hurt me. *To Eddie with a certain gleam and a smile:* I was only surprised. (Act I, P.72)

One day, Eddie comes home earlier after working. He suddenly appears in the house in a state of drunk. Eddie is surprised to see Rodolpho and Chaterine have just come out of Chaterine's room. He

suspects them that they have already made love. Therefore, he gets angry with Rodolpho and asks him to get out from his house as soon as possible.

Eddie: Pack it up. Go ahead. Get your staff and get outa here. Chaterine instantly turns and walks toward the bedroom, and Eddie grabs her arm. Where you goin'?

Chaterine: (trembling with fright) I think I have to get out of here, Eddie.

Eddie: No, you ain't goin' nowheres, he's the one. (Act II, P. 82)

Surprisingly, Chaterine insists on following Rodolpho wherever he goes. This makes Eddie angry. He mocks Rodolpho since Eddie thinks that Rodolpho does not have any courage to defeat him.

Eddie: Come on, show me! What're you gonna be? Show me!

Rodolpho: (*with tears of rage*) don't say that to me!

Rodolpho flies at him in attack. Eddie pins his arms, laughing, and suddenly kisses him. (Act II, P. 83)

Eddie suddenly kisses Rodolpho in front of Chaterine. He just wants to prove what Eddie thinks about Rodolpho. He tries to convince Chaterine that Rodolpho is a homosexual like what he is always thinking about.

Chaterine: I'm going with him, Eddie. *She starts toward Rodolpho.*

Eddie: (*Indicating Rodolpho with his head*) Not with that. *She halts, frightened. He sits, still panting for breath, and they watch him helplessly as he leans toward them over the table. Don't make me do nuttin'. Chaterine. Watch your step, submarine. By rights they oughta throw you back in the water. But I go pity for you. He moves unsteadily toward the door. Always facing Rodolpho. Just get outa here and don't lay another hand on her unless you wanna go out feet first. He goes out of the apartment.* (Act II, P. 84)

Eddie forces Rodolpho to get out to pack his things as soon as possible and also to break his relation with Chaterine. On the other side, Chaterine wants to follow him wherever he goes. On that occasion, Eddie reminds Rodolpho about his status as an illegal immigrant and by threatening Rodolpho that he can be thrown back to the ship and returned to his poor country.

After that incident, Rodolpho and Marco move out of Eddie's house. Nevertheless, Eddie has informed them to Immigrant Bureau. Therefore, both of them are picked up but Alfieri and Catherine manage to bail them out. After bailing out, Rodolpho informs Eddie that Marco will come to Eddie's house.

Rodolpho: Eddie?

Eddie: Who said you could come in here? Get outa here!

Rodolpho: Marco is coming, Eddie. *Pause. Beatrice raises her hands in terror.* He's praying in the church. You understand? *Pause. Rodolpho advances into the room.* Chaterine, I think it is better we go. Come with me. (Act II, P. 107)

Rodolpho meets Eddie in discourteous way. He tries to be polite to him. He asks Eddie to forgive him since he marries Catherine without asking Eddie's permission. He tries to kiss Eddie's hand but Eddie rejects it by snapping his hand away.

Rodolpho: *(quite suddenly, stepping up to Eddie)* It is my fault, Eddie. Everything. I wish to apologize. It was wrong that I do not ask your permission. I kiss your hand. *He reaches for Eddie's hand, but Eddie snaps it away from him.*

Beatrice: Eddie, he's apologizing! (Act II, P. 108)

4.2.3 The Social Conflicts with Marco

At the first time, Eddie thinks that Marco is a good person who is looking for money to support his family life in his country, Italy. However,

Eddie's social conflicts begin when Eddie has problems with Rodolpho. According to Jones in *Outlines of Literature*, social conflict is a type of struggle. The struggle may happen on one person against another. The examples are two women seeking to marry the same man, two men competing for a job, a detective pitted against a criminal, a child in conflict with his parents (Jones, 1960; 30).

Marco: No, Beatrice, if he does wrong you must tell him. *To Eddie*: what does he do wrong?

Eddie: Well, Marco, till he came here she was never out on the street twelve o'clock at night.

Marco: *(to Rodolpho)* You come home early now. (Act I, P. 66)

Eddie insists on teaching boxing to Rodolpho since he is a good boxer. Actually, it is only Eddie's trick to shift Rodolpho's position. However, Marco detects this and he challenges Eddie by lifting the chair.

Marco: Can you lift this chair?

Eddie: What do you mean?

Marco: From here. *He gets on one knee with one hand behind his back, and grasps the bottom of one of the chair legs but does not raise it.*

Eddie: Sure, why not? *He comes to the chair one inch, but it leans over to the floor. Gee, that's hard. I never knew that. He tries again, and again fails. It's on an angle, that's why, heh?*

Marco: Here. *He kneels, grasps, and with strain slowly raises the chair higher and higher, getting to his feet now. Rodolpho and Chaterine have stopped dancing as Marco raises the chair over his head.* (Act I, P. 73)

Eddie accepts Marco's challenge. He does not know that the chair is heavy. He thinks that the chair is easy to lift up. Then, he tries to lift the chair but he fails. However, Marco without any difficulty can raise the chair over his head. Moreover, it is only Marco's trick to show that he is much stronger than Eddie. Since then, Eddie begins to dislike Marco.

Eddie reports Marco and Rodolpho to Immigration Bureau and they are picked up. For that reason, Marco becomes angry to Eddie. Marco thinks that he never disturbs Eddie's life and his family.

Eddie: Oh, you mother's-!

First Officer quickly intercedes and pushes Eddie from Marco, who stands there accusingly.

First Officer: *(between them, pushing Eddie from Marco)* Cut it out!

Eddie: *(over the first Officer's shoulder, to Marco)* I'll kill you for that, you son of a bitch! (Act II, P. 99)

Marco does not understand why Eddie behaves like that. He thinks that Eddie has already betrayed him because he cannot earn sum of money for his family in Italy. That is why Marco accuses Eddie for having already "killed his children and stolen the food that belongs to Marco's children.

The Second Officer has moved off with the two strange men. Marco, taking advantage of the First Officer's being occupied with Chaterine, suddenly frees himself and points back at Eddie.

Marco: That one! I accuse that one!

Eddie brushes Beatrice aside and rushes out to the stoop.

First officer: *(grabbing him and moving him quickly off up the left street)* Come on!

Marco: *(as he is taken off, pointing back at Eddie)* That one! He killed my children! That one stole the food from my children!
(Act II, P. 100-101)

Alfieri is familiar enough with the typical of Sicilian. He persuades Marco for being bailing up until his hearing comes. Then, he convinces Marco to have a promise not to touch Eddie. He knows that Eddie has already betrayed the social code in Italy and the punishment for being a traitor is just dead punishment.

Alfieri: I can bail you out until your hearing comes up. But I'm not going to do it, you understand me? Unless I have your promise. You're an honorable man, I will believe your promise. Now what do you say?

Marco: In my country he would be dead now. He would not live this long.

Alfieri: All right, Rodolpho- you come with me now.
(Act II, P. 102)

At first, it is hard to persuade Marco because he thinks that death is the only suitable punishment for Eddie. Marco thinks that Eddie's behavior is intolerable such as having degraded Marco's brother, cannot earn money for supporting the financial of his family and mocks his work.

Marco: (*pulling his hand away*) What will I tell him? He knows such a promise is dishonorable.

Alfieri: To promise not to kill is not dishonorable.

Marco: (*looking at Alfieri*) No?

Alfieri: No.

Marco: (*gesturing with his head-this is a new idea*) Then what is done with such a man?

Alfieri: Nothing. If he obeys the law, he lives. That's all.

Marco: (*rises, turns to Alfieri*) The law? All the law is not in a book.

Alfieri: Yes. In a book. There is no other law.

Marco: (*his anger rising*) He degraded my brother. My blood. He robbed my children, he mocks my work. I work to come here, mister! (Act II, P.103-104)

Finally, after a long discussion with Alfieri, Marco agrees that he will not meet Eddie. He has already made up his promise. With his promise, he can be bailed out by Alfieri. Then, he has five or six weeks for working until the hearing comes.

Alfieri: Well? What is your answer? You have five or six weeks you could work. Or else you sit here. What do you say to me?

Marco: (*lowers his eyes. It almost seems he is ashamed*) All right.

Alfieri: You won't touch him. This is your promise.

Slight pause.

Marco: Maybe he wants to apologize to me.

Marco is staring away. Alfieri takes one of his hands.

Alfieri: This is not God, Marco, You hear? Only God makes justice.

Marco: All right. (Act II, P. 104)

Nevertheless, Marco does not keep his promise to Alfieri. He searches for Eddie after he bails out. He thinks that Eddie must be responsible for what he has done to him and Rodolpho.

Marco: (*calling near the door outside*) Eddie Carbon!

Eddie swerves about; all stand transfixed for an instant. People appear outside.

Eddie: (*as though flinging his challenge*) Yeah, Marco! Eddie Carbon. Eddie Carbon. Eddie Carbon. *He goes up the stairs and emerges from the apartment. Rodolpho streaks up and out past him and runs to Marco.*

Rodolpho: No, Marco, please! Eddie, please, he has children! You will kill a family! (Act II, P. 110)

Eddie hears Marco's voice. Then, he meets Marco. Eddie does not ask apologize to Marco since Eddie thinks that he has given all for them but they have already bothered his family. Eddie thinks that Marco will ask his forgiveness for what he says in front of their neighborhood.

Eddie: (*he gradually comes to address the people*) Maybe he comes to apologize to me. Heh, Marco? For what you said about me in front of the neighborhood? *He is incensing himself and little bits of laughter even escape him as his eyes are murderous and he cracks his knuckles in his hands with a strange sort of relaxation.* He knows that ain't right. To do like that? To a man? Which I put my roof over their head and my food in their mouth? Like in the Bible? Strangers I never seen in my whole life? To come out of the water and grab a girl for a passport? To go and take from your own family like from the stable- and never give a word to me? And now accusations in the bargain! *Directly to*

Marco: Wipin' the neighborhood with my name like a dirty rag! I want my name, Marco. He is moving now, carefully, toward Marco. Now gimme my name and we go together to the wedding. (Act II, P. 111)

Eddie also thinks that Marco has already taken Eddie's name. Eddie wants to take it back. Then, Marco becomes angry with Eddie's way to treat him.

Eddie: No, Marco knows what's right from wrong. Tell the people, Marco, tell them what a liar you are! He has his arms spread and Marco is spreading his. Come on, liar, you know what you done! He lunges for Marco as a great hushed shout goes up from the people.

Marco strikes Eddie beside the neck.

Marco: Animal! You go on your knees to me! (Act II, P. 111)

Finally, their conflict comes to the top. After yelling they quarrel until Eddie stabs him with the knife and Marco grabs his arm turning it back. That incident leads Eddie into his death.

Eddie raises the knife and Louis halts and steps back.

Eddie: You lied about me, Marco. Now say it. Come on now, say it!

Marco: Anima-a-a-I!

Eddie lunges with the knife, Marco grabs his arm turning the blade inward and pressing it home as the women and Louis and Mike rush in and separate them, and Eddie, the knife is still in his hand, falls to the knees before Marco. The two women support him for a moment, calling his name again and again. (Act II, P. 112)

4.2.4 The Social Conflicts with Beatrice

Beatrice, Eddie's wife, begins to be suspicious of Eddie's behavior. Eddie's social conflict with Beatrice begins when she detects Eddie's strange attitude toward his niece. It can be seen in this quotation below.

Eddie: I ain't startin' nothing', but I ain't gonna stand around lookin' at that for that character I didn't bring her up. I swear, B., I'm surprised at you: I sit there waitin' for you to wake up but everything is great with you.

Beatrice: No, everything ain't great with me.

Eddie: No

Beatrice: No. But I got other worries.

Eddie: Yeah. *He is already weakening.*

Beatrice: Yeah, you want me to tell you?

Eddie: (*in retreat*) Why? What worries you got?

Beatrice: When am I gonna be a wife again, Eddie? (Act I, P. 41)

Beatrice thinks that Eddie's attention is only for his niece, Chaterine. For that reason, she begins to complain to Eddie since she thinks that as a wife, she ought to get Eddie's attention and not Chaterine.

Eddie: I'll be all right, B. Just lay off me, will ya ? I'm worried about her.

Beatrice: The girl is gonna be eighteen years old, it's time already.

Eddie: B. He's taking her for a ride.

Beatrice: All right, that's her ride. What 're you gonna stand her till she's forty? Eddie, I want you to cut it out now, you hear me? I don't like it! Now come in the house. (Act I, P. 41)

The statement above shows that Beatrice does not like his protective attitude toward Chaterine. She thinks that Chaterine is not a child any more. She has already grown up and become mature. Therefore, she can make her own decision for her own sake such as going out with someone she loves.

Eddie: B., the guy is no good!

Beatrice: *(suddenly with open frightened fury)* You going to leave her alone? Or you gonna drive me crazy? *He turns, striving to retain his dignity, but nevertheless in guilt walks out of the house, into the street and away. Chaterine starts into a bedroom.* Listen, Chaterine. *Chaterine halts, turns to her sheepishly.* What are you going to do with yourself? (Act I, P. 50)

Beatrice does not agree with the way Eddie treats her. It seems that Eddie's protective attitude is not suitable for her. Even she is almost eighteen years and she already becomes mature. Eddie has never let her make her own decisions and has always interfered her decisions. However, he still always assures her that Rodolpho is not a good guy for Chaterine.

Rodolpho: I have a respect for her, Eddie. I do anything wrong?
Eddie: Look, kid, I ain't her father, I'm only her uncle-
Beatrice: Well then, be an uncle then. *Eddie looks at her, aware of her criticizing force.* I mean. (Act I, P.66)

Beatrice also reminds Eddie that he does not have any rights to forbid Chaterine since his position is only as an uncle and not as her father. On the other side, Eddie also blames Beatrice about her cousin's arrival. They stay in Eddie's house. He thinks that they do not understand their position in his house. He wants to be respected by them. However, Beatrice rejects the blame. Moreover they have already move out from Eddie's house.

Eddie: Don't drop dead, just keep in mind who brought them in here, that's all. *He moves about restlessly.* I mean I got a couple of rights here. *He moves, wanting to beat down her evident disapproval of him.* This is my house here not their house.

Beatrice: What do you want from me? They've moved out; What do you want now?

Eddie; I want my respect!

Beatrice: So I moved them out, what more do you want? You got your house now, you got your respect. (Act II, P. 88)

Firstly, Eddie does not like the way Beatrice talks and the way she looks at him. He thinks that it shows Beatrice's disrespect to him especially in the problem of Chaterine.

Eddie: I don't like it! The way you talk to me and the way you look at me. This is my house. And she is my niece and I'm responsible for her.

Beatrice: So that's why you done that to him?

Eddie: I done what to him?

Beatrice: What you done to him in front of her; you know what I'm talkin' about. She goes around shakin' all the time, she can't go to sleep! That's why you call responsible for her?

Eddie: (*quietly*) The guy ain't right, Beatrice. *She is silent*. Did you hear what I said? (Act II, P. 89)

Beatrice thinks that he must be responsible toward his niece but not in that way. As an uncle, he has not any right toward Chaterine's life especially judging Chaterine's lover by saying the guy is not good.

On the contrary, Eddie thinks that Beatrice must believe him. This means that she has to believe about everything of Eddie's words. Whenever he says that the guy is not good, Beatrice must also believe that the guy is not good.

Eddie: Don't tell me okay, okay, I'm tellin' you the truth. A wife is supposed to believe the husband. If I tell you that guy ain't right don't tell me he is right.

Beatrice: But how do you know?

Eddie: Because I know. I don't go around makin' accusations. He give me the heeby jeebies the first minute I seen him. And I don't like you sayin' I don't want her marryin' anybody. I broke my back payin' her stenography lessons so she could go out and meet a better class of people. Would I do that if I didn't want her to get married? Sometimes you talk like I was a crazy man or sump'm. (Act II, P. 90-91)

Beatrice gives information to him that Chaterine is going to get married next week. She is afraid that Rodolpho is being picked up and she also tells him that Chaterine and Rodolpho plan to get married as soon as possible. Hearing that information, Eddie feels surprised.

Beatrice: They're going to get married next week, Eddie.

Eddie: (*his head jerks around to her*) She said that?

Beatrice: Eddie, if you want my advice, go to her and tell her good luck. I think maybe now that you had it out you learned better.

Eddie: What's the hurry next week?

Beatrice: Well, she's been worried about him bein' picked up; this way he could start to be a citizen. She loves him, Eddie. *He gets up, moves about uneasily, restlessly.* Why don't you give her a good word? Because I still think she would like you to be a friend, y'know? *He is standing, looking at the floor.* I mean like if you told her you'd go to the wedding. (Act II, P. 91)

Beatrice gives him suggestion that he must go to her and wish her a good luck. Beatrice also wants him to attend her wedding. She never thinks that Eddie intends to ruin Catherine's plan. Therefore, she is very surprised when Eddie reports Rodolpho and Marco to Immigration Bureau. She never thinks that Eddie dares to do this.

Second officer: Okay, right, charley. *First officer goes out apartment door and runs up the stairs.* This is four-forty-one, isn't it?

Eddie: That's right.

Second officer goes out into the kitchen.

Eddie turns to Beatrice. She looks at him now and sees his terror.

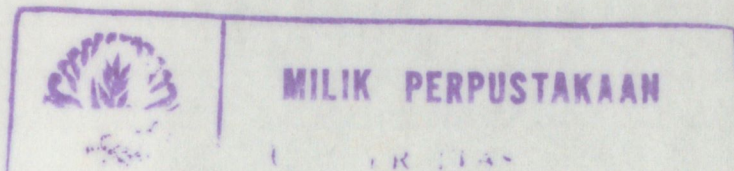
Beatrice: (*weakened with fear*) Oh, Jesus, Eddie.

Eddie: What's the matter with you?

Beatrice: (*pressing her palms against her face*) Oh, my God, my God.

Eddie: What're you, accusin' me?

Beatrice: (*her final thrust is to turn toward him instead of running from him*) My God, what did you do?



Many steps on the outer stair draw his attention. We see the First Officer descending, with Marco, behind him Rodolpho, and Chaterine and the two strange immigrants, followed by second officer. Beatrice hurry to door. (Act II, P. 97-98)

However, Eddie does not feel guilty when they have been picked up. He thinks that they have already bothered his family. As a punishment, he reports them about their real status, as illegal immigrants.

After they have been bailed out by Alfieri and Chaterine, Rodolpho will get married. He invites Beatrice and Eddie to come to his wedding. Beatrice wants to attend that wedding but Eddie threatens her. He does not allow her to return to Eddie's house if she goes to Catherine's wedding.

Chaterine enters from bedroom.

Chaterine: It's after three; we're supposed to be there already, Beatrice. The priest won't wait.

Beatrice: Eddie. It's her wedding. There'll be nobody there from her family. For my sister let me go. I'm goin' for my sister.

Eddie: *(as though hurt)* Look, I been arguin' with you all day already, Beatrice, and I said what I'm gonna say. He's gonna come here and apologize to me or nobody from this house is goin' into that church today. Now if that's more to you than I am, then go. But don't come back. You be on my side or on their side, That's all. (Act II, P. 106)

Eddie thinks that Beatrice does not respect him. Since she permits their wedding and not opposes them as Eddie does. Beatrice realizes that Eddie loves Chaterine not as a niece but as a lover. Eventhough, if Marco will kiss his hand in front of their neighbor and he goes on his knees to Eddie, it will ends the same. That is why Eddie does not permit Chaterine to have a special relationship with Rodolpho.

Beatrice: (*barring his way to the stairs*) What's gonna mean somethin'? Eddie, listen to me. Who could give you your name? Listen to me, I love you, I'm talkin' to you, I love you; if Marco'll kiss your hand outside, if he goes on his knees, what is he got to give to you? That's not what you want.

Eddie: Don't bother me!

Beatrice: You want somethin' else, Eddie, and you can never have her! (Act II, P. 109)

Beatrice wants Eddie to let them get married because they love each other. He must let her go and has her own life. Unfortunately, Eddie rejects the truth.

Beatrice: (*crying out, weeping*) The truth is not as bad as blood, Eddie! I'm tellin' you the truth- tell her good-by forever!

Eddie: (*crying out in agony*) That's what you think of me-that I would have such a thought? *His fists clench his head as though it will burst.* (Act II, P.110)

4.2.5 The Social Conflicts with Alfieri

Alfieri, the lawyer, works at the Red Hook district, the slum that faces the bays on the seaward side of Brooklyn bridge. He ever dealt with Eddie's father in an accident case some years before. Up to now, Eddie still has a good relationship with Alfieri. If he has a problem, he usually comes to Alfieri's office. One day, Eddie comes to Alfieri's office talking about his niece, Chaterine, who has a love affair with Rodolpho. Eddie disagrees with their relationship and tells him about it. Eddie's social conflicts begins when Alfieri becomes suspicious of Eddie's behavior and he detects the sexual motives.

Alfieri: Eddie, I want you to listen to me. *Pause.* 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. You know? There's too much and it goes where it mustn't. A man works hard, he brings up a child,

sometimes it's a niece, sometimes even a daughter, and he never realize it, but through the years-there is too much love for the daughter, there is too much love for the niece. Do you understand what I'm saying to you? (Act I, P. 59)

The piece of evidence above, shows that Alfieri has already warned Eddie about his feeling toward Chaterine. Alfieri wants to make Eddie realize that Chaterine is not a baby anymore. She has already grown up and she can make her own decision.

Alfieri: Yes, but these things have to end, Eddie, that's all. The child has to grow up and go away, and the man has to learn to forget. Because after all, Eddie-what other way can it end? *Pause*. Let her go. That's my advice. You did your job, now it's her life; wish her luck, and let her go. *Pause*. Will you do that? Because there's no law, Eddie; make up your mind to it; the law is not interested in this.

Eddie: You mean to tell me, even he's a punk? If he's...
(Act I, P. 60)

Alfieri gives Eddie some suggestions such as he has to do his job as usual. He must wish Chaterine luck and let her go. Yet, Eddie blames Rodolpho about their special relationship. He thinks that Rodolpho has stolen Chaterine from him.

Eddie: He's stealing from me!

Alfieri: She wants to get married, Eddie. She can't marry you, can she?

Eddie: (*furiously*) What're you talkin' about, marry me! I don't know what the hell you're talkin' about! (Act I, P. 60-61)

In the piece of evidence shows that in the deepest of his heart, actually he is afraid of losing her. Alfieri detects that Eddie loves her indeed and that is why, he wants to make Eddie realize that he cannot marry Chaterine. Hearing Alfieri's words, Eddie becomes angry but he tries to cover his feeling. He denies Alfieri's words.

Eddie also gives Alfieri information that Chaterine wants to get married to Rodolpho. Chaterine does not want to give up her relationship with Rodolpho though Eddie does not agree with it. Eddie comes to Alfieri's office to ask him some advice about it.

Alfieri: She actually said she's marrying him?

Eddie: She told me. Yeah. So what do I do?

Slight pause.

Alfieri: This is my last word, Eddie, take it or not, that's your business. Morally and legally you have no rights, you cannot stop it; she is a free agent. (Act II, P. 85-86)

From the statement above, Alfieri wants to make Eddie know that he has no right toward Chaterine and he cannot stop their plan to get married. Moreover, he has not the right to interfere Chaterine's life. Hearing Alfieri's words, Eddie dislikes Alfieri because he is on Chaterine's side.

Alfieri: I heard what you told me, and I'm telling you what the answer is. I'm not only telling you now, I'm warning you-the law is nature. The law is only a word for what has a right to happen. When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it. Let her go. And bless her. *A phone booth begins to glow on the opposite side of stage; a faint, lonely blue. Eddie stands up, jaws clenched. Somebody had to come for her, Eddie, sooner or later. Eddie starts turning to go and Alfieri rises with new anxiety. You won't have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you! Eddie moves off. Put it out of your mind! Eddie! He follows into the darkness, calling desperately.* (Act II, P. 86)

The statement above shows that Alfieri has already warned Eddie about his feeling. He suggests him that he should let Chaterine go and bless her. Sooner or later, someone will come for her. Even if Eddie obstructs this, he will not have any friends in the world.

CHAPTER V CONCLUSION

A View from the Bridge gives illustration that there are many situations in adult life where there is no escape from external or internal barriers, or from situations of conflict. Sometimes, in such circumstances, the pressures are so intense that a person feels trapped.

Eddie, the protagonist of the play, faces a lot of problems that make him frustrated. The problems begin when he loves Chaterine. At first he does not feel that he loves her but he gradually loves her. However, Beatrice, Eddie's wife, detects Eddie's strange behaviour toward Chaterine. That is the reason why she agrees when Rodolpho has special relationship with Chaterine. On the contrary, Eddie dislikes their relationship. Indeed he is afraid of losing her. Then, his frustration changes into social conflicts. Eddie reminds Marco's and Rodolpho's status as illegal immigrants. When he asks for some advice to Alfieri, he detects that Eddie has sexual desire toward Chaterine. Furthermore, Eddie reports Rodolpho and Marco to the Immigrant Bureau and they are captured by the officer of Immigrant Bureau. It makes the conflict increase since Eddie has already betrayed the Sicilian code and the punishment of being a traitor is just death.

In this play, Eddie faces a lot of problems with his surroundings. He cannot cope with his problems and his problems lead into frustration. His frustration leads him into social conflicts. There is a conflict between person and person, so it is a social conflict. Therefore, the protagonist of this play has social conflicts with the other characters.

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