

CHAPTER II

THEORETICAL FRAMEWORK

A. RELATED STUDIES

This study is an attempt to analyze the main cause of why Eddie Carbone, the central character of the play, have courage to violate the code of honor existing in his Sicilian society and find out the result of the action. In analyzing this problems, the writer will apply structural theory. By using the theory, the answer of the problems will be depicted through the characterization of Eddie Carbone, setting, and the plot. In order to give a deeper insight into the problems, the psychological approach will be applied by presenting Freud's concepts of three psychic zones of mind and Maslow's concepts of human motivation. Moreover, the writer is also going to apply sociological approach in order to give a deeper understanding about Sicilian society and its code of honor concerning the conspiracy of silence.

A.1. STRUCTURAL THEORY

The structural criticism has aroused as the answers of unsystematic and eclectic critical approaches which has previously dominated literary study and endeavoured to create a new literary science. They focuses on specifically on elements of the texts or the structure of literary work which is considered to be uniquely in cha



acter. Ann Jefferson in her *Modern Literary Theory* states that there are four important characteristics of structural criticism. First, the essential feature of the structural theory is its totality. It means that they observe the relation between one element to one another of the structure as a close totality. Second the structure of a literary work implies a concentric form of organization as a whole. Third, the structure emphasizes on form, which is originally designed to dispose of the objects of contents. And finally, the structuralist view of structure argues that the structures are presumed to be synchronically organized, and this implies that their elements are all simultaneously present. Hence, the writer is going to apply this theory as a media to analyze the proposed problems previously. The answers will be described by the relationship between the character of Eddie Carbone, setting, and the plot so that the writer will get a true understanding of the play as a whole as the playwright really wants to present.

A.1.1. Character

Character in literature is an extended verbal representation of a human being, the inner self that determines thought, speech, and behaviour (Roberts and Jacobs, 1989 : p. 143). Through dialogue, action, and commentary, authors capture some of the interactions of character and circumstance. In literature the reader will

encounter two types of character, which E.M. Forster in his *Aspects of The Novel* calls it as "round" and "flat". The flat character is less than a representation of a human personality than the embodiment of a single attitude or obsession in a character. Forster calls this kind of character flat, because we see only one side of him. It includes all the familiar types or stereotypes of fiction. Whereas the round character is obviously more lifelike than the flat. It is more complex and we can see all sides of him.

Furthermore, all fictional characters may be classified as static or developing. The static character is the same sort of person at the end of the story as he was at the beginning of the story; while the developing character undergoes a permanent change in some aspect of his character, personality or outlook. The change may be a large or a small one; it may be for better or for worse; but it is something important and basic; it is more than a change in condition or a minor change in opinion. Eddie Carbone, in this case, belongs to the first category since he does not have any changes in his outlook and his character at the end of the story. At the end of the story, we see the character of Eddie Carbone/as he is at the beginning of the story, he is a man who can neither acknowledge his passionate love toward his own niece nor understand what he has done when he reports the existence of two

illegal immigrants to the Immigration Authorities. Even, he accuses someone else, Marco, as the destroyer of his self-dignity.

A.1.2. Setting

Setting refers to the natural and artificial scenery or environment in which characters in literature live and move (Roberts and Jacobs, 1989 : p. 230). It also refers to the point in time and space at which the events of the plot occur. It may include the religious, moral, intellectual, social, and emotional environment of the characters (William, Kenney, 1966 : p. 40).

Setting makes us familiar with the reality in which the character, in this case Eddie Carbone, lives. In a literary work, setting may be related to character when it is used as the means to emphasize the importance of place, circumstances and time upon human growth and change. Besides, mood of characters and situation of characters can also be found out through setting analysis because there is connection between setting and the two items. Setting may reveal a great deal about the feeling of the characters and it may also show how a character is situated (Gill, 1985 : p. 107).

A.1.3. Plot

Plot is the sequence of incidents or events of which a story is composed. It may include what a character says or thinks, as well as what he does. But it leaves out

description and analysis, concentrating ordinarily on major happenings (Ferrine, 1970 : p. 58). A plot is a series of carefully devised and interrelated actions that progresses through a struggle of opposing forces (conflict) to a climax and a denouement (Shaw, 1972 : p. 289). The elements of plot are exposition (introduction to the situation), conflict, climax, and resolution (or conclusion) (Little, 1966 : p. 83).

Exposition is applied to the beginning portion of a plot in which background information is set forth (Shaw, 1972 : p. 150). Exposition is the presentation of the information necessary for the plot to get under way. It is the introduction to the characters, their relationships with one another, the physical background in which they find themselves, and so on (Little, 1966 : p. 84).

Conflict is the essence of all stories. Conflict is a clash of actions, ideas, desires, or wills. The main characters may be pitted against some other person or group of persons (man - against - man). He may be in conflict with some external force - physical nature, society, or fate (man - against - environment), or he may be in conflict with some elements in his own nature (man - against - himself). The conflict may be physical, mental, emotional, or moral (Ferrine, 1970 : p. 59).

Climax is the moment in a play at which a crisis comes to its points of greatest intensity and is in some

manner resolved (Shaw, 1972 : p. 79).

The resolution is the rounding - off the action, the conclusion of the conflict. In tragedy, the resolution is often referred to as the catastrophe, which means the ruin of the fortunes of the hero. In comedies, mystery stories and othe kind of plots, the resolution is often called as the denouement. Denouement refers to the outcome or result of any complex situation or sequence of events. More specifically, it is applied to the final outcomes of the main dramatic complication in a play, novel, or other work of literature (Shaw, 1972 : p. 109).

By analyzing the plot, the writer attempts to depict the real feeling of Eddie toward his niece, and the process of the violation which leads him to decline his own dignity.

A.2. PSYCHOLOGICAL APPROACH

Because the study deals with the inner feeling of the main character which he, himself, can never understand, a psychological approach will be applied. This approach is meant for clarifying the passionate love which the character is drawn into and in what kind of consequences he has to deal with.

This approach is also intended to clarify the process of Eddie Carbone's jealousy of Rodolpho: of how he insists to fight for his dignity in the duel without realizing that it is his own mistake. It serves to give a

description of his incapability to understand himself and control his emotion.

In making this approach, the writer will apply some concepts of Freud concerning with the division of the psychic zone and of Maslow concerning the importance of dignity in human's life of which is related to human motivation.

A.2.1 Freud's concepts of "id", "ego", and "superego"

In trying to probe deeper into the inner feeling of character's mind, a psychological point of view by Freud will be applied. This used to comprehend the process of the unconsciousness of the character which often control the character's actions. This is also for perceiving in the character's behavior certain forces, certain drives or needs that are significant motivators of human nature.

Freud asserted that the mind is divided into three psychic zones i.e. : "id", "ego", and "superego. These zones control certain mental functions out of which come human motivation. The "id" is the term used to describe the great reservoir of biological and psychological drives, the urges and impulses that underlie all behavior. The "id" is basically unconscious in its operation. The "ego" is the conscious personality of which the individual is ware and which he seeks to develop, mould, and control. The "superego" is the force of self-criticism and conscience, within the unconscious, that reflects

requirements that stem basically from the individual's social experience in a particular milieu (Munn, Norman, 1972 : p. 209).

A.2.2 Maslow's concepts of human motivation

In trying to expose the external reasons of which leads Eddie to commit treachery, the writer is going to apply Maslow's theory of human motivation. This is used to comprehend the real reasons of why Eddie act as he has done.

According to Maslow, human needs are arranged in the explanation described below. The first needs are psychological needs for food, air, and water. The next are "safety" needs for security and protection, structure and order, and the avoidance of pain. The third are needs for love and belongingness and for esteem, both self-esteem and esteem for others. Aesthetic and cognitive needs are next, followed by the need for self-actualization or self-fulfilment. Maslow suggests that these needs are inborn and universal and they will automatically appear under favorable conditions (Buck, Ross, 1988 : p. 33).

To observe Eddie's motivation in betraying the two illegal immigrants, the analysis is focused on the third and fourth needs since Eddie's psychological and safety needs have already been satisfied.

A.3 SOCIOLOGICAL APPROACH

The sociological approach is applied to the

supporting theory due to the fact that the play deals with the aspect of social reality, that is the the conspiracy of silence of which concerns with the code of honor. In addition, the conspiracy of silence is just owned by the Sicilian society in which they call it as "omerta". In this case, the writer will notice the theory of conformity,

Levin (1970) states that there is no way social life could go on without a minimal amount of conformity from group members (p. 91). It means that all members of a certain society must obey the rules of that society as their lifestyle so that each member can count on each other to act appropriately.

Robert. A Nisbeth (1970) states that no form of institutionalized relationship whatever could exist without the process of interaction we call conformity. From it comes all the uniformities of human society. By conforming we receive a reward, approval, esteem, dignity and success, otherwise we will just receive a punishment as all societies have their own social control which has social force (p. 71). So, someone will accepted and esteemed as a usefull member of social order if he shapes his lifestyle of his group, the group in which he lives, to which he belongs.

A.3.1 The Sicilian Conspiracy of Silence

Sicilian society is a group of people who live in

the island of Sicily. Before the Sicily became an integral part of Italy in 1861, their area was occupied by many countries such as Ostrogos, then, Byzantium, Arabs, Normans, Aragonesse, Austria, and the last conqueror was Spanish. Being long ruled by foreigners for many centuries, Sicilians are more suspicious of outsiders than are northerners, and they have inadequately developed sense of obligation to the state. This traits help to explain their frequent "conspiracy of silence" (omerta) that is so vexing the officials investigating crimes. The existence of the conspiracy of silence in Sicilian society is not comprehensible apart from the existence of The Mafia as the organizer of the code.

A peculiar feature of the separateness of Sicilian life from that of mainland, Italy, was the persistence of the Mafia. It persisted through hundreds year of successive foreign governments, often so despotic that they alienated the island's inhabitants and made endureable the mafia's peculiar system of private justice. Their complex system of justice was based on Omerta, the conspiracy of silence, which demanded humility coupled with a quality of manliness that under no circumstances permitted recourse to legal authorities or any degree of cooperation with them. It gives certain parts of the island virtually a dual government, standard of conduct, and system of enforcement. One was legitimate regime and the other a shadow

but a pervasive social, economic, and political network maintaining its power through violence (*Encyclopedia Britannica*, vol.22 : p. 229).

As the time goes by, century by century, the conspiracy of silence has been being a part of Sicilian culture. This phenomenon helps to explain the main reason of why Sicilian, wherever they are, always avoid the law of legal authorities since they believe that to break the conspiracy of silence is just to incur reprisals from the society.

B. RELATED STUDIES ABOUT *A VIEW FROM THE BRIDGE*

There are many critiques and studies conducted on Miller's *A View From The Bridge*. Those studies are made through various approaches and point of views. One of the criticism written by C.W.E Bigsby in *A Critical Introduction to Twentieth Century American Drama* is an attempt to observe the play by using sociological point of view.

Here, Bigsby views that the play explores in its own terms the problems of punishment and justice. In this case, the society of the play, that is Sicilian society living in America, is a significant part of its meaning, so, we will understand that the society has a certain meaning of justice. Furthermore, the hero can only be understood in terms of it. Eddie believes he is justified in turning Marco and Rodolpho into the Immigration Bureau, and in a legal sense of course he is, since they have

entered the country without the passport. But law enforcement is the last thing in Eddie's mind as he desperately plunges ahead on a course of action which will destroy him. In this case, Miller focuses on the question of what drives man to commit betrayal. The answer for Eddie is not at all what he thinks it is. Here, Bigsby sees that Miller used dramatic irony as one effective technique for establishing his hero's mind. Dramatic irony exist when the audience has more information than a character on stage possesses and hence can view the dramatic action with a double perspective. To enrich our response, a playwright can create a layers upon layers of dramatic irony so that some characters know more than others as much as the audience. Beatrice is the first to sense the dangerous conflicts in her husband's mind. It is she who guides the audience to a deeper understanding of Eddie's incestuous feelings for his niece, Next Alfieri and finally Catherine herself and Rodolpho attain our level of perception, but the greatest irony is that the tragic hero himself dies ignorant of the mainsprings of his nature.

Thus the theme of guilt and punishment broadens in the play to one failure of self-recognition. Since Eddie understand himself so little, he can not tolerate the truth even when Beatrice and Alfieri confront him with it. Instead he attempts to justify his bitter resentment of Rodolpho, his unconscious rival, by questioning the young

boy's manhood as well as his motives for wanting to marry Catherine. Eddie is convinced of the truth of the charges he level against Rodolpho; this no malicious effort to destroy the integrity of his wife's cousin. Using every shred of evidence to substantiate his assumptions, Eddie believes he is fully justified in turning Rodolpho and his brother over to The Immigration Authorities, and he goes to his death protesting the purity of his motives for his treacherous betrayal. Oblivious to the fact that he has attempted to destroy Rodolpho's name Eddie turns his frustrated wrath on Marco and dies demanding that Marco apologize for the slur on his character. The knife which Eddie intends to use against Marco is, with a symbolic touch of ironic justice, turned inward, and Eddie dies by his own hand.

Another criticism written by Leonard Moss is an attempt to see the work as an intriguing psychological study that shows the self-destructiveness of an inflexible and passionate man such as Eddie Carbone. This Criticism exposes Eddie's inability to distinguish his sense of guilt and his sense of dignity. Yet for Eddie guilt and dignity derive from an intimate attachment; his fatherly concern for his niece and his grief after being deserted as sharp.

From the beginning of the play his extreme possessiveness suggests the strength of a passion he will not

acknowledges. The thought that Catherine could ^{be} contaminated by the world's wickedness or subjected to another man's authority is intolerable to him. Morbidly sensitive about her claim to adulthood, he dislikes her short skirts and clacking high heels, and her plan to get a job.

But Catherine has grown up, and her feminine maturity represents a potential threat to the innocent affectate rapport between uncle and niece. Beatrice, Eddie's wife, detects this threat. She feels obliged to warn the naive girl what is really going on. Alfieri, a lawyer, refers more directly to a sexual motive. Eddie's agitated responses to such statements attest to his unwillingness to admit the presence of this motive.

In this case, Moss has an opinion that Miller was particularly interested in the destructiveness of this inadmissible but irresistible passion. The principal narrative convention Miller uses to magnify the power of passion is a love-triangle. The rivalry arises immediately upon the entrance of Rodolpho and Marco, brothers who have just illegally entered The United States of America from Sicily, in a scene that splendidly illustrated Miller's ability to encompass strong anxiety in common place talk. After the introduction, Rodolpho gradually dominates the conversation, impressing Catherine with his exuberant charm. Eddie had addressed his first remarks mainly to Marco. the elder brother; then, eclipsed by the younger.

he speaks progressively fewer lines. This reticence, together with the defensive nature of his occasional comments, subtly indicates his growing uneasiness and resentment. Finally, as Rodolpho crowns his dazzling self exhibition by singing a popular lyric, Eddie abruptly terminates the song and the scene by reminding his guest of their uncertain legal status as a n immigrants.

Eddie's subsequent responses reveal the depth of his turmoil. He insists -that Rodolpho is an irresponsible man who wants to marry Catherine just to obtain his American Citizenship. This accusation, however inaccurate, is not nearly so far-fetched as the next, that the blond Rodolpho must be a homosexual as well as a thief. Eddie enmeshes himself so completely in his delusion that he impulsively tries to prove it to his niece by kissing Rodolpho before her. The grossness of this act and the irrationality of his accusation, which could have no effect no othe than to further alienate Catherine, indicate the intensity of the longshoreman's desperation.

Shame and hopelessness drive Eddie to a still more irrational deed; seeking to protect his family's integrity, he destroys it by reporting the brothers to The Immigration Bureau. Betraying the brothers means that he violates the Sicilian code of honor by breaking the conspiracy of silence operative in his social world. Disgraced now both in his neighborhood and in his home,

then, he challenges Marco in the manhood ritual of the duel to fight for his lost self-dignity. Unfortunately, he is killed in that duel and he has never understood his own mistakes as the main cause of his self-destruction.

CHAPTER III

THE COUSE OF THE VIOLALTION OF THE CODE OF HONOR AND ITS IMPACT ON EDDIE CARBONE'S LIFE