

T.C.
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SOSYAL BİLİMLER ENSTİTÜSÜ
AMERİKAN KÜLTÜRÜ VE EDEBİYATI ANABİLİM DALI

**A FREUDIAN STUDY OF DEPRESSION
IN POST WORLD WAR II AMERICAN THEATRE**

Yüksek Lisans Tezi

Emre Günay

İstanbul, 2009

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Tez Danışmanı: Yard. Doç.Dr. Matthew Gumpert

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ACKNOWLEDGEMENTS

First of all, I would like to thank my supervisor, Dr. Matthew Gumpert for his guidance, patience and encouragement in my studies.

I also want to express my gratitude to Dr. Mary Louise O'Neil as she accepted me to this department and her endless support.

Lastly, I want to express my respect to the ones who suffer from depression.

ÖZET

Depresyonu anlamak için karakterin yetişip, büyüdüğü ve bilinçaltının oluştuğu geçmiş şartları incelemek gerekir. Geçmişten gelen anılarla dolu olan bilinçaltı, davranışın şekillenmesinde önemli rol oynar. Ve bazı düşünceler topluma uyum sağlamak amacıyla bastırılır. Bilinçaltının bir parçası olan bastırma kişinin bilincine sürekli baskı yapar. Bilinçaltı ve onun parçası olan bastırma karakterlerin depresyonunu açıklamada odak noktası olacaktır. İnsanlar kayıpları karşısında üzürlü ama kayıpları gerçekten kaybettiklerinin ötesindedir çünkü bilincin ötesindedir. Bireyin trajedisi depresyonsuz yaşama şansı olmayışıdır. Bu bazen Blanche ve Willy'nin sonunda olduğu gibi ağır bir depresyondur. Biri akıl hastanesine götürülmüştür, diğeri ise intihar etmiştir veya bazen de fark edilemeyecek kadar hafif olmuştur Doc ve Lola'nın hayatında olduğu gibi.

Bu tez Freud'un bakış açısından 2. dünya savaşı sonrası Amerikan tiyatrosundaki depresif karakterleri inceleyecektir. Ayrıca Amerikan toplumundaki sosyal değişimleri ve bu değişimlerin depresyon üzerindeki etkilerini göstermeyi amaçlamaktadır.

Anahtar kelimeler: Bilinçaltı, içgüdü, depresyon, zevk, gerçeklik, adaptasyon, geçmiş.

ABSTRACT

To understand the depression of the characters, one should observe the historical conditions under which they were brought up and the unconscious was constituted. The unconscious, which is full of the memories from the past, plays an important role in shaping the behaviour. And some of the thoughts are repressed for adaptation to society, which is accepted as normal in the life. The repressed which is part of the unconscious have continuous pressure in the direction of the conscious of the characters in their society. The role of unconscious and the repression that is part of the unconscious will be focused to explain the depression of the characters. People cry for the lost but what people lost is beyond the loss as it is beyond the consciousness. The tragedy of the individual is that there is no chance living without depression. It can be sometimes major as seen in Blanche or Willy's ends. One is taken to bedlam and the other committed a suicide or sometimes it can be slight that we don't understand it as it is seen in Doc and Lola's life.

This thesis will examine the depressive characters in post world war II American theatre using Freudian concepts. It also aims to display the social changes in American society and its role on the depression.

Key words: unconscious, instinct, depression, pleasure, reality, adaptation, past.

1. INTRODUCTION

After World War II, the United States faced profound and irreconcilable domestic tensions and contradictions. Although the war had engendered an unprecedented sense of American confidence, prosperity, and security, many Americans could not subscribe to the degree of social conformity. They couldn't adapt themselves to the new conditions. The reasons of the failure of the individual in adaptation to the society influenced the playwrights of the postwar American theatre. The struggle of the individual against the existing conditions and his failure ended by the exclusion was taken as a question. The conflict between the want of individual and the want of society contradicts each other. The theatre is important because the essence of the theatre is the conflict. The theatre describes the conditions of the society in which each character lives. Theatre depicts the reasons and the results of the behaviours of the individual and its relation with the society. Instead of the long descriptions of the novel, the theatre itself draws the picture of the situation and the audiences find everything on stage. It is more conceivable as it is given directly.

The mid-century plays have more occasions to depict the atmosphere of the society and the individual in a realistic way. Visual elements, electric lighting, presentation of the far away locales, box set are the tools that helped to create more detailed and realistic plays on stage and to give a psychological dimension. The relation between the character and his childhood and the effect of the nature and the social milieu on him are all depicted on stage. In these three plays and many plays of this period, dialogue sounds like conversation, scenery depicts ordinary living conditions, costumes represent status of character and the protagonist drawn from everyday life. The characters in the plays become the representative of the ones who looked like them. The language is simple and the original. The stage reflects the any side of the life that we can coincide in our lives. All these made the stage dynamic and also used to explain human mind with his secret intentions easily.

However it is given directly on the stage, extra study is necessary to understand or give a meaning to the behaviours of the characters. In this thesis Freudian psychoanalysis is used to understand the hidden motivations of the characters and the significance of the

objects on them so we reach the invisible part of the iceberg. What is not seen clearly is more important than what is seen. The most significant new development in the postwar theatre is the discovery of the child's world as a subject for adult drama. This appears to be an outgrowth of the discovery of the childhood origin of adult neuroses by Freud and the subsequent development of child analysis by his daughter, Anna Freud and Melanie Klein.

Freudian principles help us to have a profound understanding that all our suffer have a close relation with the civilization and the past experiences shape the individual. Freud observed that many patients behaved according to drives and experiences of which they were not consciously aware. He thus concluded that the unconscious plays a major role in shaping behaviour. He also concluded that the unconscious is full of memories of events from early childhood. Freud noted that if these memories were especially painful, people kept them out of conscious awareness. He used the term defence mechanisms for the methods by which individuals handled painful memories. Freud believed that patients used vast amounts of energy in forming defence mechanisms. Tying up energy could affect a person's ability to lead productive life causing an illness that Freud called neurosis. Freud also concluded that many childhood memories dealt with sex. He theorized that sexual functioning begins at birth, and that a person goes through several psychological stages of sexual development. Freud believed the normal pattern of psychosexual development is interrupted in some people. These people become fixated at an earlier, immature stage. He felt such fixation could contribute to mental illness in adulthood.

In postwar period, after many developments in American theatre, American theatre reaches the level of psychological realism. It is beyond the realism which is just on the surface at the beginning of the twentieth century. *A Streetcar Named Desire*, *Death of a Salesman* and *Come Back, Little Sheba* are psychologically realistic plays. The World War II and its aftermath manifested itself in a noticeable rise in the number of plays in which escapism took the form of an affectionate glance at psychosis or toward an unreal world to which the mind might retreat. These three plays of postwar American theatre are important because the characters support the idea that all of our despair and

embarrassment originate within our own minds, and that this is due to the pressures of society and stress the importance of realizing who you are in life and that whatever is distorting this needs be eliminated from our lives. We can see any of them among us. Blanche, Willy, Lola and Doc can be one of us. They represent us. We are all same and they make our unacceptable sides as acceptable because we find explanation on them.

Blanche, Willy, Lola and Doc are the characters that will be examined from the point of view of the melancholia. Their unconscious and the role of the repression on the behaviour under the constant effect of the pleasure principle on the reality principle will be examined. “The depression is caused by repressed anger at a lost object or ideal directed toward oneself.” The term melancholia is used for the term depression by Freud. In *Mourning and Melancholia*, according to Freud melancholia entails some symptoms: “profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, [and] inhibition of all activity.”(14:244) The “pathological” melancholia may arise in “reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one’s country, liberty, and ideal, and so on. The melancholic detaches his or her libidinal investment in the lost object; however, instead of reattaching the free libido to a new object, the melancholic refuses to break the attachment to the lost object when in reality it is gone. Instead, the melancholic consolidates the connection with the lost other through and “identification of the ego with the abandoned object” (14:249)

The conscious mind is what the characters are aware of at any particular moment, their present perceptions, memories, thoughts, fantasies, feelings. Working closely with the conscious mind is what Freud called the preconscious, what it might be today called available memory; anything that can easily be made conscious, the memories they are not at the moment thinking about but can readily bring to mind. The largest part is the unconscious. It includes all the things that are not easily available to awareness, including many things that have their origins there, such as our drives or instincts, and things that are put there because we can't bear to look at them, such as the memories and emotions associated with trauma. Freud says, “the unconscious is the source of our all motivations”. But we are often driven to deny or resist becoming conscious of these

motives, and they are often available to us only in disguised form. Freudian psychological reality begins with the world, full of objects. The organism is the most important object. The organism is special as it acts to survive and reproduce, and it is guided toward those ends by its needs -- hunger, thirst, the avoidance of pain, and sex which are related with life instinct. There is another instinct which is death instinct. Freud thinks that "every person has an unconscious instinct to die." Life can be painful and exhausting. You struggle to survive but death release or rescues us from this struggle. Our attraction to alcohol and narcotics, to focus on intellectual issues or need of sleep and rest which we use to escape from the struggle are the manifests of the death instinct. Suicide is the main indicator of the death instinct. These instincts are the motivational forces of our behaviours found in our unconscious mind.

The id works with pleasure principle. The ego works with reality principle on the contrary of id. The ego represents the reality. The ego meets some obstacles or assists while trying to satisfy the id demands and it records all these obstacles and assists. The obstacles and the assists control our decisions made by the ego. This control is made by the superego. In particular, the superego of the organism is built up first by parents by punishing and rewarding when the organism is just a baby. The conscience is derived from the punishments and the ego ideal derives from the rewards. The organism feels the shame or pride or guilt because the conscience or the ego ideal sends the signal to the ego. On one side the ego should satisfy the id's demands, on the other side it should answer the signals coming from superego by means of conscience and the ego ideal.

These Freudian concepts will be used to explain the depression of the characters, Blanche, Willy, Lola and Doc and the responsibility of the society on their depression will be discussed.

2. POST-WAR PERIOD

World War II accelerated the pace of change, obviously in weaponry, but also in transportation, communications, electronics, medicine, and in other ways.

For the United States, World War II and the Great Depression constituted the most important economic event of the twentieth century. The war's effects were varied and far-reaching. The war decisively ended the depression itself. American industry was revitalized by the war, and many sectors were by 1945 either sharply oriented to defense production (for example, aerospace and electronics) or completely dependent on it (atomic energy). The war's rapid scientific and technological changes continued and intensified trends begun during the Great Depression and created a permanent expectation of continued innovation on the part of many scientists, engineers, government officials and citizens.

By mid-1942 as many American men went to the war and the plants had to work with an extra capacity to satisfy the war production, business demanded more and with government support, they began to recruiting women actively. So the first great exodus of women from the home to the workplace began. First, single women were actively recruited to the workforce.

In 1943, with virtually all the single women employed, married women were allowed to work. More than 6 million women went to work outside their homes, increasing their percentage in the labor force by 50 percent. The war jobs were understood as temporary. It means that at the end of the war, millions of "Rosies" were to stop riveting and return to their home but they had tested the independence.

The war plants were gathered in certain cities and this caused 13 millions of civilians change their local residence during the war. The overpopulation of the cities brought problems such as inadequate social service or education of the youngs. While the information control and censorship about the war issues was pervasive and the war bureau was also shaping the content of the Hollywood films, the FBI was gathering the intelligence and starting the investigations about the ones who were against the war.

After the war, the men returned, having seen the rest of the world. No longer was the family farm an ideal; no longer would blacks accept lesser status. The GI Bill allowed more men than ever before to get a college education. Women had to give up their jobs to the returning men. African Americans faced employment and housing problems because of the racist prejudices. There was still discrimination based on the colour of the skin. In the summer of 1943, race riots erupted in Detroit and New York City, leaving behind scores of dead. In the same summer, groups of off-duty sailors roamed the streets of Los Angeles, first attacking Hispanic youths wearing the popular, jazz-inspired "zoot suit" and later who appeared Hispanic.

President Roosevelt sadly noted that in "some communities employers dislike to hire women," while in others "they are reluctant to hire Negroes" "we can no longer," he concluded "afford to indulge such prejudice," The theme of the tolerance and inclusion that he sounded was one of the most pervasive of the war. (O'Brien 246)

Japanese immigrants and their descendants, suspected of loyalty to their homelands, were sent to internment camps. The internment constituted a marked disruption to Japanese-American family and community life, as well as an economic loss estimated in excess of 400 million Dollars. Japan surrendered only after two atomic bombs were dropped on Hiroshima and Nagasaki. The atomic bombs symbolized the war's other technological achievements, such as radar and penicillin, and were celebrated as resulting from an unprecedented effort that cost 2 billion dollars, employed more than the 120,000 and necessitated the construction of new cities, such as Los Alamos, New Mexico. The bond drives, the campaigns to save metals and rubber and the other volunteers benefit from the war. After the war, federally funded day-care centers stopped operations, 7000 local War Councils disbanded and the USO canteens and clubs closed themselves. Post-war liberals demanded economic plan to compensate the new conditions. The post-war government employed twice as many civilians, while the military was four times its pre-war size in 1946.

The United States emerged from World War II as a world superpower. At the end of the World War II, America was producing 50% the world's industrial goods and represented unparalleled military capacity with its nuclear power.

3. NEW LANGUAGE IN AMERICAN PLAYS

The World War II in the first half of the twentieth century made Americans think the reasons of the conflicts that the individual was having as a result of the cultural changes which carried him to depression.

Psychoanalysis gave a new language in explaining the depression of a character on stage. Personality is constituted by the social milieu and the family. This provided the emerge of the man in the street as a character on stage. The reality of the character within the social milieu was focused. Social, economic and psychological reasons were important. Understanding the role of family on the behaviours of the individual, the effect of mother-child and father-child relations on the constitution of the personality helped to draw more realistic characters. The Oedipus complex or mother-son-father relationship was of focal importance in the origin of the neuroses and became the theme of the character plays. Sexual suppression and frustration were another themes used by the playwrights. The main focus was changed from the individual psychology to general social problems.

Modern psychology forced American society to revise the social services to solve the economic and social problems. The matriarchal family with a dependent father became one of the recurrent motifs in the American drama of the thirties. The themes of the plays were related with the conclusions of the depression but Freudian theories caused the combination of the psychological themes with the socio-economic themes. Freud's contributions let some sexual themes to be staged without any protests of audiences who accepted these themes as taboo earlier times. After World War II, the plays started to depict the postwar conditions of America. The emerged conditions caused the lost of many lives as a result of escapism from the existing order to the unreal world. And this created the importance of the past and present evaluations in individual life. The emergence of women into war industries and the services, the existence of inversion became known to many. Sexual drive became crucial in psychological problems.

4. A STREETCAR NAMED DESIRE

4.1. The Shadow of the Object Loss on Blanche's Ego

There are two important turning points in Blanche's life. One is loss of Belle Reve which represents the old values of South and the other is suicide of her husband Allan Gray. What Blanche lost is apparently seen but it is on the surface. Her loss is beyond the plantation and suicide of her husband. It is in her unconscious. She loses the protection provided by first the Belle Reve and then her husband Allan. She looks for it which she had in old times. We also see how her unconscious is built up by the society and the sense of protection is given to her in it.

Freud says, one cannot see clearly what it is that has been lost, and it is all the more reasonable to suppose that the patient cannot consciously perceive what he has lost either. This, indeed, might be so even if the patient is aware of the loss which has given rise to his melancholia, but only in the sense that he knows whom he has lost but not what he has lost in him. This would suggest that melancholia is in some way related to an object loss which is withdrawn from consciousness. (14:245)

Normally, when you lost your object-love, the libido is withdrawn and displaced onto another object but sometimes it is not displaced onto new object and the libido becomes free, then it is withdrawn by the ego and the shadow of the object falls on the ego. It serves to identification of the ego with abandoned object. It treats itself as if it were a forsaken object. One part of the ego which is called as critical agency always judges the other part of the ego.

The existing rules emerged after the World War II in New Orleans's life, in a narrower sense in Kowalski's family. The individual's *unconscious* forces which make Blanche helpless to her new environment. The forces which are rooted from the traumatic experiences from the past.

A person who is born with a specially unfavorable instinctual constitution, and who has not properly undergone the transformation and rearrangement of his libidinal components which is indispensable for later achievements, will find it hard to obtain happiness from his external situation. He is offered that of a flight

into neurotic illness. The man who sees his pursuit of happiness come to nothing in later years can still find consolation in the yield of pleasure of chronic intoxication, or he can embark on the desperate attempt at rebellion seen in a psychosis. (21:84)

The loss of Belle Reve destroys her. She becomes hysterical as she remembers the loss of the plantation, the family deaths she witnessed. She describes her agony, "*I, I, I took the blows in my face and body. All of those deaths! The long parade to the graveyard. ...*" (26)

The plantation society of the Old South emphasized the family to a much greater degree than was done in the North. Family graveyards were a familiar sight in the landscape of the Old South; the family altar was a part of its religious mores; and the devotion to kin was expressed in the phrase "kissing cousins." Southerners tended to evaluate people not so much as individuals but as belonging to a family, a clan. (Eaton 226)

She blames Stella "*Where were you! in bed, with your Pollack!*"(27) "*The struggle for breath and bleeding. You didn't dream but I saw! saw! saw!*" (27) Her stress on "*seeing*" describes us that the period in which Belle Reve was lost was economically harsh and depressive for her. As McGill mentions in "The South and the Southerner", "In the fall of 1932 farmers everywhere were losing their farms through foreclosures and evictions. The foreign market was being lost and the home one paralyzed."

The Great Depression affects many lives.

Up through the 1930s, Mississippi was like one great cotton plantation. The ownership, to be sure, was split into many thousand pieces, but the cotton mentality was all pervasive and stifling. ... In the Great Depression it was obvious that Mississippi had come to the end of the line with its old way of doing things. ... Starting the 1930s, and then with increasing speed, the tractor began to replace the old picture of the tenant farmer encouraging a balky mule to pull a broken down plow through the cotton fields. The clanking mechanical pickers arrived on the scene after World War II, each one throwing scores of untrained, unlettered field hands onto a labor market where virtually no other opportunities awaited them. Mississippi simply had no industrial base on which it could build. And its agricultural support economy lay in ruins, because as the dirt farmers left the

fields, the infrastructure of stores and suppliers that had serviced them lost its principal reason for being. (Peirce 207)

Blanche: (As if to herself) “*Crumble and fade and –regrets-recriminations... “If you’d done this, it wouldn’t’ve cost me that. ... Legacies! Huh... And other things such as bloodstained pillow-slips- “her linen needs changing”-“Yes. Mother. But couldn’t we get a colored girl to do it?” No, we couldn’t of course. Everything gone but the-*” (119) She feels shame. “Not to have a cook, or at least a girl who came to –clean- two or three days a week, was a sign of social inferiority” (McGill 169) in the plantation life of the Southern culture.

You desire what you are supposed to desire. The sign of social inferiority is given by the majority and introjected into ego unconsciously. You became one in the majority but you carry the restrictions that can disturb you in later years.

These are the poignant memories of her childhood that will remain a live in her mind to her mid-thirties. “In the realm of the mind, what is primitive is so commonly preserved alongside of the transformed version which has arisen from it.” (21:68)

The social situation was very harsh and we see its effects on her speech. “*The struggle for breath and bleeding. You didn’t dream but I saw! saw! saw!*” (27) “*I, I, I took the blows in my face and body. All of those deaths! The long parade to the graveyard.*” (26) The deaths and her witness to them are stressed by repeating the words “saw” and “I”. Her repetitions “...*saw! saw! saw!*” and “*I, I, I, ...*” give clue for her return of the repressed. The events that she never wants to live again, highly impressed her.

Owing, once more, to the freedom with which the intensities can be transferred, ‘intermediate ideas’, resembling compromises, are constructed under the sway of condensation. This is again something unheard-of in normal chains of ideas, where the main stress is laid on the selection and retention of the ‘right’ ideational element. On the other hand, composite structures and compromises occur with remarkable frequency when we try to express preconscious thoughts in speech. They are then regarded as species of ‘slips of the tongue’. (5:596)

According to Freud, there is a “*psychology of errors*”; that slip of the tongue or that slip of the pen. They are known as Freudian slips but Freud prefers to call them as “Parapraxes”. These parapraxes give clue for the secret functioning of the unconscious. Blanche doesn’t repeat the words intentionally.

By repeating these words, we understand that she was unconsciously highly under the impression what she repressed. In mental life nothing which has once been formed can perish—that everything is somehow preserved and in suitable circumstances it can once more be brought to light. (21:69)

Deaths and the economic recession as a result of which Belle Reve was lost, ruined her. “Many Southerners had a high sense of pride in regard to money matters; they did not wish to appear petty or mean in financial transactions.” (Eaton 223)

She drinks liquor and uses bathroom to escape from the poignant memories of the past. The loss of Belle Reve, deaths and then her husband’s suicide. She is addicted to alcohol. “*There now, the shot! It always stops after that.*”(114) (Varsouviana sound, which symbolizes the deaths and pain, stops) The bathroom is a place where she goes to relax herself. “*She’s soaking in a hot tube to quiet her nerves*”. (32) It turns to purification ritual for her. She tries to escape from her past sins or memories. “*Here I am, all freshly bathed and scented, and feeling like a brand new human being.*” (37) or “*A hot bath and a long, cold drink always give me a brand new outlook on life!*” (105) explains the place of drinking and bathing in her life. As Riddel explains, Drunkenness, indeed, is the physiological analogue for Dionysian ecstasy, as the dream-illusion symbolizes the “Apollonian state.” Blanche drinks to induce illusion, to extirpate moral contradictions that stand between her and the pure “Belle Reve”. Stanley asks, “*You were married once, weren’t you?*”(31) Polka music comes to her mind which means that she remembers her marriage at the age of sixteen. She feels responsible for her husband’s suicide. Every neurosis conceals unconscious sense of guilt.

We know of two origins of the sense of guilt: one arising from fear of an authority, and the other, later on, arising from fear of the super-ego. The first insists upon a renunciation of instinctual satisfactions; the second, as well as doing

this, presses for punishment, since the continuance of the forbidden wishes cannot be concealed from the superego. (21:127)

After the loss of Belle Reve, it is the second disaster for her. Allan Gray who is married with her at her sixteen and whom she loved deeply until she discovered that he is having a relation with an older man for years. However she pretends that she knows nothing about his affair, she blurts it out on the dance floor *“I saw! I know! You disgust me!...”* (96) He runs out after that speech and shoots himself. When she talks with Mitch about loneliness and death, she remembers the last speech between herself and Allan Grey. *“Allan came to me for help. I didn’t know that... All I knew was I’d failed him in some mysterious way.... without being able to help him or help myself”*(95). She feels guilt and blames herself. Stella says, *“But when she was young, very young, she married a boy who wrote a poetry... he was extremely good-looking. I think Blanche didn’t just love him but worshipped the ground he walked on! Adored him and thought him almost too fine to be human! But then she found out-”*(102) We understand her pain after his suicide which she caused. Her pain comes from her guilt and shame peculiar to Southern culture.

The tension between the harsh super-ego and the ego that is subjected to it, is called by us the sense of guilt; it expresses itself as a need for punishment. Civilization, therefore, obtains mastery over the individual’s dangerous desire for aggression by weakening and disarming it and by setting up an agency within him to watch over it, like a garrison in a conquered city. (21:124)

The reins of guilt and shame are internalized from an early age in the South.

... white southerners reared children to value honor as much as, if not more than, godly conscience. Like the Puritan conscience, honor could be internalized, and when it was violated, guilt was likewise the response. It did require self-restraint, but based upon pride, not divine commandment. Honor reconciled both habits-to make all due allowances for another’s provocations with self denial and restraint and, when required, to react impulsively for the sake of self-esteem and public reputation. ... Among gentlefolk of the South, whether the source was Christian or simply traditional, the well-bred child was expected to manifest courtesy. ... The strategies for judging and exemplifying personality in relation to *“status”* were

part of a young Southerner's training from the earliest age, but it was also a matter of plain moral duty. (Wyatt-Brown 74)

So we understand that there is a relation between the loss of Belle Reve and her husband Allan which symbolize the status in the mind of southerners and Blanche's constituted personality. Honor and shame were the codes of genteel tradition in the South. And having plantation life and the marriage which are the gauges of status have a close relation to the identity.

We understand her basic motive which is finding protection. "*I want to be near you, got to be with somebody, I can't be alone!*" (23) Thomas Carlyle, the reactionary, Scottish-reared author whom the Southern literati so much admired, put into words a feeling that bedeviled the Southern white:

Isolation is the sum-total of wretchedness to man. To be cut off, to be left solitary: to have a world alien, not your world, all a hostile camp for you; not a home at all, of hearts and faces who are yours, whose you are!... To have neither superior, nor inferior, nor equal, united manlike to you. Without father, without child, without brother. Man knows no sadder destiny.... the most pressing Southern fear was not death so much as dying alone. That was a veritable nightmare. (Wyatt-Brown 121)

She is alone in the life after her husband's suicide. There is no family plantation or her husband anymore. She requires protection against unruly men in a dangerous world after the loss of her husband. She was brought up with this ideology before being a young woman in Belle Reve. "Women, like children, have only one right-the right to protection." (Fox-Genovese 199) There are two main reasons that women need protection. The first one, they have no chance to work outside home to make money, "The difficulty was that if one did not marry, there were no appropriate alternatives. Women's money making occupations were chiefly confined to doing the work of other women in the home." (Wyatt-Brown 87), the second one is the convention that all ladies should be delicate and fragile which are at the same time reflection of Victorian Age in England.

The loss of Belle Reve and Allan's suicide take deep part in her memories. Both traumas caused her to be carried away into a psycho-neurotic situation. Blanche tells Mitch, "*There is so much confusion in the world... Thank you for being so kind! I need kindness now.*" (61) The key word is "kindness" which shows her sensitivity.

4.2. The Object Loss is Transformed into Ego Loss

The attachment of the libido to a particular object was one time existed then, after the disappointment, the object relationship is shattered. The normal situation is the withdrawal of the libido from the object and displacement of it on to a new one. But; however the object cathexis was brought to an end, the free libido wasn't displaced on to another object, it was withdrawn into the ego. "It serves to establish an identification of the ego with the abandoned object. An object loss was transformed into ego loss." (14:249)

We see the same ego loss in Blanche's mind due to the loss of Belle Reve and her husband. She feels herself poor which is a particular feature of the melancholia. The melancholic's accusations can be right or not. It is not important. The essential thing is that she is giving the correct description of her psychological situation and she lost her respect and she has good reason for this. Blanche's self-criticism is the effect of her internal work which is consuming her ego too.

Blanche tells Stella, "*I wasn't so good the last two years or so, after Belle Reve had started to slip through my fingers.*" (79) Her another remark about herself; "*I-I'm fading now!*" (79)

In the clinical picture of melancholia, dissatisfaction with the ego on moral grounds is the most outstanding feature. The patient's self-evaluation concerns itself much less frequently with bodily infirmity, ugliness or weakness, or with social inferiority. (14:248)

She feels herself as worthless. It is her ego which is unimportant and worthless, not the world that she lives in. Loss of inhibition, alcohol addiction and lowering the self regarding feelings are seen as some of the traits.

The patient represents his ego to us as worthless, incapable of any achievement and normally despicable; he reproaches himself, vilifies himself and expects to be cast out and punished. He abases himself before everyone and commiserates with his own relatives for being connected with anyone so unworthy. He is not of the opinion that a change has taken place in him, but extends his self-criticism back over the past; he declares that he was never any better. (14:246)

Blanche can't adapt herself into a new situation. Blanche: "*I'm looking for my sister, Stella Dubois. I mean-Mrs. Stanley Kowalski.*" (15) We see that she isn't used to Stella's marriage. She thinks and behaves according to what she has been taught in Belle Reve-The old South values. She does it unconsciously. In other words, her latency period forces her to be incongruity in present situation. "... *her appearance is incongruous to this setting. She is daintily dressed in a white suit with a fluffy bodice, necklace, and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or cocktail party in the garden district...*" (15)

Williams arranges in a compelling theatrical pattern the agonized sexual anxiety of a girl caught between id and ego-ideal. Blanche Dubois arrives at her sister's squalid, dilapidated home in the French Quarter of New Orleans unconsciously playing a role, that of the gracious, refined lady of the old South. It is a sincere role, for it is the only one a sheltered Southern belle was raised to know. (Sievers 377)

Blanche is differed from the rest of the people. Feelings of shame in front of the other people are lacking in melancholics or it is not important for the melancholics. They don't express any attitude of humility or submissiveness. They make the greatest nuisance of themselves and they felt as if they were treated injustice by the slight people.

Her costumes differ her from the rest of the people in the neighbourhood. "*What is the matter honey? Are you lost?*" (15) suggests her singularity. Her incongruity comes from her culture which is not exist in present situation of New Orleans. The appearance was important in Southern culture. "Differentiations between what belonged in the public or the private realm were very imprecise. Evaluations depended upon appearances, not

upon cold logic.” (Wyatt-Brown 26) The modes of Victorian thoughts and values were homogenized among the Southerners. Fashion means both dress and a way of life. “As dress, it represented standing in the world. As a way of life it represented a continuation of those brief years as belles that they were expected to put behind them upon marriages.” (Fox-Genovese 215) Also fashion articulates the class position. A lady in Southern culture should maintain her attractiveness in any circumstances. Another sign that displays us the importance of the appearance for her is that she points out Stella’s weight gain “*But you-you’ve put on some weight...*” (21), “*I want you to look at my figure! (she turns around) You know I haven’t put on one ounce in ten years, Stella*”(22).

When Stella catches the raw meat (bloodstained package) thrown by Stanley, she enjoys and laughs breathlessly. Stanley is seen in his blue denim work clothes, carrying his bowling jacket. Two different cultures are represented. The old values of South is represented by Blanche, the present situation is represented by Stanley and Stella.

The present time of New Orleans is very cosmopolit and far away from the world of Blanche.

Once there, the visitor has to be fascinated by the gumbo-melange of New Orleans society. People of French, of Spanish, of African, of Italian, of Irish, of German, of English ancestry-they are all there. It is a city, one Louisiana governor told me that is owned by the Catholics, enjoyed by the Negroes, and run by the Jews. (Peirce 95)

There are other specialities that make her different than the rest of the people. Blanche: “*If you will excuse me. I’m just about to drop.*” Eunice: “*Sure, honey. Why don’t you set down?*” Blanche: “*What I meant was I’d like to be left alone.*” (18). Blanche puts distance between her and Eunice. “Southern ladies implacably drew the social line between themselves and other women whom they perceived as their inferiors.” (Fox-Genovese 230) Stella: “*...Blanche, this is Mr Gonzales and Mr Hubbell*” Blanche: “*Please, don’t get up*” Stanley: “*Nobody’s going to get up, so don’t be worried.*” (48)

Blanche expects them to get up in accordance with southern gentility. It is a polite manner that all the gentlemen should do it when they see a belle.

She takes references from French culture. "*We are French by extraction. Our first American ancestors were French Huguenots.*" (55) She remembers the line on Mitch's cigarette case belong at a sonnet by Browning. She reads American literature. She mentions Poe, Hawthorne and Whitman. She calls the newspaper boy as young prince out of the Arabian nights and Mitch as her Rosenkavalier, Armand and Samson. She sees Mitch as gentleman under the influence of Southern culture. "*You are a natural gentleman, one of the very few that are left in the world.*"(91)

The private papers of slaveholding women reveal that many of them engaged with the high culture of their society through a wide variety of printed texts. ... many concerned themselves with religion, literature, and history. The slaveholders bound together in a web of belief and behaviour by schools, churches, watering places or resorts, and villages, and by lecture halls that supplemented the family gatherings around the fire, ... (Fox-Genovese 45)

4.3. The Repression and the Sexual Instinct

The theory of the psychoneuroses asserts as an indisputable and invariable fact that only sexual wishful impulses from infancy, which have undergone repression during the developmental period of childhood, are capable of being revived during later developmental periods and are thus able to furnish the motive force for the formation of psychoneurotic symptoms of every kind. (5: 606)

In *A Streetcar Named Desire* (1947), Williams used the Freudian concept of sex which is "*the primal life urge*" and the repression of it as a distortion for the individual.

The instinctual representative develops with less interference and more profusely if it is withdrawn by repression from conscious influence. It proliferates in the dark, as it were, and takes on extreme forms of expression, which when they are translated and presented to the neurotic are not only bound to seem alien to him, but frighten him by giving him the picture of an extraordinary and dangerous strength of instinct. This deceptive strength of instinct is the result of an

uninhibited development in phantasy and of the damming-up consequent on frustrated satisfaction. (14:149)

Repression can't withhold from the conscious all the derivatives of what was primarily repressed but the resistance of the conscious against them is a function of their distance from what was originally repressed. We can't know how remoteness is necessary to remove the resistance on the conscious. But;

It is a question of calling a halt when the cathexis of the unconscious reaches a certain intensity-an intensity beyond which the unconscious would break through to satisfaction. Repression acts, therefore, in a highly individual manner. Each single derivative of the repressed may have its own special vicissitude; a little more or a little less distortion alters the whole outcome. (14:150)

Blanche displays derivatives of the repressed that can come to the conscious. The associations that Blanche gives are the distorted derivations which help us to make conscious translation of the repressed representative. Blanche continues her life with such associations as she was brought up against the some thought, she displays some associations related with what is repressed. This gives an expression to Blanche's behaviours and preferences and the objects she hates and loves.

There is a problem which emerges as conflict. On the one side, sexuality of women, the libido that should be cathected on an object and on the other side, the conventions of the South which confines the attitudes of women in the frame of ladyhood. In the book of Wyatt-Brown, we learn that "female honor had always been the exercise of restraint and abstinence." (Wyatt-Brown 86) Here some examples are given from his book; "she can not give utterance to her passions like a man" commanded T.R. Dew of William and Mary College and he continues that she must "suppress the most violent feelings" yet show a "contentment and ease which may impose upon an inquisitive and scrutinizing world". The advice that planter Bolling Hall of Alabama gave his daughter in 1813 was typical of the social ideas of womanhood that had been handed down for generations. "If you learn to restrain every thought, action and word by virtue and religion, you will become an ornament."

We can easily see that the repression was being taught and repression becomes inescapable situation because of the norms of Southern culture. The process of repression is not something that takes place once. It needs a persistent force. If it weakens or stops, the repression can't be successful. The fresh act of repression is needed. The repressed has a continuous pressure on the conscious and this pressure must be balanced by a counter pressure so the maintenance of the repression involves an uninterrupted force. Where the repression is concerned, an increase of energetic cathexis operates as an approach to the unconscious and the decrease of it operates as remoteness from the unconscious.

But passion and joy were being lived secretly by the couples however majority put restrictions on it.

Whatever slaveholding women endured, there are no grounds for believing them to have been especially prone to frigidity and want of passion. The voluminous letters between husbands and wives, as well as their diaries, display the wide variety of personalities and attitudes to be found in any society, but they provide precious little evidence of sexual morbidity. To the contrary, those letters and diaries convey an impression of frequently loving relations that hint, even by the standards of that reticent society, at physical joy in each other, and of no lack of passion. Whatever price the ladies paid for being encased in a slaveholding, male-dominated society that put them on an impossible pedestal in its rhetorical war with the North, they somehow managed to come through with a striking lack of neurotic inhibition. (Fox-Genovese 240)

Sexual love is a relationship between two in which a third can only be a disturbing. But the civilization depends on relationships between the considerable number of individuals. When a love relationship is at its high, there is no room left for any interest in the environment. (21:108)

They are sufficient to themselves. If civilization imposes such great sacrifices not only on man's sexuality but also on his aggressivity, we can understand better why it is hard for him to be happy in that civilization.

Blanche uses her sexuality. When she changes her dress, she stands deliberately in the light so the men who are playing poker game can see her. Also she flirts with Stanley for a short time when Stella was outside. *"I called him a little boy and laughed and flirted. Yes, I was flirting with your husband."* (44) She knows that sexuality is a power

and men are weak against sexuality of women. She witnessed the weakness of males in her family in Belle Reve, "..., *our improvident grandfathers and father and uncles and brothers exchanged the land for their epic fornications...*" (43)

"Three broad categories in the realm of sexual ill-conduct reflected the general structure of Southern ethics: simple male fornication,... second; adultery, particularly female adultery,... and finally certain (but not all) varieties of miscegenation." (Wyatt-Brown 95) The fornications of elder males destroy Blanche both from the point of view of gender relations and losing the plantation.

Stella: "*But there are things that happen between a man and a woman in the dark... .*"

Blanche: "*What you are talking about is brutal desire-just-desire!-the name of that rattle-trap streetcar that bangs through the quarter, up one old narrow street and down another...*"

Stella: "*Haven't you ever ridden on that streetcar?*"

Blanche: "*It brought me here...*" (70)

Blanche rejects the happiness that Stella describes or the gender relation that Stella and Stanley are having. According to Blanche it is just a desire which she knows best. It is a satisfaction of the flesh. She differs the desire from the happiness. Blanche never lived the intimacy in which the desire and spiritual beauty were together. Blanche doesn't understand Stella's world. She is not able to think that such an intimacy can exist because of her past experiences. Her relation with her husband is devoid of brutal desire and her relations with young men are devoid of spiritual beauty. On the contrary of her, Stella found both desire and spiritual beauty in Stanley.

Neurosis, in which case the prohibited desires may still be functioning but some repression is forcing the "repudiated libidinal trends" to get "their way by certain roundabout paths, though not, it is true, without taking the objection into account by submitting to some distortions and mitigations" (16.350)

Rejected libidinal longings can thus manifest themselves as any number of symptoms. Female honor that had always been the exercise of restraint and abstinence causes in some way repression. Southern traditions or the values forced Blanche to think in a limited way. In her vision, there is only one stereotype of woman

The lady was expected to manifest in her character and bearing all that was best in her society. Gracious and delicate, she was to devote herself to charm and nurture within the circle of her own household. ... the Southern lady was quintessentially milky-white of skin, slow of speech, and innocent of any hint of hunger, temper, or passion. (Fox-Genovese 196)

So, she is not able to understand the relation between Stanley and Stella. Her past begins to catch her when Stanley disturbs her asking questions about Laurel and Hotel Flamingo. She confesses to Stella, *"I wasn't so good the last two years or so, after Belle Reve had started to slip through my fingers."* (79) And she continues, *"I never was hard or self-sufficient enough. When people are soft-soft people have got to shimmer and glow-they have got to put on soft colors, the colors of butterflywings, and put a-paper lantern over the light... It isn't enough to be soft. You have got to be soft and attractive. And I-I'm fading now! I don't know how much longer I can turn the trick"* (79) She fears of losing her attractiveness as she grows older. She extends her self-criticism back over the past. She thinks nothing can change and here, her ego is empty or poor, not the world. As Freud says, Blanche must be right in some way and be describing something that is as it seems to him to be. It is the effect of her internal work which absorbs or consuming her ego. She suffers from a loss in her ego. She has a bad reputation about the Flamingo hotel in Laurel. She was seen with young soldiers in the hotel and we also learn that she was fired from her teaching job at the high school because of mixing up with a seventeen year-old boy. We witness that she is weak against the young boys as the newsboy or soldiers or high school students.

Psycho-analytic work has shown us that it is precisely these frustrations of sexual life which people known as neurotics cannot tolerate. The neurotic creates substitutive satisfactions for himself in his symptoms, and these either cause him suffering in themselves or become sources of suffering for him by raising

difficulties in his relations with his environment and the society he belongs to.
(21:108)

She explains herself and tells Mitch the deaths in her family and of death's opposite, desire, which she gratified with soldiers from the training camp near Belle Reve. *"Yes, a big spider! That's where I brought my victims.... Yes, I had many intimacies with strangers. After the death of Allan-intimacies with strangers was all I seemed able to fill my empty heart with.... I think it was panic, just panic, that drove me from one to another, hunting for some protection-here and there, in the most-unlikely places-even, at last, in a seventeen year old boy but somebody wrote the superintendent about it-this woman is morally unfit for her position"* (118)

Blanche sought to fill her empty heart at the same time that she reaffirmed a sexuality lost on Allan's attraction to men and "denied" the death of so many of her relatives. As Stanley himself says, *"They (the strangers) got wised up after two or three dates with her and then they quit and she goes on to another, the same old line, same old act, same old hoey!"* This suggests that these "strangers" in "wising up" to Blanche's thinly disguised cries for help and devotion as well as to the artifice and affection of her ways, were as much to blame for her panic-driven promiscuity as she herself was.

Her promiscuities with boys after the suicide of her husband displays her narcissism. The source of our sexual discharges is the libido, which seeks to cathect on object. Freud terms this object-libido. The libido can also get caught up in the ego, which leads to narcissistic neuroses such as megalomania.

The discovery that the ego itself is cathected with libido, that the ego, indeed, is the libido's original home, and remains to some extent its headquarters. This narcissistic libido turns towards objects, and thus becomes object-libido; and it can change back into narcissistic libido once more. (21:108)

Blanche might have filled her empty heart with any men who have the same age more or less but she preferred to seduce the young ones because having relation with youngs takes her to her own childhood period in which there was Belle Reve and she was young and important.

Narcissism has a close relationship with childhood period and a normal part of psychosexual development is the overcoming of early childhood narcissism. Freud says, the manifest dream is already a reaction-formation or substitute-formation that hides what he calls the "*latent dream-thoughts.*" Her intimacies are manifest but her childhood period is latent. Repression works with the latent period.

"*I can't stand a naked light bulb any more than...*" (55) Blanche wants from Mitch to cover the light bulb with a paper lantern. Her request about the light means as an implication of the its opposite because the soft glow of filtered light provides the refined sensibility by which she identifies herself. We understand from her chat with Stanley about what she understands the woman charm "*...the woman charm is fifty percent illusion...*" Blanche's desire for illusion in opposition to the reality is the primary thematic value. Mitch installs the paper lantern in scene II and removes it in scene IX. In that period Blanche provides Mitch to see herself under the illusion she creates. "*I don't want realism. I want magic. Yes, yes, magic I try to give that to people. I misrepresent things to them. I don't tell truth, I tell what ought to be truth. And if that is sinful, then let me be damned for it-Don't turn the light on!*" (117) She describes the harshness of the reality. She escapes from who really she is. The loss of Belle Reve and living without male protection, in another words, the loss of Southern culture. "*Sometimes-there's God -so quickly*" (96) She needs someone to love and reassure her, "of someone to mean God to her by helping her refind a belief in her own humanity. Blanche thinks that she has found that person in Mitch." (Adler 140) Stella asks Blanche if she really wants him. Blanche answers "*I want to rest. I want to breathe quietly again.*" (81) In other words, she is seeking protection.

Mitch shares the awareness of death with Blanche, he has a dead girl friend as Blanche has a dead husband, Blanche watched the deaths in her family and Mitch watches his mother and girl's death. Deaths and sorrow make them close to each other.

When she is with Mitch, Blanche says, "*I'm looking for the pleiades, the seven sisters, ... oh yes, they are, they are! God bless them! All in a bunch going home from their little bridge party*" (86)

The presence of the pleiades in the sky seems to comfort Blanche; her reference to them as bridge ladies not only aligns them with the imagery of existence as a game of chance, but the familiarity with which Blanche treats the seven nymphs who, even as stars must constantly flee the mighty, devastating hunter, Orion, suggests mythically and cosmically, a parallel to her own danger, pursued as she is by Stanley's vital lust for domination and destruction. (Quirino73)

Her attempts to turn away from death to its opposite (desire) doesn't work. When she tells Mitch her promiscuities, a Mexican woman sells flowers for deads. "*flores para los muertos flores-flores*"(119)

When Mitch refuses her as she is not fit for her mother, she gets angry and shouts at him as "*Fire ,fire,fire*" which means the opposite of water. If all her bathing has not made her clean, she invokes the opposite of the water.

4.4. Transformation from Neuroses to Psychosis

Neurotics can't tolerate the frustrations. The neurotic creates substitutive satisfactions for himself in his symptoms, and these either cause him suffering in themselves or become sources of suffering for him by raising difficulties in his relations with his environment and the society he belongs to. Neuroses is the struggle between the interest of self preservation and the demands of libido, a struggle in which the ego had been victorious but at the price of severe sufferings and renunciations. Blanche struggles to master her conflicting drives of sex and superego. The roots of her conflict takes its starting point from Belle Reve while living in different period of time in New Orleans. At first she is in rebellion against her own nature but in touch with reality. As the various doors of escape are closed to her, her ego is unable to cope with this impossible conflict. The ego is impoverished. She closes the door to reality and escapes to a psychotic world where gallant gentlemen will give her shelter.

A person who is born with a specially unfavorable instinctual constitution, and who has not properly undergone the transformation and rearrangement of his libidinal components which is indispensable for later achievements, will find it hard to obtain happiness from his external situation, especially if he is faced with

tasks of some difficulty. As a last technique of living, which will at least bring him substitutive satisfactions, he is offered that of a flight into neurotic illness—a flight which he usually accomplishes when he is still young. The man who sees his pursuit of happiness come to nothing in later years can still find consolation in the yield of pleasure of chronic intoxication; or he can embark on the desperate attempt at rebellion seen in a psychosis. (21:84)

Blanche clinged to the illusion that she can have a future with a wealthy man, Shep Huntleigh, and the hope that Mitch can marry her so she can find the protection which she seeks. But She is disillusioned. Her appearance indicates that she is beginning to retreat into her world of illusions: “*She has decked herself out in a somewhat soiled and crumpled white satin evening gown and a pair of scuffed silver slippers with brilliant set in their heels. Now she is placing the rhinestone on her head....*” (122)

Blanche is still capable of distinguishing her illusion from the reality. “*Tremblingly she lifts the hand mirror for a closer inspection. She catches her breath and slams the mirror face down with such violence that the glass cracks.*” (122) Because what she sees on the mirror is the reality. She sees her face. Here, she is still in touch with reality. But reality is distorted soon.

Lurid reflections and grotesque shadows appear on the walls around her while “*the night is filled with inhuman voices like cries in jungle*”. (128) When she is on the phone for the help, the walls become transparent so that the sordid life on the street can be seen easily. Interior and exterior are same in her perception—Bestiality—. She attempts to escape into a different world by calling Shep Huntleigh. But she can’t give a number or an address, the line is cut off. She faces the reality again in which there is no place for her. Lies breed lies, and take us further and further from the truth, from reality. After a while, the ego can no longer take care of the id’s demands, or pay attention to the superego’s. The anxieties come rushing back, and you break down. Freud mentions that

It regards the reality is the sole enemy and source of his all suffer with which it is impossible to live. One recreates the world, to build up instead of another world in which its most unbearable features are eliminated and replaced by others that are inconformity with one’s wishes. Reality is too strong for him. He becomes madman, who for the most part finds no one to help him in carrying through his delusion. (21:31)

Her illusion about Shep Huntleigh to the rescue succumbs to the physical reality imposed on her by Stanley when he rapes her. Rape represents her defeat. She cuts her contact with reality entirely. Corrigan thinks, “Blanche is both a representative and a victim of a tradition that taught her that attractiveness, virtue and gentility led to happiness.” They became faked for her. She was deceived and excluded.

In melancholia, the occasions which give rise to the illness extend for the most part beyond the clear case of a lost by death, and include all those situations of being slighted, neglected or disappointed, which can import opposed feelings of love and hate into the relationship or reinforce an already existing ambivalence. (14:251)

Blanche asks, “*is the coast clear?*”(133) Eunice and Stella help her to dress, Blanche treats them as if they were maidens preparing her for a long voyage. “A desire for equipage and servants, love of dress, fondness for balls and parties, ... are prominent characteristics in the upper classes.” (Fox-Genovese 223) When she dresses, Blanche explains her jacket as “*It is Della Robbia blue. The blue of the robe in the old Madonna pictures*” (135) This reminds us her sign Virgo. Blanche wants a bunch of artificial violets to pin with the seahorse on the lapel of the jacket. “...*Try and locate a bunch of artificial violets in that box, too, top in with the seahorse on the lapel of the jacket.*” The violet symbolizes innocence and the seahorse represents the water.

Blanche has earned a place for herself in Elysian Fields. She has journeyed from “*Tarantula arms*” to “*Della Robbia Blue.*” Blanche’s passion has earned her the right to wear the robes of the Madonna. Cathedral bells are heard in the background and the callous men at the card table stand for the first time for the entrance of Blanche DuBois. When the door bell is rang, she sees that the man came is not Shep Huntleigh and runs to the bedroom. Stanley follows her and tears off the paper lantern on the light bulb. She cries as if the lantern was herself. Symbolically this pinpoints Blanche’s definitive retreat from reality into her world of illusion.

Most ladies accommodated themselves by attributing unhappiness and restlessness to the inevitable failings of human nature, rather than to the iniquity of their society. They sought, and more often than not they found, their identity-their sense

of themselves as women-in the sometimes less than perfect realization of their roles. (Fox-Genovese 241)

After the tearing off the lantern, she doesn't speak again until she decides to accept the doctor as her rescuer. Doctor is the only one who knows how to treat correctly to her. The doctor treats her with respect and polite. Others were touching her and her things rudely. We can understand clearly from what Stella says about her frustration; "... *You didn't know Blanche as a girl. Nobody, nobody, was tender and trusting as she was. But people like you abused her, and forced her to change.*" (111)

When Stanley handled Allan Gray's letters, she exclaimed "*the touch of your hands insult them!*" Blanche tells Mitch "*I said unhand me sir.*" At the birthday party "*keep your hands off me, Stella.*". The matron "*pinions her arms*". But the doctor smiles her and sees her as an Southern lady, Blanche extend her hands towards him. She holds his arm for exit, and she says, "*Whoever you are-I have always depended on the kindness of strangers*". The final words of the play "*this game is seven card stud*" represents the condition of life. Blanche used desire to escape from death but in the Elysian Fields ,the world of seven card stud, her past desires turn to present death.

5. DEATH OF A SALESMAN

5.1. The Changing Conditions and The Melancholia of Willy Loman

What is difficult in melancholia is to understand the real loss that absorbs the ego, in other words what causes the ego loss. The changing conditions demand different type of salesman. But Willy didn't realize the difference between the conditions of old times and present after a long period of working as a salesman. This caused a loss. Melancholia is the reaction to the loss of a loved person or some abstract. It is related with the loss of ego as it is beyond the loss of what is seen apparently. By the changing of the conditions, Willy loses not only his job but something that causes the impoverishment of his ego. It is not the world empty or poor, his ego becomes poor because of the present conditions that he couldn't adapt himself.

The nature of the man is not fit to changing however it is obligatory in the work of civilization. That's why the adaptation to the existing conditions difficult and sometimes depressive. Willy's problem is he wasn't able to evaluate the changes and the system excluded him. His value system broke down and this caused the ego loss in him that he was carried away to the melancholia.

The elementary living entity would from its very beginning have had no wish to change; if conditions remained the same, it would do no more than constantly repeat the same course of life. Every modification which is thus imposed upon the course of the organism's life is accepted by the conservative organic instincts and stored up for further repetitions. Those instincts are therefore bound to give a deceptive appearance of being forces tending towards change and progress, whilst in fact they are merely seeking to reach an ancient goal by paths alike old and new. (18:38)

Willy's aim in life is to be happy which is led by pleasure principle. It is the part of the unconscious and Willy tries to extend his happy and successful time period to after World War II. He looks for the satisfaction that he had in the past in his present time. He remembers his father and Dave Singleton. Their memories gives satisfaction and leads him but he can't find this satisfaction in existing conditions after World War II. The combination of the resistance of the humanbeing against the changing or

reformation with the need of permanent change of civilization causes an ego loss in Willy. His present situation gives us correct description of his psychology. Willy has difficult conditions which is not fit for the American Dream. His natural talents as a carpenter and builder have found limited outlets. His love of nature, his desire to breathe fresh air are all frustrated in his prison-like brick home in Brooklyn. Worse still, his real identity is obscured and crushed by a job that consumes his life and daily happiness. Everything around him symbolizes failure: his old friends passed away one by one; his brother Ben died; his favorite cheese is not available; and his yard originally blooms with beautiful flowers, but now nothing grows there. In the play, there is also an episode describing Willy attempts to plant the vegetable seeds. Reading the instructions on the seed packets, Willy mutters, as he measures out the garden plot, "*carrots--- quarter -inch apart. Rows---one-foot rows.*" He tries to make his yard full of vigor and vitality. However, he quickly senses that he will reap no harvest from his planting, like the fruitless yard with no sunshine.

This is also the true portrayal of his life. At the very beginning of the play, Willy Loman appears on the stage with two large sample cases. He says: "*It's all right. I came back.*" Then he says: "*I'm tired to the death. I couldn't make it. I just couldn't make it, Linda*"(8). In this atmosphere, he thinks that nothing will be changed and he is incapable of any achievement which are the most striking features of the melancholia.

Willy's emphasis on being "*well liked*" basically leads to his tragic fate. He unconsciously believed the false value in 1948 that popularity and good appearance can make him succeed.

The play obviously alludes to attitudes and manners of the 1930's; the habits of generation can, after all, be translated into dramatic dialogue. The slang, the references to knickers, old "Chevies" and Hastings refrigerators, and the naive definitions of success recall a specific period and a specific middle-class milieu. Willy's memories bring together some of the contradictions between ideals and actualities that characterized this era in the United States-contradictions between moral purity and self-indulgence, "rugged" independence and sentimental gregariousness, grand optimism and nagging insecurity, noble generosity and petty vulgarity. But Miller's technical apparatus-the colloquial language, the symbolic images, and the dramatized recollections- shapes the pride and blindness of a mentality, not the evil influence of the social conditions. If casual

responsibility were to be assigned to any single source, that source would be the ego, presented throughout the work as the decisive arena of action. (Moss 57)

He never questions his values and never realizes that he lives in a world of dreams. Loman wants success but his success understanding is not related with money. It is related with the values existed in the past time of The United States, "*well-liked*". His dreams extend to the back in time and he evaluates the conditions of present under the impression of the past values.

We suffer from three sources; from our own body, from the external world, and from the relations with other men. The first and the last are in a strict sense historical sources; the superiority of nature and the organization of societal relations have essentially changed in the development of civilization.

The recurrent dynamic of the struggle between Eros and death instinct, of the building and destruction of culture, of repression and the return of the repressed, is released and organized by the historical conditions under which mankind develops. (Marcuse 107)

The fact that the reality principle has to be re-established continually in the development of man indicates that its triumph over the pleasure principle is never complete and never secure.

In the Freudian conception, civilization cannot terminate a state of nature. The unconscious retains the objectives of the defeated pleasure principle. Turned back by the external reality, the full force of the pleasure principle not only survives in the unconscious but also affects the very reality. It affects the behaviours. The past shapes the individual. The conditions are changed and also the man has to transform himself to the existing conditions. Willy is living in a new world but applying the old world's rules into this new world.

A person who is born with a specially unfavorable instinctual constitution, and who has not properly undergone the transformation and rearrangement of his

libidinal components which is indispensable for later achievements, will find it hard to obtain happiness from his external situation. (21:84)

There are two important person who deeply influenced him. His father and Dave Singleton. They are important because Willy was brought up with their memories. He dreamed to be in place of them, especially Dave Singleton. We see their effect in all his phantasies.

The patient behaves in a purely infantile fashion and thus shows us that the repressed memory traces of his primaeval experiences are not present in him in a bound state and are indeed in a sense incapable of obeying the secondary process. It is to this fact of not being bound, moreover, that they owe their capacity for forming, in conjunction with the residues of the previous day, a wishful phantasy that emerges in a dream. (18:36)

The occupation of traveling salesman started in The United States with the Yankee peddler in the beginning of nineteenth century. In those times, they would buy cheap goods in the industrial centers of the Northeast and set off to the rural South or to the West to sell their goods with a profit by travelling village to village. Willy Loman's father born in the mid-nineteen century. He was a peddler. Ben describes him as "*Father was a very great and a very wild-hearted man. We would start in Boston, and he'd toss the whole family into the wagon, and then he'd drive the team right across the country;*" (38) And Willy mentions what he remembers about his father, "*All I remember is a man with a big beard, and I was in Mamma's lap, sitting around a fire, and some kind of high music.*" (38)

But when Willy was a fifteen in the end of nineteenth century, the drummers took the place of Yankee peddlers. The drummer, usually a young man with a pleasant personality, was sent by a large manufacturing firm to greet small merchants who came from outlying areas to the industrial centers in order to buy their stock. The drummers would go to hotels, railroad stations, and boat landings, greet the merchants, help them to make their way around the city, and offer them free entertainment in hopes of securing their orders for merchandise. These were the original commercial travelers or traveling salesmen, and they spent six to nine months a year on the road, living in hotels

and sleeping cars. Here we see the status changing. The Yankee peddlers are disappeared and the drummers take place on stage. The status are changed depending on new necessities of the market in its period.

The middle part of the nineteenth century was marked by vast improvements in transportation and communication, by the discovery of gold in the West, by the inventions of new products and machinery, and by the beginning of a new era of mass production. All of these changes reflected themselves in the demand for new and better marketing methods. Merchants began to make buying trips to the eastern markets, where they were greeted upon their arrival by representatives of manufacturing and wholesaling companies. These representatives, or “drummers” entertained lavishly and used every known sales device to entice the merchants to buy their goods. (A. Pedersen and Milbaum 43)

Dave Singleton represents the drummers as salesman and we see the facilities of drummers on Willy Loman’s salesman character because Dave is Willy’s hero. Willy says that he decided that he wanted to be a traveling salesman because he wanted to be like Singleman. He explains it to Howard *“And when I saw that , I realized that selling was the greatest career a man could want. ‘cause what could be more satisfying than to be able to go, at the age of eighty-four, into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people”* (63).

So we can say that we can’t be mistaken if we think that Willy Loman played the game in post war period by using the Dave Singleton’s tactics which were valid in the end of the nineteenth century. Dave Singleton was a brilliant man in his conditions of which thought gave pleasure to Willy as he wanted to be in place of Singleton. Willy did what Singleton had done and brought him happiness in more different conditions than Singleton’s. While he is talking with Howard, we understand that he is aware of the changing conditions. He says, *“In those days there was personality in it, Howard. There was respect, and comradeship, and gratitude in it. Today, it’s all cut and dried, and there’s no chance for bringing friendship to bear- or personality. You see what I mean? They don’t know me anymore.”*(63-64)

However he is aware of the change in conditions, he doesn’t know what he lost as it was withdrawn from consciousness in contradiction to mourning. He couldn’t innovate

himself while the conditions of drummers were changing to the conditions of post war period. In time as the necessities of the society change, the prototypes are also changing. Father Loman and Willy were salesmen but father represents the characteristics of Yankee peddlers and Willy represents the characteristics of drummers.

The train of thought undergoes a series of transformations and we can't recognize normal psychical processes as Willy can't recognize too.

The intensities of the individual ideas become capable of discharge *en bloc* and pass over from one idea to another, so that certain ideas are formed which are endowed with great intensity. And since this process is repeated several times, the intensity of a whole train of thought may eventually be concentrated in a single ideational element. (5:595)

Biff: "*You were never anything but a hard-working drummer who landed in the ash-can like all the rest of them!*" (105) Willy's own career as a salesman begins in the early part of the twentieth century, when it was, as Willy tells his sons, personality that was considered the salesman's greatest asset. His job was to make friends with the buyers and merchants, so they would buy what he was selling. The product itself was not all that important. The prevailing idea was that, as Willy says, "*the man who makes an appearance in the business world, the man who creates personal interest, is the man who gets ahead.*"(25)

... appearance of the salesman has a great deal to do with making a good first impression on the customer, as well as on all persons he may meet in various aspects of social and business life... . The salesman must not only impress the customer with his appearance; he must act in such a way that the customer will instinctively trust and respect him. In a well-rounded sales personality, these two parts—the outward appearance and the character traits—support and strengthen each other. (Ernest and George 66-68)

The pressure increased on the salesmen with the growth of mass production in the 1920s, there was a good deal of pressure to sell merchandise, but it was relatively easy to do since the American business economy was enjoying one of its greatest periods of

prosperity. When the Great Depression has come, the competition reached its peak. Willy tells Ben in his daydream “*business is bad, it's murderous*” (40).

Neatness, cleanliness, clothes, manner are all necessary to be found in personality in order to psychological manipulation of the customer for good sales.

First impressions are of great importance in salesmanship, and a successful sales personality results from the cultivation of the personal factors that produce first impressions. The factors are: smile, physical carriage, actions, tone and inflection of voice, pronunciation, handshake, poise, state of health, clothing and appearance, manners and mannerisms. (Ivey and Horvath 58)

World War-II was a good period for Loman because most of the young men went to the war however there was reduction in sales which has a relation with consuming. He was still in safe. The great transformation hasn't started yet. After the war, the problems were emerged because there were many energetic young men coming back from the war in Europe displaced the women and older men who had been employed during the war. Men like Willy Loman, sixty-three years old in 1948, were being displaced by the younger generation everywhere.

During the first part of the twentieth century, production began to catch up with sales, and the energy of business leaders was turned toward the improvement of selling methods through scientific sales management. Sales training programs, salesman bonuses, contests, inspirational meetings, visual aids, and illustrated sales presentations were provided to help the salesmen produce maximum results. In the years preceding World War II, competition was extremely keen. This period was characterized by aggressive, hard-working, alert salesman who recognized the importance of using up-to-date sales techniques and methods to build immediate and future sales. (A. Pedersen and Milbaum 44)

Howard refuses to employ him in New York, explaining, “*It's a business, kid, and everybody's gotta pull his own weight*” (62). When Willy loses his control, Howard fires him, telling him that he is not in a fit state to represent the firm. He reacts and he feels as a unimportant person. “*... you mustn't tell me you've got people to see- I put thirty-four years into this firm, Howard, and now I can't pay my insurance! You can't eat the orange and throw the peel away- a man is not a piece of fruit!*” (64)

In the middle of the century, the concept of salesmanship was changed. Many books were written about salesmanship. Students were taught in business courses that the salesman's job was to learn everything he could about his product, and about the market, to gather all the data he could and analyze it using the most sophisticated statistical methods.

In Willy's words, *"today, it's all cut and dried, and there's no chance for bringing friendship to bear or personality"*(63). He notices the reality of the present time and he defends himself as *"you can't eat the orange and throw the peel away-a man is not a piece of fruit!"*(64) but Willy's complaint is in vain because of the difference between the value system of Loman and Howard. His complaining that salesmanship is becoming *"cut and dried"* is meaningless in Howard's vision because the prevailing view in the post-war business culture was based on profit and loss. *"Liked or trusted "* by the client wasn't among the priorities, first the salesman should have learnt the all details about the product and know the marketing rules.

When he talks with Ben, we understand his concept of what is needed to succeed in life. *"without a penny to his name, three great universities are begging for him, and from there the sky's the limit, because it's not what you do, Ben. It's who you know and the smile on your face! It's contacts, Ben, contacts ... that's the wonder of this country, that a man can end with diamonds here on the basis of being liked."*(68) He gains assurance by repeating facile success formulas.

Charley's sentence expresses the real concept that Willy doesn't catch. Charley says to Willy, *"Why must everybody like you? Who liked J.P. Morgan? Was he impressive? In a Turkish bath he'd look like a butcher. But with his pockets on he was very well liked."* (77)

We see that honesty, hardwork or intelligence aren't mentioned in Willy's speech . *"Well liked"* is the only virtue in his value system which is on the contrary of the conditions of the post war period. We read from the play that he could park his car anywhere he liked without the ticket.This is something to be honoured for himself because it is a privilege provided by people as a sign of respect according to Willy

Loman's concept or value system. His self value system depends on others' responses. To be accepted by the society provides satisfaction for him. In Willy's concept, he feels admiration for Ben, Dave and student Biff because in Loman's world, success is represented by Ben, Dave and student Biff. It gives us clues about the limits of his perception. The entrepreneur, renowned salesman and the star high school athlete represent the images in life in which Loman wants to live. They are all surrounded by admirators. They are all popular in their society. They are not alone and insecure. Dave was surrounded by his customers, Biff was surrounded by his classmates, Ben represents the courage and self esteem. The world becomes home for them on the contrary of Willy's.

5.2. The suicide of Willy

In melancholia, the occasions which give rise to the illness extend for the most part beyond the clear case of a loss by death, and include all those situations of being slighted, neglected or disappointed, which can import opposed feelings of love and hate into the relationship or reinforce an already existing ambivalence. (14:251)

An object choice was at one time existed; then, the object relationship is shattered. The result is not the normal one of a withdrawal of the libido from this object and a displacement of it on to a new one. It is withdrawn into ego and it serves to establish an identification of the ego with the abandoned object. Thus the shadow of the object falls upon the ego, and the latter is judged by a special agency, as though it were an object, the forsaken object. In this way an object-loss is transformed into an ego-loss and the conflict between the ego and the object into a cleavage between the critical activity of the ego and the ego as altered by identification. On the one hand, a strong fixation to the loved object must have been present; on the other hand, the object-cathexis must have had little power of resistance. This contradiction seems to imply that the object choice has been affected on a narcissistic basis, so that the object cathexis can regress to narcissism.

If the love for the object takes refuge in narcissistic identification, then the hate comes into operation on this substitutive object, abusing it, debasing it, making it suffer and deriving sadistic satisfaction from its suffering. The self tormenting in melancholia, which is without doubt enjoyable, signifies, just like the corresponding phenomenon in obsessional neurosis, a satisfaction of trends of sadism and hate which relate to an object, and which have been turned round upon the subject's own self in the ways we have been discussing. (14:251)

It is this sadism which provides the tendency to suicide and makes melancholia so dangerous. He asks Ben "*Ben, am I right? Don't you think I'm right? I value your advice*" (68) When he asks to Ben, he also criticizes himself.

The essential thing, therefore is not whether the melancholic's distressing self-denigration is correct, in the sense that his self-criticism agrees with the opinion of other people. The point must rather be that he is giving a correct description of his psychological situation. He has lost his self-respect and he must have good reason for this. It is true that we are then faced with a contradiction that presents a problem which is hard to solve. The analogy with mourning led us to conclude that he had suffered a loss in regard to an object; what he tells us points to a loss in regard to his ego. (14:247)

There are inconsistencies that take place very much in Willy's life. These inconsistencies display us his real psychological situation. His ego is poor and he is dissatisfied with his ego and while he is giving advices, he tries to hide his failure unconsciously.

In analyses it often becomes evident that first one and then another memory is activated, and that the laments which always sound the same and are wearisome in their monotony nevertheless take their rise each time in some different unconscious source. (14:256)

He yells at his son, "*not finding yourself at the age of thirty-four is a disgrace!*"(11) and adds, "*greatest thing in the world for him was to bum around.*"(53) He says, "*Biff is a lazy bum*" (11) and then, "*And such a hard worker , There is one thing about Biff- he is not lazy.*" (11) He advices Biff before the interview with Oliver, "*walk in very serious. You are not applying for a boy's job. Money is to pass. Be quiet, fine and*

serious. Everybody likes a kidder, but nobody lends him money." (51) But later, he says, *"walk in with a big laugh. Don't look worried. Start off with a couple of your good stories to lighten things up. It is not what you say, it is how you say it-because personality always wins the day."* (51)

While he was talking with Howard in his office, he wasn't able to be aware of the current rules of business. Howard, looking to his wire recorder, says *"the most terrific machine I ever saw in my life,"*(59) We understand from Howard's reaction that he was not interested in Willy. He wasn't interested in Willy and what he did for the company in the past because Willy thinks that he and his sons will reach the top because they are popular. Willy insists on his concept disregarding of present's values. They are talking the same language but the values that they load to life are different and they don't understand each other. He is still unaware of the new values of the post war period. Howard only cares the profit and loss. This vision takes its root from the present values. Willy was lonely and insecure in his world of impersonal relationships governed by the market, Willy deceives himself if he is to live by his gospel of popularity. He boasts, *"Be liked and you will never want. You take me, for instance. I never have to wait in line to see a buyer."*(26) The tape recorder scene is a mirror scene. It represents the mechanization of family life. Willy knocks it over and can't stop it. Recorder symbolizes his mental breakdown.

Willy's plight is shown to be at least partly the result of his own character; he fails not only because of the pressure of the competitive system, but also because of his incorrigible inability to tell the truth even to himself, his emotional, non-logical mode of thought, which allows him flatly to contradict himself, and of which schizophrenia is merely an intensification: where once he confused reality and wish-fulfillment, he now confuses reality and an idealized past. (Parker 103)

Loman locates the secret of success in contacts and personal attractiveness. This is also the principle of drummers that it was the prototype of Willy's salesmanship. He forgets that that prototype was disappeared and values were changed. This is the reason of his confusion again.

He tries to raise his sons according to his values. Ben: *"Great inventor, Father. With one gadget he made more in a week than a man like you could make in a lifetime."*(38) Willy: *"That is just the way I am bringing them up, Ben-rugged, well liked, all around."*(38) But there is a contrast between his dream of what Biff was to be and what he has become. He feels failure and this disturbs him. According to him he did his best but he is disillusioned. He never accuses himself. He slept with the secretary and caught by his son. *"What happened in Boston, Willy?"* Bernard asks, *"that made Biff lose his ambition"* It was after Biff came to see him in Boston that his attitude changed, he gave up the high school and started to fail down in his life, he doesn't remember his criminal miseducation of his son, he winks at Biff and says that the coach would probably congratulate him on his initiative if he knew that Biff was playing with football he had stolen from the school, and then he asks to himself when he is alone or when he is in touch with reality, *"Why is he stealing? He's giving it back, isn't he? What did I tell him? I never in my life told him anything but decent things."*(32)

A number of societal and cultural influences are taken in by the superego until it coagulates into the powerful representative of established morality and "what people call the higher things in human life". Now the "external restrictions" which first the parents and then other societal agencies have imposed upon the individual are "introjected" into the ego and become its conscience; henceforth, the sense of guilt-the need for punishment generated by the transgressions or by the wish to transgress these restrictions permeates the mental life. As a rule the ego carries out repressions in the service and at the behest of its superego. However, the repressions soon become unconscious, automatic as it were, and a great part of the sense of guilt remains unconscious. (Marcuse 32)

We understand that he is living the frustration not only related with Biff but also with his personal expectations *"Nothing is planted. I don't have a thing in the ground."*(96)

His dream about his family returns,

with Linda mending stockings (his mistress had asked for a lot of stockings); but since innocence has been corrupted, shame colors the recollection. Now the mentions of the girls and cars, punctuated by *"The woman's laugh,"* denotes Biff's (and by implication, Willy's) irresponsibility, not worth. The day dream

disappears and leaves Willy alone in his kitchen, guiltily denying responsibility for his son's decline. (Moss 53)

Willy is aware of what makes him happy –opening the windshield and looking up at the sky, building a porch with his own hands, planting seeds in a garden, working in the outdoors but he remains to fight in a world which accelerated the end of his life. “Willy’s mystique of physical skill is thus a reflection of the simpler, pioneer life he craves, a symptom and a symbol of his revolt against the constraints of the modern city.” (Moss 53) *“The way they boxed us in here. Bricks and windows. Windows and bricks. ... the street is lined with cars. There’s not a breath of fresh air in the neighbourhood. The grass don’t grow any more, you can’t raise a carrot in the backyard. They should’ve had a law against apartment houses. Remember those two beautiful elm trees out there? When I and Biff hung the swing between them....”* (12)

Use of trees to symbolize the rural way of life which modern commercialism is choking. Willy bought his house originally because it stood in a wooded suburb where he could hunt a little and where his yard was flanked by two elms; but now the trees have been cut down and his property is so overshadowed by apartment houses that he can not even grow the seed in his back garden. (Parker 97)

The apartment buildings closing in on Willy are not closing in only on his house or his family. They represent the crushing of freedom, of individuality, of personality, and most of all, of love.

For the vast majority of the population, the scope and mode of satisfaction are determined by their own labor; but their labor is work for an apparatus which they do not control, which operates as an independent power to which individuals must submit if they want to live. And it becomes the more alien the more specialized the division of labor becomes. Men do not live their own lives but perform pre-established functions. While they work, they do not fulfill their own needs and faculties but work in alienation. Work has now become general, and so have the restrictions placed upon the libido: labor time, which is the largest part of the individual's life, is painful time, for alienated labor is absence of gratification, negation of the pleasure principle. Libido is diverted for socially useful performances in which the individual works for himself only in so far as he works for the apparatus, engaged in activities that mostly do not coincide with his own faculties and desires. (Marcuse 45)

Ben, in order to make his fortune, cut his family ties; and in the flashback scene, he shows no human feeling. His speeches are robotic, without feelings. Willy visualizes the image of Ben and he talks with him in his daydreams. "Willy barely remembers his father, *"just Mamma's lap and a man with a big beard."*(38) So Ben has become a father-image to Willy, and has given Willy the same feelings of unsureness and inferiority that he has given Biff." (Sievers 393) Charlie is portrayed without a wife, no mention ever being made of the woman who is Bernard's mother. The relationship between Charlie and Bernard have different relations than the relations between Willy and his sons. Willy asks Charlie how Bernard was able to become a successful. Charlie makes the reply: *"My salvation is that I never took any interest in anything."* (75) He means he paid the price for his success. The price is *"not caring"* Willy is different than him. His ideal business philosophy is, *"The only thing you got in this world is what you can sell."* Willy's idols are Edison and Goodrich are the millionaire inventors (Willy's father was an inventor too) but Charlie's is J.P. Morgan financier working with commissions. "The difference in human warmth between Willy and Charlie comes out in Charlie's tight-lipped reticence, remarked on by Willy as a contrast to his own inability to refrain from chatter." (Parker 105) Charlie is successful as he put himself in the existing system successfully. There is balance relation between the failure of Willy and Biff with the success of Charlie and his son however they struggle in the same system. Charlie and his son do not cheat, they just work hard with a sensitive, helpful mood.

Willy's dialogues with Charlie and his brother Ben contrast each other. While he is talking with Charlie, he is always agitated but he is always relaxed with Ben.

It is evident that his life-long dream of success is flawed. At the age of 63, he confides, ironically, to his imagined image of brother Ben: *"I still feel-kind of temporary about myself"*(40). He nevertheless keeps searching for the secret of success, and pathetically asks Bernard to help him understand what it is. Willy: *"What is the secret?"*(72) Even Linda, who maintains that *"attention, attention must be finally paid to such a person"* (44), and who is Willy's strongest defender, recognizes that Willy is in the impossible struggle that has left him talking to himself.

Willy remembers the past events which mentally impressed him and retained in his memories because he tries to escape his problems using a happy times memories voluntarily. *"How do we get back to all the great times?..."* and he involuntarily remembers the bad times and he seeks the origin of the difficulties that he and Biff have. *"What is the secret?"*(72)

The id carries the memory traces of this state forward into every present future: it projects the past into the future. However, the superego, also unconscious, rejects this instinctual claim on the future, in the name of a past no longer one of integral satisfaction but one of bitter adjustment to a punitive present. (Marcuse 33)

Willy tells his boss Howard Wagner business is *"all cut and dried, and there's no chance for bringing friendship to bear-or personality"* (63), but he still longs for the days when there was friendship to bear-or personality. He articulates his needs with an image of the past, a Golden Age. Willy's generation remembered the time when there was *"respect, and comradeship, and gratitude"* (63) in business.

Willy feels alone. He becomes as a loser in American dream. He is frustrated by not only financial but also from the point of view of human relations. He says to Charley, *"Charley, you're the only friend I got. Isn't that a remarkable thing?"* (77) and he says to Bernard, *"Let me talk to you.- I got nobody to talk to. Bernard, Bernard, was it my fault?"* (73) his loneliness comes from his childhood. He had no father to play with him or uncle to take the place of his father. *"All I remember is a man with a big beard, and I was in Mamma's lap, sitting around a fire, and some kind of high music."* (38) Ben plays the role of father at the beginning from the point of view of Willy but just before the suicide, Ben takes the place of his own mind.

As circumstances become more threatening and as his remembrances become more explicit, leading Willy back to the central trauma of his life, his resistance to self knowledge grows correspondingly more desperate. He stubbornly refuses to admit defeat; for example, when Charley offers him work as a way to salvage his pride, he "furiously" refuses. The effect of his growing anxiety is to steadily increase tension as the action progresses: Willy's agitated justifications gradually cumulate great excitement. (Moss 54)

He tries to rescue himself from the position he fell in. He is carried away to the world without hope. He is in panic as he doesn't find a solution. " *Nothing's working out. I don't know what to do.*" (66), " *Charley, I'm strapped. I'm strapped. I don't know what to do. I was just fired.*" (76), " *A man can't go out the way he came in, Ben, a man has got to add up to something.*" (99) He lives in illusion however he sometimes awares the real conditions but in his funeral ceremony, Linda asks a question which expresses us clearly Willy's position which is illusion or out of reality. " *Why didn't anybody come?*", " *but where are all the people he knew?*" (110).

Willy Loman doesn't know himself and the world in which he is living. Willy Loman is, as Biff says a man " *Who never knew who he was.*" (111)

The repressive organization of the instincts seems to be collective, and the ego seems to be prematurely socialized by a whole system of extra-familial agents and agencies. As early as the pre-school level, gangs, radio, and television set the pattern for conformity and rebellion; deviations from the pattern are punished not so much within the family as outside and against the family. The experts of the mass media transmit the required values; they offer the perfect training in efficiency, toughness, personality, dream, and romance. With this education, the family can no longer compete. In the struggle between the generations, the sides seem to be shifted: the son knows better; he represents the mature reality principle against its obsolescent paternal forms. The father, the first object of aggression in the Oedipus situation, later appears as a rather inappropriate target of aggression. His authority as transmitter of wealth, skills, experiences is greatly reduced; he has less to offer, and therefore less to prohibit. The progressive father is a most unsuitable enemy and a most unsuitable ideal. (Marcuse 97)

Ben keeps saying " *Time, William, Time*" (107), reminding him that suicide is closing in. Ben also tells Willy that he should come to the jungle. " *The jungle is dark but full of diamonds, Willy.*" (106), " *One must go in to fetch a diamond out.*" (106)

While Willy was planting the seeds in his garden, he finds out in the dark that he feels a need to leave his seed behind him in a worthier form for his sons. The jungle represents opportunities for success. The diamonds represent the insurance money that the family will get from Willy's accident. Willy also talks to Ben how great Biff would do with all of that money. " *Loves me. Always loved me. Isn't that a remarkable thing? Ben, he'll worship me for it!*", " *Can you imagine that magnificence with twenty thousand dollars*

in his pocket?” (107)

At the suicide scene, Ben represents a side of Willy’s own mind. “This is proved by the fact that he does not only appear in memory scenes but is summoned up at the end to “discuss” Willy’s plan of suicide; obviously, he here represents a side of Willy’s own mind.” (Parker 99)

However he is in despair, we see joyfull mood. A man who is constantly on the edge of pessimism because of his decrease in sales chart, Willy can repeatedly fill himself with joy, pride, and optimism for the future of his son, Biff. He starts in security and innocence but he is disillusioned and carried away into the despair and ends in sorrowful resignation.

The analysis of melancholia now shows that the ego can kill itself only if, owing to the return of the object cathexis, it can treat itself a an object-if it is able to direct against itself the hostility which relates to an object and which represents the ego’s original reaction to objects in the external world. Thus in regression from narcissistic object choice the object has, it is true, been got rid of, but it has nevertheless proved more powerful than the ego itself. In the two opposed situations of being most intensely in love and of suicide the ego is overwhelmed by the object, though in totally different ways. (14:252)

6. COME BACK, LITTLE SHEBA

6.1. Lola's Repression

“Inge brings one face to face with the compromises which man is forced to make in society which is at best impassive and which may often be actively malevolent.” (Schuman 36) Doc and Lola adapt themselves to the society. They constitute an identity in the milieu but the identity they play is not their preference.

The scope of man's desire and the instrumentabilities for their gratification are immeasurably increased, and his ability to alter reality consciously in accordance with “what is useful” seems to promise a gradual removal of extraneous barriers to his gratification. However, neither his desires nor his alteration of reality are henceforth his own: they are now “organized” by his society. And this “organization” represses and transubstantiates his original instinctual needs. The replacement of the pleasure principle by the reality principle is the great traumatic event in the development of man. (Marcuse 159)

Civilized society entails the repression of various archaic, primitive desires. Each person's psychosexual development includes the surpassing of previous love-objects or object-cathexes that are tied to earlier sexual phases; however, even well-adjusted individuals still betray the insistent force of those earlier desires through dreams or Freudian slips what we call as return of the repressed. In less well-adjusted individuals, who remain fixated on earlier libido objects have two possibilities. They can be carried away into either perversion, in which case the individual completely accepts and pursues his or her desire for alternative sexual objects and situations or neurosis as Lola, in which case the same prohibited desires may still be functioning but some repression is forcing the repudiated libidinal trends to get “their way by certain roundabout paths, though not, it is true, without taking the objection into account by submitting to some distortions and mitigations” (16:350)

For Freud repression is a normal part of human development; indeed, the analysis of dreams, literature, jokes, and Freudian slips illustrates the ways that our secret desires continue to find outlet in perfectly well-adjusted individuals. However, when we are faced with obstacles to satisfaction of our libido's cathexis, when we experience

traumatic events, or when we remain fixated on earlier phases of our development, the conflict between the libido and the ego can lead to alternative sexual discharges.

“Come Back, Little Sheba is a tale of personal failure and frustration, and of the attendant loneliness which is inevitable for the two central characters, Lola and Doc, who have been married for twenty years.” (Schuman 37) To reach the cultural ideals of the society in which you become the part of these ideals needs repression, Freud says;

It was discovered that a person becomes neurotic because he cannot tolerate the amount of frustration which society imposes on him in the service of its cultural ideals, and it was inferred from this that the abolition or reduction of those demands would result in a return to possibilities of happiness. (21:87)

Sheba represents the youth and romance which were disappeared from Lola's life. She became pregnant and she was married with Doc who was the right kind to marry with. The disillusionment took place of satisfaction. The unconscious, ruled by the pleasure principle, comprises “the older primary processes, the residues of a phase of development in which they were the only kind of mental process.” (Marcuse 13) They strive for gaining pleasure. But the external restrictions are the obstacles and can't admit for the full satisfaction. So they are repressed.

In the course of things it happens again and again that individual instincts or parts of instincts turn out to be incompatible in their aims or demands with the remaining ones, which are able to combine into the inclusive unity of the ego. The former are then split off from this unity by the process of repression, held back at lower levels of psychical development and cut off, to begin with, from the possibility of satisfaction. (18:11)

Lola says, “*I dreamt I put her on a leash and we walked downtown- to do some shopping. All the people on the street turned around to admire her, and I felt so proud. Then we started to walk, and the blocks started going by so fast that Little Sheba was gone.*” (254)

The dream is the expression of a disguised wish. What have been rejected and suppressed during the daytime are the thought impulses which persist in sleep. What she

lost that is withdrawn from the unconscious is reflected on the Sheba. In condensation, multiple dream-thoughts are combined and amalgamated into a single element of the manifest dream; according to Freud, every situation in a dream seems to be put together out of two or more impressions or experiences.

Freud calls the dream we remember upon waking the manifest dream; the manifest dream is already a reaction-formation or substitute-formation that hides what he calls the latent dream-thoughts. Repression, which Freud sometimes calls the dream-censor in his discussion of dreams, is continually re-working the latent dream-thoughts, which are then forced to assume toned-down, distorted or even unrecognizable forms. Freud calls this translation of latent dream-thoughts into the manifest dream the dream work. The two main ways that repression re-works the primitive impulses of the latent dream-thoughts is by way of condensation or displacement.

Doc's alcoholism, Doc's refusal to let Lola take a job at the beginning of their marriage, the reaction of Lola's father to her pregnancy and the loss of the baby cause Lola to be frustrated. But she continues her life.

Lola: *"I wanted children too. When I lost my baby and found out I couldn't have any more, I didn't know what to do with myself. I wanted to get a job, but Doc wouldn't hear of it."* (256) *"He got sick. (she makes a futile gesture; then on the bright side) But Doc's always good to me ... now."* (257) *"I never went home after that, but my mother comes down here from Green Valley to visit me sometimes."* (257)

Lola questions herself if she did good or not about her choice. She never met any man but Doc. She sometimes regrets but never accepts even she is alone. Lola doesn't care the routine of the life. Her appearance is not clean or neat. She put on weights and lost her beauty in time. The love that should be between the two lovers is not exist. She never quarrels with Doc. Their arguments ends in silence.

There is a contrast between Lola and Mrs Coffman. Lola is disdained by her. *"When you got seven kids to look after, you got no time to sit around the house, Mrs Delaney."* Mrs Coffman reflects Lola's laziness. She treats as if she is superior to her. She says that she can't drink coffee and chatt with her because *"I got work to do, Mrs Delaney. I*

got work to do.” There is a loss of capacity to love, a cessation of interest, and there is no healthy communication between her and the others. Lola doesn’t know what she lost in her life. The loss is withdrawn from her consciousness.

Marie reminds Lola her youth. Lola approves the relation between Marie and Turk which represents the basis of the conflict between Doc and Lola. Lola was beautiful and attractive when she was at Marie’s age. She was popular among the boys like Turk however her father never let her to date with them. She had to make a right decision as Doc was ideal for her as Bruce is ideal for Marie. Marie says; “ *I like Turk, but he’s not the marrying kind.*” Lola sympathizes Turk because in the relation between Turk and Marie, Turk represents for Lola an animal pleasure which she seeks. But Lola did as what Marie will do which is marrying the right man.

There are many resemblances between Turk and Stanley Kowalski in *A Streetcar Named Desire*. He can be called as male animal. He is strong and attracts the females by his muscles which is well-defined by his T-shirt but weak in brain. In the figure of the milkman, we see another sketch of the muscleman.

Psycho-analytic work has shown us that it is precisely these frustrations of sexual life which people known as neurotics cannot tolerate. The neurotic creates substitutive satisfactions for himself in his symptoms, and these either cause him suffering in themselves or become sources of suffering for him by raising difficulties in his relations with his environment and the society he belongs to. (14:108)

Lola tells another dream; the dream is about her youth when she was a student in high school. The analyze of her dream gives the summary. The patient cannot remember the whole of what is repressed in him and what he cannot remember may be precisely the essential part of it. The dream is the expression of a disguised wish.

Either residues of the previous day have been left over from the activity of waking life and it has not been possible to withdraw the whole cathexis of energy from them; or the activity of waking life during the course of the day has led to the stirring up of an unconscious wish; or these two events have happened to coincide. The unconscious wish links itself up with the day’s residues and effects a

transference on to them; this may happen either in the course of the day or not until a state of sleep has been established. A wish now arises which has been transferred on to the recent material; or a recent wish, having been suppressed, gains fresh life by being reinforced from the unconscious this wish seeks to force its way along the normal path taken by thought-processes, through the Pcs. to consciousness. (5:573)

Lola: *“Marie and I were going to the Olympics back in our old high school stadium. There were thousands of people there. There was Turk out in the center of the field throwing a javelin. Every time he threw it, the crowd would roar... and you know who the man in charge was? It was my father. Isn't that funny?... but Turk kept changing into someone else all the time. And then my father disqualified him. So he had to sit on the sidelines... and guess who took his place, daddy? You! ...”*

Doc: (smilingly) *How did I do, Baby?*

Lola: *“You picked the javelin up real careful, like it was awful heavy. But you threw it, daddy, clear up into the sky. And it never came down again. Then it started to rain. And I couldn't find Little Sheba. I almost went crazy looking for her and there were so many people, I didn't even know where to look. And you were waiting to take me home. And we walked and walked through the slush and mud, and people were hurrying all around us and ... and ... All of a sudden I saw Little Sheba... she was lying in the middle of the field... dead ... It made me cry, Doc. No one paid any attention... I cried and cried. It made me feel so bad, Daddy. That sweet little puppy... her curly white fur was smeared with mud, and no one to stop and take care of her...”*

Doc: *“Why couldn't you?”*

Lola: *“I wanted to, but you wouldn't let me. You kept saying, “We can't stay here, honey; we must go on. We gotta go on.”(pause) Now, isn't that strange?” (280)*

Watching by thousands of people relieves her guilt which is watching stealthily Turk and Marie. Changing of Turk into someone displays the acceptance of Turk in life. The disqualification of Turk by his father reminds others who wanted to date with her and never allowed by his father. And Turk is replaced by Doc. His throwing up to sky displays us what Doc means to her at the beginning. The rain symbolizes the sorrow.

She misses what she lost- her youth which is symbolized by Sheba. White is related with being virgin, mud symbolizes the loss of innocence and her rejection by his father is represented by no one to stop and take care of her.

Lola's last dream, which involves the throwing of the javelin, reinforces the basic phallic fascination which Turk holds for her. He, of course, holds the same sort of fascination for Marie, and there is no indication in the play that Bruce does; however, Bruce is the kind of boy that a girl marries. The implication is that, given twenty years of marriage to Bruce, Marie might well turn into a second Lola. (Schuman 39)

The depression of Lola reaches its peak when Marie tells her that she's going to marry Bruce and start to live a new life.

6.2. The Repression of Doc's Desire for Marie

Civilized society is threatened with disintegration. The interest of work in common would not hold it together. Instinctual passions are stronger than reasonable interests. To limit the man's aggressive instincts, people are put into identifications. Sexual love is a relationship between two and the civilization depends on relationships between the considerable number of individuals. If society imposes such great sacrifices not only on man's aggressivity but on his sexuality, we can understand better why it is hard for him to be happy in that civilization.

Society restricts not only the aggressiveness of the individual but also his sexuality which are the two basic instincts of the human kind. These instincts are opposed to the aims of the society and the repression becomes necessary. If the man hasn't undergone a proper transformation and rearrangement of his libidinal components for the later satisfactions in social life, the repression can't be succeeded and this affects the behaviours of the individual.

The ego's attempt at flight, which expresses itself in the withdrawal of the conscious cathexis remains a common factor in the repression.

Psychoanalysis observed the regularity with which libido is withdrawn from the object and directed on to the ego; and, by studying the libidinal development of children in its earliest phases, came to the conclusion that the ego is the true and original reservoir of libido, and that it is only from that reservoir that libido is extended on to objects. (18:51)

The problem of Doc is the result of a conflict between the ego and the libidinal cathexis of object. The repressed has a continuous pressure on the conscious of Doc.

“One cause of alcoholism is clearly indicated: disillusionment. Doc repeats the prayer of Alcoholics Anonymous, which might well be taken as the motto of the entire mental health movement” (Sievers 353)

“God grant me the serenity to accept the things I cannot change, courage to change the things I can, and wisdom always to tell the difference.” (254)

It is not something granted by god. The society that Doc lives in gives that concept.

Human life in common is only made possible when a majority comes together which is stronger than any separate individual and which remains united against all separate individuals. The power of this community is then set up as “right” in opposition to the power of the individual, which is condemned as “brute force”. (21:95)

At the beginning of the play, *“Then Lola comes downstairs. She is a contrast to Doc’s neat cleanliness.”*(254) Lola is not the same woman that Doc was married with.

Doc: *“The important thing is to forget the past and live for the present. And stay sober doing it.”* (255) He is not clinged to the past. He accepts his faults and he is aware that he is not able to change them. What is important for him is the present time. He mentions that what is done is done. This is a way of repression unconsciously. The ego reforms his ideas to adapt him to the society he lives in.

The chief function of the ego is that of co-ordinating, altering, organizing, and the controlling the instinctual , impulses of the id so as to minimize conflicts with the reality: to repress impulses that are incompatible with the reality, to “reconcile”

others with the reality by changing their object, delaying or diverting their gratification, transforming their mode of gratification, amalgamating them with other impulses, and so on. In this way, the ego “dethrones the pleasure principle, which exerts undisputed sway over the processes in the id and substitutes for it the reality principle, which promises greater security and greater success. (Marcuse 30)

Lola explains the situation of him when he was drunk, “*You should have seen Doc before he gave it up. He lost all his patients, wouldn’t even go to the office; just wanted to stay drunk all day long and he’d come home at night and ...*” (259)

There is another evidence that shows the repression. Doc says, “*I ... I wish you wouldn’t ask me questions like that, Baby. Let’s not talk about it anymore. I gotta keep goin’, and not let things upset me, or ... I saw enough at the City Hospital to keep me sober for a long time.*” (265) He’s scared and avoids to remember the past, he buries them saying “*I gotta keep goin’*” when Lola reminds him the past. He could have been a doctor and rich man and having a daughter going to college. But “*what is done is done.*”

Lola: “*If we’d had the baby she’d be a young girl now; then may be you’d have saved your money, Doc, and she could be going to college-like Marie.*”

Doc: “*Baby, what’s done is done.*”

Lola: “*It must make you feel bad at times to think you had to give up being a doctor and to think you don’t have any money like you used to.*” (265)

Doc has strong feelings for Marie and he hates Turk as he threatens the purity of her. The hatred that Doc feels constitutes the conflict between Lola and himself. Marie represents the part of desire for Lola and purity for Doc.

There are two scenes that we see Marie has an significant influence on Doc. It is more than paternal love. “*He rejects one noisy program after another, then very unexpectedly he comes across a rendition of Schubert’s famous “Ave Marie” sung in a high soprano voice. Probably he has encountered the piece before somewhere, but it is now making its first impression on him. Gradually he is transported into a world of ethereal beauty*

which he never knew existed.he listens intently.The music has expressed some ideal of beauty he never fully realized... .”(263)

He picks up her scarf and fondles it in both act-I and act-II.

In act-1, *“Marie laughs. Doc goes into living room while Lola and Marie continue talking. Marie’s scarf is tossed over his hat on chair, so he picks it up, then looks at it fondly, holding it in the air inspecting its delicate gracefulness. He drops it back on chair and goes out.”(256)*

In act-II, *“Doc leaves kitchen and goes into living room. Again on the chair is Marie’s scarf. He picks it up as before and fondles it. Then there is the sound of Turk’s laughter, soft and barely audible. It sounds like the laugh of a sated Bacchus. Doc’s body stiffens. It is a sickening fact he must face and it has been revealed to him in its ugliest light. The lyrical grace, the spiritual ideal of Ave Maria is shattered. He has been fighting the truth, may be suspecting all along that he was deceiving himself. Now he looks as though he might vomit. All his blind confusion is inside him. With an immobile expression of blankness on his face, he stumbles into the table above the sofa.”(270)*

In Act-I, after the fondle of the scarf, he exits hearing the line about Turk. Lola asks, *“when did you say Turk was coming by?”(256)* In act-II, after the scarf scene, he hears the Turk’s laughter. These events disturb him and lead him to crisis step by step. *“Marie’s too nice to be wasting her time with him.”(263)* He complains that Turk is not fit to her. But he never shows his resent *“He’d never mention anything disapproving to Marie.”* Lola encourages him to tell his disapproval but he avoids to tell her. *“No, Baby, I couldn’t do that.”*

Doc is angry as Lola didn’t clean the house and prepared the good meal for him. But this is not the real reason. The real reason is to have Marie. When he is drunk, he says, *“You won’t even sweep the house, till some bozo comes along to make love to Marie.”* And when he gets the hatchet, he says, *“I oughta hack off all that fat, and then wait for Marie and chopp off those pretty ankles she’s always dancing around on ... then start lookin’ for Turk and fix him too.”* Doc desires to change her by eliminating her milieu. It is not directly related with her.

So she'll stay with Doc. "*Fix*" means not to kill Turk, to castrate him. We see that Doc represses the feeling of love for Marie even when he is drunk. "Doc's ideal of purity is very much tied up with his veneration of his mother, and this is one reason that he can not face his own feelings toward Marie. There exist in him Oedipus problems, deeply subconscious, which make his feelings for Marie unbearable for him. When he pulls the cloth off the table and when the Haviland dishes, a wedding gift from his mother, go crashing to the floor, he shouts, "My mother didn't buy those dishes for whores to eat off of" (Schuman 44)

Another idea which explains the real feelings of Doc for Marie is written in "*Freud on Broadway*" supports the idea of Oedipus Complex.

Doc, an only child and "sortuva Mama's boy," idealizes Marie as he had his own mother; he resents Turk with fierce moral indignation without being conscious of his desire for Marie- merely for his own lost youth and medical career. Lola too finds substitute outlets for her emotions, spending her mornings in an unkempy house listening to the radio and overwhelming the mailman and milkman with friendliness. (Sievers 353)

The crisis that Doc passes is the time in which the repression is exploded. "His anxieties aroused unbearably by the sight of Turk sneaking out of Marie's bedroom, Doc hits the bottle and returns early the next day roaring drunk." (Sievers 353)

We recall the fact that the motive and purpose of repression was nothing else than the avoidance of unpleasure. It follows that the vicissitude of the quota of affect belonging to the representative is far more important than the vicissitude of the idea, and this fact is decisive for our assesment of the process of repression. If a repression does not succeed in preventing feelings of unpleasure or anxiety from arising, we may say that it has failed, even though it may have achieved its purpose as far as the ideational portion is concerned. (14:153)

Doc puts Bruce in the same place with him when he was young. He says, "*He probably has to marry her, the poor bastard. Just 'cause she's pretty and he got amorous one day ... Just like I had to marry you.*" (274) He mentions for the first time that the marriage was not his preference, it was an obligation.

The restrictions imposed upon the libido appear as the more rational, the more universal they become, the more they permeate the whole of society. They operate on the individual as external objective laws and as an internalized force: the societal authority is absorbed into the “conscious” and into the unconscious of the individual and works as his own desire, morality, and fulfillment. (Marcuse 46)

They never argued before and they ended their conversations in silent but now by the help of alcohol, Doc loses his control and removes the barriers which stop him to mention unwanted issues. He says, “*What are you good for? You can’t even get up in the morning and cook my breakfast.*”, and continues “*You won’t even sweep the floors, till some bozo comes a long to make love to Marie, and then you fix things up like Buckingham Palace or a Chinese whore-house with perfume on the lampbulbs, and flowers, and the gold-trimmed china my mother gave us. We’re not going to use these any more. My mother didn’t buy those dishes for whores to eat off of.*” (274)

What makes itself felt in a human community as a desire for freedom may be their revolt against some existing injustice, and so may prove favourable to a further development of civilization; it may remain incompatible with civilization. But it may also spring from the remains of their original personality, which is still untamed by civilization and may thus become the basis in them of hostility to civilization. The urge for freedom, therefore, is directed against particular forms and demands of civilization or against civilization altogether. (21:96)

The explosion of the repression is easily seen. Alcohol helps him to mention all the things that he represses.

Inge implies in this and in much of his other work that loneliness and fear are part of the human condition and that the best man can hope for in life is the sort of compromise which Doc and Lola finally make to keep from being alone. Each has robbed the other of any chance for finding a satisfactory human relationship, and an almost hysterical fear becomes the single bond between them. (Schuman 41)

7. CONCLUSION

The human being comes to this world and is shaped by the society in which he lives. He has no choice but the participation to this society. Once we come to the society, we are organized. The organization is; we live but we don't live to fulfill our needs or faculties. We perform pre-established functions. The basic instincts of the individual which are sexual instinct and aggressive instinct are the obstacles to perform these functions so the society put restrictions on natural instincts of the individual. The individual represses the natural instincts which will have a continuous pressure on his behaviours. The individual suffers, only the painful satisfaction is possible however he gets satisfaction because he is satisfied as long as he obeys the existing conditions of the society. You are prisoned by the restrictions, not by the iron bars.

The organization of societal relations are essentially changed in the development of the civilization. I draw the detailed picture of a Southern lady. Blanche was brought up with those restrictions and saw the world from that given perspective. As the conditions are changed, the restrictions are changed depending on it. She was in agony. She looked for the protection as taught in Belle Reve and she couldn't cope up with her natural instinct, on the one hand the sexuality of the woman, on the other hand there are restrictions on it.

I made detailed description of the salesmanship and Willy's role models to acquire the meaning of the life from his point of view. The conditions were not the conditions of his father or Dave Singleton. The meaning of the success was not stable and the conditions were changed but Willy wasn't able to do it on his behaviours and this caused a loss in his ego. Both Blanche and Willy's personalities are shaped by the same society which excluded them. They are carried into the melancholia and they are not aware of what they lost as it is beyond the loss, withdrawn from the consciousness. And the repressed which is the history of the mankind according to Freud, has a continuous effect on their behaviours. Doc and Lola tried to obey the conditions of the society. They stayed part of the society but lived a lonely life.

The individual suffers and this suffer comes from the society, not from the self. As long as we live in this society we will be either well-adjusted or less-well adjusted

individual. The civilization tries to be successful against the nature but the exact victory of the civilization against the nature is impossible. The pleasure principle leads the individual and the repressed which is needed to adjust ourselves to the reality principle has a continuous pressure on the behaviours. We run after our loss without knowing what the real loss inside us.

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