

## SELF-SOCIETY CONFLICT IN ARTHUR MILLER'S *A VIEW FROM THE BRIDGE*

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### **ABSTRACT**

*The dramatic world of Arthur Miller, one of the greatest modern American playwrights along with Eugene O'Neil, Tennessee Williams and Edward Albee, revolves around man and his relationships with his milieu. His world is entirely social where the playwright not only locates man in different social positions with regard to family and society but also captures the different, conflicting layers of his mental processes which affect his behavior and conduct in society. Man can never be treated as an isolated entity; he is traced in connection with larger extension of his own self - family and society where he is repeatedly at odds with the latter units. The self and the society if looked closely are at loggerheads because of man's overtures, interventions as well as trespassing of the code of the day, and violations result in denial of any recognition or identity to man. Miller's *A View from the bridge* probes deep into the inner recesses of man's mind and exposes a wide gulf existing between his private, personalized self on the one hand and his social perception arising out of his narrow selfish misdeeds that arr4sts his identity and sullies his image as a man of social, familial integrity. The present paper analyses how man remains mired in a constant conflict within himself as well as the world around on account of his own transgressions on the one hand and his longing for recognition in society for selfish on the other.*

**KEYWORDS:** *Self, Society, Conflict, Alienation, Transgressions*