

A Psychoanalytic Analysis of Honey's Character in Edward Albee's *Who's Afraid of Virginia Woolf?*

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Abstract

The purpose of this study is to find out the unconscious psychological reasons for Honey's anxious personality, regression, an aversion of sex and fear of pregnancy, a matter that causes the dysfunction of her marriage. This study also examines the influence of past traumatic experiences about sex and motherhood as well as internal conflicts, buried deep in the subconscious, on an individual's marital life through the analysis of the character of Honey in Edward Albee's *Who is Afraid of Virginia Woolf?*. The analysis is carried out by applying the Freudian psychoanalytic theory, focusing on the defence mechanism of regression and Honey's sexual aversion disorder.

The findings of the study show that the forbidden sexual relationship of Honey with Nick and her hysterical pregnancy out of wedlock make her feel guilty, anxious and afraid of sex and childbirth. Therefore, Honey regresses to earlier stages of childhood as a means to escape her adult responsibilities as a wife and protect her ego from pain and anxiety. In addition, the strict upbringing of Honey causes her feelings of fear and guilt because she deviates from the ethical values of her father, the priest, i.e., the superego.

تحليل نفسي لشخصية هوني في مسرحية إدوارد ألبى من هو خائف من

فرجينيا وولف؟

م.م. عرفات عبدعلي رخيص

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قسم اللغة الانكليزية

الخلاصة

إن الغرض من هذه الدراسة هو معرفة الأسباب النفسية اللاواعية لشخصية هوني المضطربة ونكوصها ، نفورها من الجنس ، وخوفها من الحمل ، وهي مسألة سببت خلل في زواجها. كما تبحث هذه الدراسة اثر التجارب الصادمة الماضية حول الجنس والأمومة وكذلك الصراعات الداخلية المدفونة عميقا في اللاوعي على حياة الفرد الزوجية من خلال تحليل شخصية هوني في مسرحية إدوارد ألبى من هو خائف من فرجينيا وولف؟ يتم إجراء التحليل بتطبيق نظرية التحليل النفسي لفرويد مع التركيز على آلية النكوص الدفاعية واضطراب النفور الجنسي لهوني. وقد أظهرت نتائج الدراسة إن العلاقة الجنسية المحرمة لهوني مع نك وحملها الهستيرى خارج رباط الزوجية هو من جعلها تشعر بالذنب والقلق والخوف من الجنس والولادة. لذلك تلجأ هوني إلى النكوص إلى مرحلة الطفولة كوسيلة للهروب من مسؤولياتها كزوجة وحماية نفسها من الألم. إضافة لذلك فإن التنشئة الصارمة لهوني تسببت في شعورها بالخوف والذنب لأنها انحرفت عن القيم الأخلاقية لوالدها، الكاهن، أي الأنا العليا.

Synopsis of *Who's Afraid of Virginia Woolf?*

Who's Afraid of Virginia Woolf (1962), is Edward Albee's first full-length family drama, a symbol of his success and a landmark of high modernism. In this play, Albee displays a bleak picture of unsatisfactory marriages of contemporary American families where spouses view their own and others' roles negatively. The play hovers around the troubled marriages and unhappy lives of two couples: George, the flop, emasculated husband and Martha, the dominant, wanton wife as well as Nick, the narcissistic, dispassionate husband and Honey, the mousy, oversensitive wife.

George and Martha are a locus of anxieties and of ambivalent love and guilt. The old couple's marital relationship brings past and present together where the hopes and fulfillments are tested. Nick and Honey, another young, childless couple, are their counterparts. Both the old and young couples retreat to self-deception and denial to evade the bitter reality of their unhappy life. After exorcizing the illusions by George, they all tear their masks off and face the reality of the emotional emptiness of their lives and the pseudo-appearance of family togetherness.

In a cocktail party, to which Nick and Honey are invited in order to engage in a funny and cruel brand of fun and games, George and Martha wage a total war of words before their guests. The conflict between the old couple leads to a sudden escalation of violence which discloses the illusive life they live and reveals their sterility biologically and emotionally. The old couple's conflict also uncovers the failed marriage of Nick and Honey who hide the troubles plaguing their marital life behind a façade of an intimate relationship.

Honey: Adult Infantile Regression

Honey is the only daughter and the heir of a well-off priest. Albee sketches her as "a petite blonde girl, rather plain", around twenty six years old. Apparently, Honey is gentle, hyperactive, polite and sweet female, but she is not eye-catching. She is a naïve girl with a lean and thin feminine physique. As described by Martha, Honey is "a mousey little type, without any hips, or anything" (p.4). Her talks "tend to trail off or are filled with prudish inanities" (Adams, 1985, p.34). She is fragile, unintelligent, dull-witted and oversensitive. George ironically depicts her feminine look in such terms as "monkey-nipples" and "angel-tits" (p.68). Honey's name signifies "the cloying sweetness that is her exterior-and also the sense that a little of her goes a long way (Adams, 1985, p.23). With her submissive feminine qualities, Honey is the stereotypical example of the American woman in the sixties. Her defensive oversensitivity, pretentious innocence, reveries and inanity make her a comic figure and a sitting target for George's in his war of nerves with Nick:

GEORGE: Your wife doesn't have any hips . . . has she . . . does she?

NICK: what?

GEORGE: I don't mean to suggest that I'm hip-happy. . . .I was implying that your wife is . . . slim-hipped.

NICK: Yes. . . she is (p.20).



Albee caricatures Honey as the "simpering bitch" (p.95) and a dizzy, alcoholic blonde. He likens her humorously to an overactive child. Throughout the play, Honey shows herself as a lively and jovial child. Drunk, she childishly playacts an imaginary rabbit, stumbling into the room and still carrying her bottle of brandy:

HONEY: (*Cheerfully*): Hip, hop. Hip, hop.

NICK: You a bunny, Honey? (*She laughs greatly, sits*)

HONEY: I'm a bunny, Honey.

GEORGE: (*To HONEY*) Well, now; how's the bunny?

HONEY: Bunny funny! (*She laughs again*)

NICK: (*Under his breath*): Jesus! (p.112).

HONEY: I dance like the wind.

GEORGE: All right, kiddies . . . choose up and hit the sack.

[*Music starts. . . . Second movement, Beethoven's 7th Symphony*]

HONEY [up, dancing by herself: De, de de da da, da-da de' da da-dade da.. . wonderful... !

NICK: Honey,...

MARTHA: All right, George . . . cut that out!

HONEY: Dum, de de da da, da-da de, dum de da dada Wheeeee...! (p.67).

Seemingly, Honey regresses to the early stages of childhood. Regression is a defence mechanism adopted by the ego wherein the person regresses to the earlier forms of behaviour or thinking when s/he is exposed to severe trauma (Furnham, 2012). According to Freud (1959), defence mechanisms are unconscious, psychological devices activated by the ego in order to fend off stress and avoid anxiety that results from painful or stressful experiences. Honey reverts to the childlike speech and behaviour because she suffers from intrapsychic anxiety and has unconscious conflicts about becoming a mother. She is afraid of pregnancy and motherhood, therefore she intentionally kills her babies by taking abortion pills. Due to self-induced abortion, Honey is racked with anxiety and traumatic feelings of guilt. In order to protect her conscious psyche from anxiety, shame and guilt, Honey withdraws from the normal life of adult women to a childlike life. She relives earlier times, and reenacts the fetus condition in her womb. She experiences physical sicknesses related to the fetal stage of development and struggles to perform gastric functions on her own. Honey behaves as a helpless and dependent child, "lying on the bathroom floor" (p.84), all curled up in the fetal position, to escape the reality imposed on her by maturity, marriage and the impendent motherhood. Bigsby (1967) states that Honey finds that the only solution to her "emotional insecurity" is relapsing into "embryonic stage" (p.260). She is fixated at the infantile stage and refuses to progress to the other stages. Hence, regression is a defensive and therapeutic tool adopted by Honey whereby her mind flashes back to the infantile stage in order to avoid the unpleasant realities of her life.

Because she feels guilt-ridden for killing off her own babies, Honey remains





trapped by the internalized conscience and orthodox morality of her father, the preacher who corresponds to the superego. By aborting her infants, Honey is violating moral and societal codes. She suffers from a "superego anxiety" which according to Hayman (2013, p.56) originates from the conflict between the ego and the superego. The ego feels guilt and anxiety of not being loved or punished by the superego since it does not live up to the proper standards of the superego. Honey feels a superego anxiety because she aborts her babies without Nick's knowledge. Here, Nick functions as the superego that may punish Honey by ceasing to love her if he learns the truth. In her childish and imprudent behavior, Honey corresponds to the id.

Honey: The Emotional Sterility

Honey embodies self-imposed infertility. She is biologically capable of reproduction, but she never wants to become a mother. Honey seems to be conflicted and unsure about motherhood. Her pathological fear of pregnancy demonstrates that she is afflicted by "psychosomatic infertility." Cohen in his studies about infertility has found that the unconscious psychological factors play a role in producing psychosomatic infertility. He says that this symptom emerges among "the weak, emotional, immature, overprotected and overprotecting, dependent female who is abnormally fearful of motherhood, pregnancy, and labor" (Burns, 1987, p.369). Also, Benedek (1952) mentions that psychosomatic infertility is a defense against the stresses of pregnancy and motherhood (p.527).

Nick drunkenly confides their personal facts and secrets to George that he and Honey knew each other as childhood friends who used to play doctors when they were very young. Honey's father is a very rich priest who leaves her a great wealth after his death. Nick's and Honey's marriage is an arranged one. Primarily, Nick marries Honey because of her false pregnancy. He also enters into the institution of marriage to gain money, status and power. Nick marries Honey for his own advantage, driven not by love, but by ambition and motivations of the id which gallops towards satisfaction of its desires :

NICK: I married her because she was pregnant.

NICK: . . . It was a hysterical pregnancy. She blew up, and then she went down.

GEORGE: And while she was up, you married her.

NICK: And then she went down (p.49-50).

GEORGE: Sure! I'll bet she has money, too!

NICK: [looks hurt. Then, determined, after a pause]

GEORGE: Yes? [joyfully] YES! you mean I was right? I hit it?

NICK: Well, you see . . . (p.54).

Honey betrays Nick's trust. She biologically castrates him and insults his masculinity by secretly killing their kids. She also provides Nick's rival with the ammunition to defeat and humiliates him when unwittingly telling George about her "secret little murders"(p.94). In his speeches, George, who doubly questions

her, highlights those facts: "How do you make your secret little murders stud-boy doesn't know about? Pills? pills? You got a secret supply of pills? Or what? Apple jelly? WILL POWER?" (p.94).

Honey has a subconscious fear of childbirth: "I don't want any children, I'm afraid! I don't want to be hurt . . . PLEASE!" (p.94). Thus, she loathes to have a physical contact with Nick owing to her fear of pregnancy. She feels disgusted, her face reddens and she becomes sick whenever sex is mentioned: I'm going to be sick . . . I'm going to be sick . . . I'm going to vomit (p.46). Honey grows up in a conventional religious environment and her reluctance to have intimate relationship with her husband reflects the extremely strict, unconscious infantile morality that Freud calls the superego. This unconscious morality leads to severe self-blame and depressing fear of sex and motherhood. Honey's abnormal reaction, in Freud's terms, expresses the superego's attacks on the ego. according to Freud, the superego is born unconsciously as a result of the internalization of parental principles and prohibitions during the phallic stage of psychosexual development against the unconscious incestuous infantile desires. (Kernberg, 2004).

Because of her strict upbringings as a daughter of a priest, who as a religious man considers the expression of sexual feelings or desires out of wedlock forbidden issues, Honey has a guilty conscience. Honey satisfies the drives of the id and transcends the moral values of the superego planted in her mind from infancy. Upon violating her daddy's strict ethics, hence the superego, Honey is afflicted by pathological moralizing behaviour. Deep inside, Honey is dissatisfied with her marriage to Nick, especially that it is based on a prohibited relationship. Further, the intimate relationship with Nick before marriage and the ensuing fake pregnancy have left a deep scar on her psyche, unpleasant memories about sex.

Honey's marital relationship with Nick is dysfunctional, mismatched and loveless because it is based on a big lie of pregnancy. She traps Nick into marrying her by pretending that she is a pregnant, but the pregnancy appears to be hysterical. Based on Koic and Đorđević's (2002) explanation of pseudo-pregnancy, Honey's false pregnancy, clinically termed pseudocyesis, is resulting from a strong fear to be pregnant as a consequence of having sex with Nick out of wedlock. Hence, her body produces some pregnancy symptoms such as vomiting and "lots of headaches"(p.49). Honey's brain then misinterprets those signals as pregnancy and triggers the release of hormones that lead to actual pregnancy symptoms.

The hysterical pregnancy is a fantasy that arises from Honey's phobia to be pregnant as a result of her prohibited relationship with Nick before marriage. After her marriage to Nick, Honey still fancies that she has sex with him illegally. Therefore, she uses birth control devices to prevent pregnancy. Accordingly, Honey suffers from sexual aversion disorder. According to the Gale Encyclopedia of mental disorder (2003), a pathological sexual aversion is "a disorder characterized by disgust, fear, revulsion, or lack of desire."



Psychologists think that sexual aversion disorder is attributed to the traumatic experiences related to the intercourse, or to the hidden tension that arises from discontent with the sexual relationship.

While her husband is canoodling with Martha in the kitchen, Honey tells George about her dream in which she sees herself naked while someone was approaching her. Frightened, she cries: "I didn't want someone there. . . . I was...naked...! . . . I DON'T WANT ANY. . . NO . . . ! I DON'T WANT THEM ... GO AWAY. . . ." (p.94). Thus, Honey's anxiety and neurotic fear of sexual intimacy and pregnancy are sublimated into a nightmare. The dream exposes her inner psychology and unfolds her secretly subconscious fears. Freud (1946) asserts that "the hidden conflicts may be revealed through slips of the tongue, or dreams" (p.3). In the dream, Honey's repressed fears are transformed into images conveyed via what Freud terms as "formal regression." She formally regresses to the early stage of human development when humans use pictorial images to express themselves, using images rather than language. Chessick (2012) argues that Freud states that "formal regression involves a change from the use of general and abstract symbols and signs such as words to visual imagery as in dreams" (p.234).

According to Freud, the unconscious is the storehouse for the repressed desires, anger, fears, memories and emotions. Honey's fear of sex and childbirth are stored in the unconscious, but they are personified in her dream. In the interpretation of dreams, Freud (1900) differentiates between the manifest content and the latent content of dreams. The manifest content refers to the overt events of the dream. They represent the veiled contents of unconscious feelings. On the other hand, the latent content is the covert meanings of the dream elements. In Honey's dream, the manifest content appears in the dream through her nakedness and the appearance of someone which both portray her unconscious fear of sex. upon interpretation, the latent content of the dream, reveals her fear of childbearing. Freud (1900) postulates that dreams are a conversion of what happens and is experienced in reality or in the waking life, then is remembered in a dream. He says "all the material making up the content of a dream is in some way derived from experience, that is to say, has been reproduced or remembered in the dream (p.45). This has a relation with Honey's sexual experience with Nick before marriage that results in her false pregnancy. The repressed fear still exists in her memory and is evoked only in dreams. Accordingly, Honey's dream is a reaction to early traumatic experiences related to a distorted idea about sexual intercourse and a phantom of pregnancy.

Freud (1900) proclaims that dreams express what is kept inside the subconscious mind in the form of symbols or images whose real latent content can be extracted through interpretation. Freud (as cited in Chessick, 2012) shows that during sleep, the subconscious is left unchecked, a matter that activates the unconscious to let slip the anxieties and traumatic feelings freely. Based on Freudian theory, when Honey is awake, her fears and anxieties are concealed because the defence mechanisms are operative and the conscious mind works properly. It is just through dreams that her hidden issues surface. Honey's



irrational fear, negative emotions and erotic thoughts that have been repressed can show themselves only in dreams. The unconscious mind sublimates its stressful experiences through the dream content. In Kanzer's words (1957), "the dream action discharges tension and permits a return to a state of rest" (p.669). Honey's fear of sexual action and motherhood are converted into a subconscious image which, in turn, expressed as a dream symbol and even to an actual physical symptom manifested in her appendicitis and sickness:

MARTHA [to GEORGE]: Well? Aren't you going to apologize?

GEORGE: For what, Martha?

MARTHA: For making the little lady throw up, what else?

GEORGE: I did not make her throw up.

MARTHA[to GEORGE]: Well, who do you think did...Sexy over there?

You think he made his own little wife sick?

HONEY: No, now. I . . . I throw up . . . I mean, I get sick...occasionally, all by myself . . . without any reason.

GEORGE: Is that a fact?

HONEY: I've always done it.

GEORGE: Like Big Ben.

HONEY: And the doctors say there's nothing wrong with me. . . organically. You know?

NICK: Of course there isn't.

HONEY: Why, just before we got married, I developed . . .appendicitis . . . or everybody *thought* it was appendicitis... but it turned out to be... it was a . . . [*Laughs briefly.*]...false alarm (p.63).

Honey's "anxiety-dream", as Freud (1905) says, is a sign for her confusion. The content of the dream serves as a mirror for Honey's unconscious mind and as a means that casts off all the troubles that disturb her psyche. Freud believes that "dreams are indications of a disordered, dissociated and 'sleepy' activity of the nervous elements" and "the content of the dream will have cast off all the peculiarities that puzzled us" (p.89).

Honey: The Anxious Psyche

Honey is a daydreaming young woman who hides secrets and pains. Her distress arises from her compulsory heterosexuality and false pregnancy. She is quite pitiful in her quest for her husband's love and concern. Though she pretends happiness, Honey is sad on the inside which makes her a bit manic. She is verging on a hysteric collapse unless she recurses to self-anesthetization, alcoholism, daydream and infantile regression. She is the drunken woman who "gargles brandy all the time" (p.75),and "spent half of her time in the upchuck. (p.76).

To defend her ego against pain, to avoid inner conflict and to cope with reality, Honey lives in a state of permanent stupor and acts as if she lost memory. She blanks out unwanted memories and anxious feelings from her conscious mind and willingly forgets the troubling events of her life, living in voluntary unconsciousness, as she declares: "I've decided I don't remember anything"



(p.112) and "I didn't want to wake up" (p.93). Honey takes a refuge in what Tyson(2006,p.16) terms a "selective perception, memory and avoidance." She selects to see and hear only what does not hurt her psychologically or evoke her unconscious fear. She deliberately forgets anything that causes her painful feelings. Honey deliberately sinks into unconsciousness when it comes into revealing her inter-psychic reality; a fact alluded to by George: "It's just some things you can't remember... huh? (p.113). She is mostly absent-minded, but becomes conscious only when reality comes to light. For instance, when George tells their secrets, Honey is angered at the disclosure of their private life and responds first dreamily and then with sickness:

HONEY [*with outlandish horror*]: You. . . told them! you told them! OOOOHHHH! Oh, no, no, no, no! you couldn't have told them . . . oh, noooo!

NICK: Honey, I didn't mean to. . . .

HONEY [*grabbing at her belly*]: Ohhhhh . . . nooooo.

NLCK: Honey... baby... I'm sorry... I didn't mean to....

HONEY[*hysterical*]: Leave me alone . . . I'm going. . . to . . be. . . sick. (She runs out of the room.) (p.75-78).

In avoidance, Honey rarely communicates with other characters, taking a shelter in the bathroom where she is lying on the floor with her brandy bottle and glass. She is curled up like a fetus, sucking her thumb (Correa,1995). Honey finds comfort in sleeping on the tiles as Nick states: "she always lies on the floor" (p.49).From Freud's psychoanalytic view, Honey is an oral personality. He posits that during the oral stage of psychosexual development, the child usually gets pleasures from oral sucking the mother's breast or his/her thumb. And if the child gratifies his desires excessively or insufficiently, this can bring about an oral fixation at the oral stage, producing an oral personality. Such a person demonstrates dependency and a stronger tendency to oral activities like drinking alcohol and sucking his/ her thumb or objects of oral pleasure (Houston, 2005). Fear of pregnancy has contributed to Honey's fits of obliviousness. This is also related to her fear of sex which is so deeply imprinted on her psyche that she feels nausea every time sex is mentioned. She is fully unaware of the world around her for she is in trance-like state of mind and lives in the darkness of her reveries where there is no suffering: "I was asleep, and I was dreaming" (p.93). In addition, Honey has a sense of agony because she is responsible for her children's death. She suffers from inner conflicts, but refuses to confess her secret to George in order to keep her social status intact. Then, Honey's predicament is deleterious because the source of her anxiety is her husband with whom she has to have a sexual relationship.

In reality, Honey owns all the impotent aspects which label her as a passive and ineffectual female. She lives in a state of suspended animation, isolating herself in the bathroom because she finds that the therapy for her pregnancy phobia is "avoidance and the anesthetization of consciousness" (Davis,1994, p.214). Honey intends to be emotionally numb and unable to feel pain. She recurses to alcohol which allows her underlying fears, slyly disguised in the unconscious, to



materialize. Alcohol, here, performs several functions. It helps Honey to delude herself, unravel her unconscious, daydream and escape from the harsh reality of her empty life. Honey's drunken stupor and periodic sickness make her unaware of the events around her and she fails to comprehend George's allusive and irrelevant speech (Correa,1995). She even opposes herself and validates George's claim that he got the telegram of his son's death and ate it:

HONEY: (*terrified*) Yes; yes, you ate it. I watched... I watched you...you... you ate it all down.

GEORGE: (*prompting*)... like a good boy.

HONEY: ... like a... g-g-g-good... boy. Yes (p.125).

Emotionally, Honey is in the most vulnerable position. She is disoriented and mindless. Her simplicity and inexperience make her unable to keep track of what is going on and finds difficulty in following the speeches of characters. Honey's inferior language skills as well make her unqualified to communicate with them. She utters trite phrases and sometimes behaves inappropriately. For example, she responds with amusement when George attacks Martha and tries to choke her. She happily shouts: "Oh, violence. . . violence!". And when Nick laughs at George, Honey "joins in the laughter, not knowing exactly why" (p.71). She does not seem to understand others, but follows suit:

MARTHA [with a strange smile]: Like you, baby.

HONEY: [*a mindless echo*]: Like you, baby.

GEORGE:[*stays standing*- Puts the liquor on the portable bar]:All rightie.

HONEY: You've come back!

GEORGE: That's right.

HONEY: Dear! He's come back!

NICK: Shhhhh.

HONEY[*imitating him*]: Shhhhh (p.43).

Honey is a dependent wife. She lacks even the tiniest spark of self-realization or capacity for self-analysis. She has lived in the shadow of the inflated expectations of her husband. Honey is emotionally dependent on Nick and trusts blindly in him. She admires his youthful charm, manly qualities and tries to ingratiate herself with him. She is obedient to Nick just like a child who does what his parents want him/her to do and continually attempts to please him. Yet, Nick has betrayed her confidence when he reacts positively to Martha's flirtation and has an affair with her.

Despite her naivety and simplicity, Honey is the prime mover behind the idea of killing the imaginary child of the old couple. Upon her awakening from fetal nap, she asks George about the person who rings the bell, then prompts him to link between a stranger's arrival and child-killing, and finally lands on the idea of child-killing: "I'VE GOT IT! I'VE GOT IT, MARTHA . . . ! Somebody with a message the bells rang and it was a message, about . . . our son and the message was . . . our . . . son . . . is . . . DEAD!" (p.96). Likewise, Honey unconsciously hints at the tearing down of characters' masks with her game of



peeling the labels, telling George: "I peel labels" (p.113). She inspires George to make a decision about removing the labels of all characters and blurring their secrets out: "We all peel labels, sweetie; and when you get through the skin, all three layers, through the muscle, slosh aside the organs" (p.113). George communicates Albee's mission that in order to realize the core of the unconscious mind, we should peel away all illusions to get the truth about the conscious self.

Conclusion

In the light of the Freudian psychoanalysis, it appears that past traumatic experiences and inner conflicts concerning sex and pregnancy before marriage have an impact on the individual's sexual interaction. The intimate relationship with Nick before marriage and hysterical pregnancy have passively influences Honey's inner psyche. Honey suffers from intra-psyche anxiety and unconscious conflicts about sex, pregnancy and motherhood as a consequence of her conventional upbringing and the internalized morality and prohibitions of the superego. Instead of handling her dilemma, Honey regresses to the infantile stage of childhood to escape her adult responsibilities and also to psychologically defend her ego against anxiety and feelings of guilt. She acts childishly and experiences physical sicknesses related to the fetal stage of development, a matter that makes her an ineffectual and dependent wife.

Regression can be destructive to marital relationship when a spouse employs this mechanism to defend himself/ herself against bitter reality in a way that is harmful to the partner. Honey's regression and Sexual Aversion Disorder affect her marital life with Nick later on and renders it dysfunctional. Because of her pathological, regressive behaviour and avoidance of sex, Nick suffers from sexual repression, emotional deprivation and sexual dissatisfaction. This also results in Nick's infidelity and unhappiness in the marriage.

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